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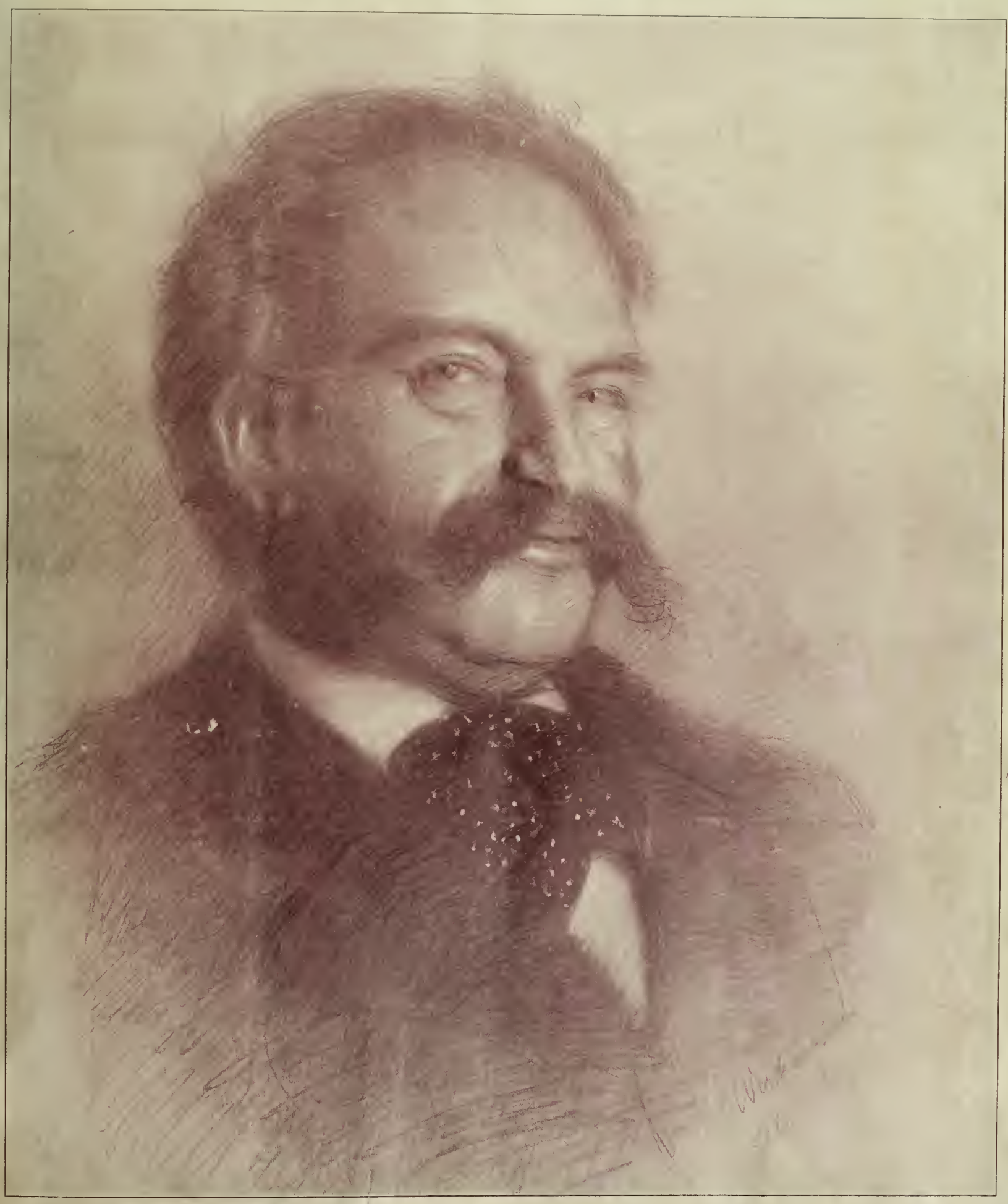

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OTTO FLOERSHEIM:

MAN, CRITIC AND COMPOSER.

OTTO FLOERSHEIM is a man who would take off his coat and sell it for a friend in distress. Even his enemies acknowledge this; indeed I am sure that he has gone out of his way to help those who were far from friendly to him. He has enemies, and by his enemies ye shall know a man. However, I think I have sounded the keynote of this critic, his absolute pitch, in describing his native generosity of character. It is all the more remarkable because he is far from being a pleasant person when he writes of pianists, singers, violinists, conductors and composers. I mean that no personal affection for a musician has the effect of attenuating his judicial severity. I have often accused him to his teeth of fighting for the mere delight of battle, and I can't remember just now if he denied the hardy impeachment.

I recall very well the first time I saw Otto Floersheim. It was in May, 1885. I visited New York to view that versatile actor Sonnenthal, of Vienna, who was playing at Amberg's, now the Irving Place Theatre. After the performance—I think the piece was an adaptation of Daudet's "Fromont Jeune et Risler Ainé"—I went to Lienau's on Fourteenth street, the Lüchow's of that day. Attracted by piano playing I went upstairs and discovered Constantin Von Sternberg entertaining a large

OTTO FLOERSHEIM AT 42 (1895).

company—all stags. He gave his version of the famous symphonic poem, "The Desert," and it was wonderfully funny and clever to me. After he finished a big man, with a curly mop of hair and the mustache of a warrior, sat down to the instrument and began doing polyphonic "stunts" in a dozen keys. I could see that his hands were huge and that they scooped in octaves, tenths and twelfths with giant-like ease. I also marveled at the big, sonorous tone the unknown drew from the Steinway upright. I asked Lienau the name of the pianist who was playing the prelude to "Meistersinger," in D flat, with all manners of extended harmonies and harmonic changes.

"That," he replied, "is the well-known critic Otto Floersheim, of THE MUSICAL COURIER." I believed him.

Nearly a year later, March, 1886, to be precise, I went to the office of THE MUSICAL COURIER, on East Fourteenth street. I fancy the hour was about 9 in the morning, for I wished to create the illusion of being a punctual person. I smile now when I think of the superb expression of disdain which crossed the freckled face of the office boy. Mr. Floersheim is seldom in before 10! It was really about 11 when he tramped in. Again I saw the big face, the eyes half closed, yet alive and curious; the big frame and general freedom of gesture of a man too big to busy himself with the little things of life. He was very sympathetic and listened to

THE BOY FLOERSHEIM. EIGHT YEARS OLD.
(Aix-la-Chapelle.)

my little tale with patience, advising me to have nothing to do with music journalism. "There are times," said he, firing up and pounding the desk in front of him, "when I would rather drive a horse car." Since then I have realized the wisdom of these words, and that is why the staff of THE MUSICAL COURIER has taken to automobiling.

Having broken the ice I soon became intimate with the musical editor of a newspaper that has never taken any pains to conceal its opinion of humbugs and others. After I was made free of the guild I soon recognized the almost brutal honesty and fearlessness of Otto Floersheim. There were times when he made me indignant not only by the way he swept aside my clumsy scribbling evasions, but because of his frankness in giving his opinion of an artist. I saw one girl, now celebrated on both sides of the seas, cry bitterly after he had told her some unpleasant truths. In America we rather evade plain speaking as a crude survival of some earlier and cruder civilization. And in no country is critical, plain speaking so sadly needed. But I was too young, too green to know this in 1887. Floersheim filled me with awe. No matter whether it was Lilli Lehmann—a woman I was positively in terror of about this time—or Anton Seidl, or Rafael Joseffy, or Albert Niemann—they all heard Otto Floersheim's opinion of them. And this critical sincerity was transposed to his private life. If you didn't like what he thought of you, you could do the other thing. I often did the other thing. One night I remember in particular. It was very hot and I was very nervous and restless. Floersheim was on the eve of taking his annual trip and he was warm, perhaps irritable. After watching me twist-

AGED THIRTEEN.

ing and twirling my lanky body and talk myself hoarse on fifty futile subjects, he remarked with grim asperity: "You Americans never sit still. You have no repose, no *sitzfleisch*. And you are the worst specimen of the lot. You play staccato, think staccato, talk staccato, write staccato. I give you up in despair." Of course, he really didn't; yet from that time I began to put on flesh. Such is the efficacy of legato suggestion, and, above all else, Otto Floersheim is of a legato nature, though no Christian Scientist.

But all this will only faintly tell you what manner of man is our representative in Berlin and Germany. Out of harness he is the best of fellows; generous, gay and kind hearted to a painful degree. He is quite capable of selling the shirt on his back for you, if he likes you; or, worse still, of waiting patiently beneath the horrid beams of a hot July sun in dusty Bayreuth for the train you are expected to arrive by. A good friend, an admirable enemy—he has raised a full crop of both.

It is twenty-five years that he is writing criticisms for the newspapers and musical journals, for in May, 1876, he essayed his first *feuilletons* in the *Belletristiches Journal*, at that time the leading German weekly here. So he may well celebrate his silver anniversary as a music critic.

Otto Floersheim was born March 2, 1853, at Aachen, Aix-la-Chapelle, Rhineland. At an early age he exhibited all the hall marks of musical ability, playing by ear on the piano at the age of seven the melodies he heard at the opera, concerts, or even those from the all pervasive organ grinder. These melodies he dressed up in correct harmonies, and no doubt his music loving mother, from whom he derived his gifts, must have felt him predestined to a musical career. But his father willed things otherwise. The lad was given a sound education, and became proficient in foreign languages, belles lettres and the higher branches of a thorough German college. Music he studied by stealth, and when in Cologne had the good fortune to receive advice from the veteran, Ferdinand Hiller. As a

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business man he was trained by his father, but the native bent of the youth was too strong, and after several unsuccessful attempts he made up his mind to begin his artistic life in the New World. Before he had completed his majority we find him in New York—February, 1875—where he taught languages and piano—in the latter he was practically self-

FOUR YEARS LATER.

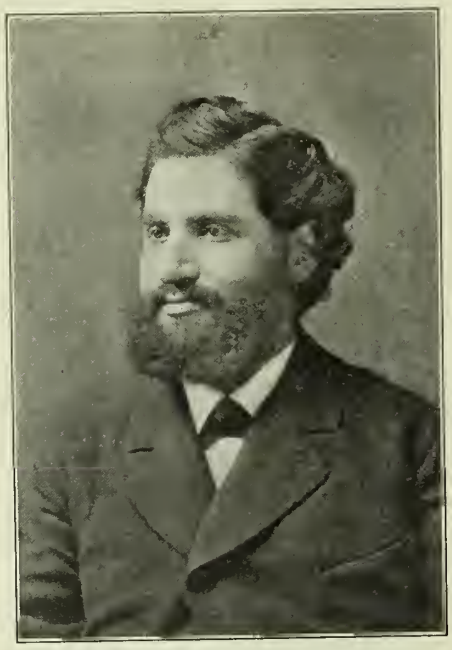
taught. He did not escape the chastening spur that must come to a young man of ambition and practically without resources. Many things formed his character. He made friends. He wrote for the German *Figaro*, as well as the *Belletristiches Journal*, and in 1881 began writing English—a language that he mastered, so he confessed to me, by translating "David Copperfield" into German, in the form of weekly letters to his good mother. The late Archibald McMartin's *Musical Review* contained his first English criticisms.

Two decades and more ago Otto Floersheim went into partnership with Marc A. Blumenberg in the editorship of THE MUSICAL COURIER, and making of it the independent, individual and successful newspaper it is to-day. The rest is musical history.

One of our first critics in the United States to proclaim and maintain the musical genius of Richard Wagner was Otto Floersheim. THE MUSICAL COURIER began the crusade against the anti-Wagnerites, and was absolutely the only musical journal in the country to wage a most unequal and relentless warfare. It was war to the knife with the Wagner haters. Names were called that made scarlet Union square; and yet I rather liked that sweet and chaste period. It was exciting, it was very muscular, and you never went forth without a cane and an eye cocked aloft for brickbats. Now we are become respectable, and if we don't wear purple our linen at least is irreproachable. And we know where our dinners are coming from, even if we fail to recognize our friends from our foes. There was no such certainty in 1885; no such tepid indifference. A foe was a foe, and dinners were not avoided. Otto Floersheim moved in this atmosphere of broils, intrigues and hates with all the delight that comes from a good digestion, a clear conscience and thorough control of the situation. In perilous counsels of war his voice was never silent. He usually had something to say, and said it. I can never remember his having begun a sentence with "It appears to me," or, "It seems to me." *It was;* and that settled it. Naturally he was sometimes wrong in his judgments; but of their springing from his innermost conviction there was never a doubt. His sincerity gave you a sense of a definite something in criticism, even though it contained, as it often did, an overstatement.

Floersheim has always been a friend of the American composer, and both by pen and speech has fought the fight when Frank Van der Stucken and himself were practically—with a few other faithful ones—the only pair in a seemingly desperate cause. His criticisms then, as now, were characterized by a fullness of knowledge, catholicity—he admires both Brahms and Richard Strauss—and a rather stern sense of duty. Never truculent, he often wounds by his outspokenness. For him criticism is a sacred calling. As he possesses the gift of absolute pitch so his sense of duty is absolute in the matter of criticism. That he has made more bull's-eyes than misses I need hardly tell you. You read him weekly and know what he has done, can do. Together we heard the first private rehearsal here of Paderewski, and Floersheim said then of the Polish phenomenon what he now says. I notice the same prophetic quality in his criticism—the most complete I have seen—of Paderewski's "Manru."

Of his remarkable musical ear you may have heard. He has absolute pitch; relative pitch; the pitch that can give the various *A's* of various piano makers; and I have heard him sing a stencil piano A—a feat that defies competition. If you sat down on the keyboard Otto Floersheim could tell the



AN AMERICAN PHOTO. TWENTY-THREE YEARS OLD.

notes missed by your coat tails. Birds, glasses, squeaking doors, bells, even razzle-dazzles, he names all their pitches. This aural sensitiveness is associated with an extraordinary musical memory. Woe to the appropriator of other men's musical ideas! Floersheim comes down on him like a ton of stone, exposing relentlessly the borrowed plumage, showing its exact origins and every separate feather. While he worships Bach, reveres the classics, his particular predilections are modern. He has probably heard more music, for his age, than any living critic, as he resides in Berlin, where concerts and piano recitals grow up at the street corners. His favorite form of relaxation is improvising by the hour at the keyboard, and I assure you the harmonies that emerge and disappear under his strong fingers are really kaleidoscopic in quality.

Unpretentious as are Floersheim's methods as a composer, modest as are his aspirations, he is nevertheless distinctly known. From free improvisings; the playful moments of a music saturated brain, he has gradually deepened and widened with years of earnest study. A pupil at one time of O. B. Boise he has essayed instrumental forms wit[h] [c]ity. A warm color sense, plenty of melodic [i]tion, a vigorous fancy and quite an individual [l]ng for a *recherché* scheme of harmonization, have [g]n to the Floersheim music an interest and grac[e] [o]s own I have not always been in sympathy wi[th] [h]s piano pieces, looking as I do for more elabor[a]te in figuration. But the music is there, and i[n] [g]ral in-

stances there has been a happy confluence of matter with manner that left nothing to be desired. This is the case with his "Lullaby" for piano, which the late Franz Rummel first played in concert. It contains poetic ideas, and the close is charming in its changeful modulations. The "Moment Musical" and the first "Novellette" are two excellent specimens. The song, "O Lass Dich Halten," contains a haunting melody; while most of us can recall the rich melodies of his "Elevation" and its sensuous orchestration. I think the early Floersheim was slightly affected by Gounod, just as the later one has felt Wagner's magic. As a whole the newer piano music is naïve and very modern—almost decadent in its harmonic outlines. Those ten little preludes prove this assertion of mine. Their harmonies are bitter sweet, the rhythmic life intense. I have already written about the "Suite Miniature" in the piano part. The orchestral version I have never heard. Floersheim is a born lyrist. He is at his best in shorter forms. There he is really large, and moves about freely. The newly published song for the G string of the violin—dedicated to Willy Burmester—is sonorous, is of noble melodic pattern, and contains a rich harmonic background. Very effective music for the concert room, I should say.

Here is as complete a list of the Floersheim published compositions as is possible to compile. The names of the publishers are given as accurately as we can.

Trois Romances Pathétiques (Three Pathetic Romances), published with M. Schloss, of Cologne, and at his death bought and republished by Ries & Erler, Berlin.
Elevation, for piano, Edw. Schuberth & Co., New York.
Fina, Elegy, Wedding March for four hands. ....Kunkel Brothers, St. Louis.
Poetic Thoughts, for piano, Wm. A. Pond, New York.
German March, for piano, Prochzka, New York.
Two or three songs for tenor, among them "Rest On Me, Dark Eye of Beauty" (Weil auf mir du dunkels Ange), published either with Prisfer or A. P. Schmidt, of Boston.
Pagina d'Amore, piece for 'cello and piano accompaniment, published by C. F. Kahnt, Leipsic.
Song for alto, "O Linger Yet, Ye Moments Golden" (O lass dich halten goldne Stunde), published with Edw. Schuberth & Co., New York.
Noeturne for three female voices à capella, published with Oliver Ditson, Boston and New York.

AN 1885 PHOTO.

First Novelette, for piano, in A minor, published with either Prisfer or A. P. Schmidt, Boston.

Lullaby.....
Moment Musical.....
Valse Grazieuse.....
Morceau à la Gavotte.....
Second Novelette in A major.
Scherzo in C major.....
} For piano, published with E. Schuberth & Co.

Verlassne Liebe, song for alto, published with Bote & Bock, Berlin.

Impromptu, for piano, published with Willcox & Co. London.

Suite Miniature, Liebes Novelle, for orchestra .....
Same, arranged for piano.....
Ten Preludes, for piano.....
Consolation, symphonic movement for strings, woodwind and horns.....
Consolation, transcription for piano....
Idylle, for violin and piano acc.....
Gesang für die G. Saite (A Song for the G String of the Violin), with piano acc.; can also be used for 'cello, with piano acc.....
} Published with Breitkopf & Härtel, Leipsic and New York.

We salute you, Otto Floersheim, on your silver jubilee, and wish you at least another quarter of a century in harness. Prosit!

SUCCESSFUL BOWMAN PUPILS.

A BOWMAN pupil who has taught over 200 other pupils, possibly 250, setting before them the very best ideals which she herself could gather and make her own, is surely entitled to the distinction of being characterized as "successful." Such a pupil of E. M. Bowman is Miss Minnie E. Marsh, of Torrington, Conn., whose portrait appeared in the columns of THE MUSICAL COURIER last week. Miss Marsh has devoted all her energies to her art with a consecration and self-abnegation which are at once the example and the despair of some who are near enough to know her real work and worth, and balance against each other her extreme modesty and her sterling merits.

The foundation of Miss Marsh's musical education was laid by Mrs. A. P. Hine, of Torrington, another pupil of E. M. Bowman, who as teacher and player has been an inspiration to scores of young musicians in that part of the Nutmeg State. For a brief interval Miss Marsh studied piano with G. Nunez and harmony with C. C. Muller at the New York College of Music, but in December, 1887, she came to E. M. Bowman, of Steinway Hall, and nearly every season since that time, although involving a journey of four hours each way, she has managed to come to him more or less regularly for lessons in piano playing, teaching and in theory. These hours of instruction have been planned so as to include the best concerts which New York affords, and in this way Miss Marsh has developed the power as a player, teacher and musician of critical judgment which make her an authority among her patrons and friends in Torrington, Winsted and Waterbury, where she is actively engaged, and an uplift to all with whom she comes in musical touch. During her studies with Mr. Bowman Miss Marsh has become familiar with the best piano compositions by Bach, Beethoven, Mozart, Schumann, Chopin, Mendelssohn, Schubert, Liszt and many other composers. She plays Bach with a fine discriminative touch and a full, round tone which is very suggestive of the organ. This once truly said of a player is enough to stamp him or her with a hallmark of musicianship which is as rare as it is beautiful. It is safe to say that probably not one of the ten score pupils whom Miss Marsh has taught is afflicted with "the staccato habit."

Not long ago one of her pupils came to play to Mr. Bowman. He made a careful examination of the pupil, and at the conclusion warmly congratulated Miss Marsh on the result of her work as a teacher. Hundreds of communities in the United States at the beginning of this twentieth century are blessed with musical instructors of real skill and consecration more or less of the type spoken of in this sketch. In them lies the musical salvation of America.

Among the patrons of Miss Marsh may be mentioned Rev. P. S. Evans, Mrs. Holcomb, L. G. Turner, J. S. Doughty, D. L. Talcott, Rev. H. B. Roberts, Mrs. R. M. Ensign, Mrs Kennard and many others.

MUSICAL PEOPLE.

The pupils of the Virgil Piano School, of Norfolk, Va., gave a recital on June 25, under the direction of Miss Gwynne G. Ewell.

Advanced students of Mrs. R. Wayne Wilson, of Atlanta, Ga., gave a recital recently at the Peachtree residence of E. L. McCandless.

Miss Ethel Annie Stone, of the Faelten Pianoforte School, Boston, has been engaged as a teacher of the Conservatory of Music, at Scranton, Pa.

Miss Mary H. Steele gave her fourth organ recital at the Elm Street M. E. Church, Northampton, Mass., assisted by the Ladies' Hampton Quartet.

J. Austin Springer gave a piano recital on June 27, at Jermain Hall, Albany, N. Y. He was assisted by Robert Kerr Colville, basso, and students from the Mason Piano School.

Johannes Wolfram, of Cleveland, Ohio, delivered a lecture at Terre Haute, Ind., upon "Idealism in Art, Especially in Music," before the Indiana Music Teachers' Association.

Alfred Rogerson Barrington has organized the Columbus (Ohio) Choral Association. About 100 voices will join, and Handel's "Messiah" is among the first works to be studied.

Mrs. Edith Risser, of Springfield, Ill., will return to New York in the autumn and take up advanced musical studies. For the past year she has been working successfully at her home in the West.

Miss Iva Cannon's music class gave a recital at the home of the teacher, on Georgetown street, Lexington, Ky. The pupils who appeared were Freda Messic, Francis Shely, Sidney Williams and Cecil Parks.

In the early part of June a recital was given at the Virgil Clavier School, Portland, Me., three of the younger pupils of Miss Annie C. Holmes playing a most interesting program. The pupils were Miss Mary Adams, age ten; Miss Clara Sisson, age seven, and Master Harold Cloudman, the same age.

Miss Louise L. Hood, a successful teacher of both piano and violin, gave a musicale for the Roseville division of her Newark pupils, at 95 Roseville avenue, Newark, N. J., on June 15. Miss Hood is spending her vacation in Dutchess County, this State. She will resume her teaching in Newark and New York October 1.

Following are the names of the graduates of the Birmingham (Ala.) Conservatory of Music, who received diplomas at the recent commencement: Miss Margaret Clarkson, voice; Miss Bessie Cox, voice; Miss Ethel Erwin, voice; Miss Rosa Howlett, voice; Miss Bessie Lum, voice; Miss Belle Armstrong, piano; Miss Beulah Beall, piano; Miss Fannie Dunn, piano; Miss Nettie Kimbrell, piano; Miss Rosa Munger, piano; Mrs. H. D. Maus, piano; Mrs. L. G. Phillips, piano.

Following are the names of the graduates of this June from the College of Music, of the Denver (Col.) University: Miss Frances J. Betz, Spencer, Ohio; Miss Ella Brooks, Fort Lupton, Col.; Miss Pauline Erbshauser, Denver, Col.; Miss May Morrow, Springfield, Ohio; Miss Etta Florence Musser, Medina, Ohio; Mrs. Agnes Lotz, Denver, Col.; Miss Ella Todd, Denver, Col.

The annual concert by the piano class of the Detroit Institute of Music, Miss Kate H. Jacobs, director, was given on June 14, at the Light Guard Armory, Detroit. The pianists were assisted by Miss Florence McGuire and Thomas S. Davis, violinists, pupils of Miss Isabella H. Jacobs; Frank Hugh Bright, baritone, of the vocal department, and the institute orchestra, conducted by Rudolph Spiel. The names of the piano class follow: Miss Kate B. Davies, Miss Helen Welton, Miss Grace Cole, Miss Julia Ellsworth, Miss Alyce Cullyford, Miss Dora Spiegel, Miss Edith Billings, Miss Elizabeth Ballard, Miss Mabel Daker, Miss Emma Lonyo, Miss May Milliken, Miss Helen Ward, Charles Murphy, Fred W. Smith, Miss Ruth Massey, Mrs. W. S. Marshall, Miss Lodema Miller, Miss Edith Carstens, Mrs. Clarence D. Bevier, Miss Eugenia MacLaurin, Miss Dorothy Wiethoff, Miss Grace C. Wilson, Miss Carrie Kilby, Miss Florence A. Smith, Miss Josephine Hock, Miss Margery Corliss, Miss May E. Preston and Miss Louise Capen.

A large and fashionable audience attended the closing recital of the Southern College of Music, at New Orleans, La., given at the Tulane Theatre. Following are the names of those who received diplomas and medals:

Piano—Graduation diploma, with gold medal, Christiana Oldendorf; first degree, gold medal, Louise Muller; second degree, silver medal, Blanche Girot, Marie Gerde; third degree, Louise Buhler, Berenice Glenn, Louise Young; honorable mention, Katie Hotstream, J. Hoppé; special prize for best improvement, senior class, Burton Case; silver medal for best improvement, junior class, Claire Comes; silver medals for good improvement, Arma Comes, Shirley Brasselman, Ella Fox, Myrtle Kaufman; souvenir pins for improvement, Louise Young, Louise Buhler, Katie Hotstream, Berenice Glenn; piece of music for application, Leopold Girot; prize for improvement, Mrs. J. H. Conner.

Mandolin—Graduation diploma, with gold medal, Aimee David, Alice McEvoy; first degree gold medal, Louise Lubben, Renee David; second degree, silver medal, Catherine Barth, Regina Glenn; third degree, Laurent Dickson, Melville Smith, Mary O'Shaughnessy; honorable mention, Myrtle Orvell, Audrey Luhman; silver medal for best improvement, Laurent Dickson; souvenir pin for good improvement, Melville Smith, Mary O'Shaugnessy; honorable mention, Myrtle Orvell, Audrey Luhman; silver medal for best improvement, Laurent Dickson; souvenir pin for good improvement, Melville Smith, Mary O'Shaughnessy, Eugene Lacoste, Eddy Byrnes, Myrtle Orrell; piece of music for improvement, Rufus Oury, Mona Fox.

Singing—Third degree, silver medal, Aimee David; honorable mention, Rufus Paddock.

Violin—First degree, gold medal, Ada McEvoy; third degree, silver medal, Marie Louise Muller, Marie Beaudeau, Charles Navo, Frank J. Weinberger; honorable mention, Albert Geheeb, Carrie Haag, Thomas Kaufman, Henry Leidenheimer, Zita Lubben, Tony Marullo, Edward Riesgen, Philip Weinberger, Von Hoven Mueller; silver medal for best improvement, Carrie Haag, Henry Leidenheimer; souvenirs pins and prizes for good improvement, Thomas Kaufman, Bertrand Conner, Philip Weinberger, John Navo, Catherine Barth, Zita Lubben; piece of music for improvement, Lee Haag, Leopold Weinberger.

Reception Committee—James Goslee, Melvin Marks, Edward Riesgen, George Gernon, Frank J. Weinberger, William Tuttle, L. Aschaffenburg, Sidney David.

The Denver (Col.) Choral Union presented Mendelssohn's "Elijah," at its third concert for this the second season of the union. Samuel H. Blakeslee directed the performances. The soloists and accompanist were Miss Etta F. Musser, soprano; Mrs. W. J. Whiteman, alto; Waldemar Van Dahlen, tenor; George Crampton, bass; Frederick Schweikher, organist; Mrs. Samuel H. Blakeslee, pianist.

The officers of the union are Frederick Schweikher, president; Leroy B. Elser, secretary; Roland St. Clair, librarian; board of directors, Robert James, Edwin Bernard, Robert Williams, Leroy B. Elser, Frederick Schweikher (ex-officio).

The names of the chorus follows: Eugenia R. Allen, Dudie Allen, Ella Anderson, Mrs. M. L. Bowman, Mrs. W. A. Brubaker, Mary I. Brubaker, Rachel S. Bovier, Iva Brockway, W. A. Boettger, Mrs. W. A. Boettger, Daniel W. Bradley, A. W. Barnes, J. E. Burchinell, A. F. Blight, M. W. Burg, Fannie J. Betz, Anna Belle Brown, Earle Blakeslee, C. L. Butler, Mrs. L. K. Cronan, G. H. Cooper, Tilden Cox, Ethel Callicott, Lenore Cleverly, H. Castle, Bessie Chiles, Miss A. Clark, Miss E. Clark, J. G. Carleton, E. L. Crane, J. G. Crane, Minnie Everman, Emma B. Ecker, Anna C. Ecker, Orine Emerson, Leroy B. Elser, Jennie Fleming, Mrs. Fred Fraser, F. C. Fowler, Geo. W. Ford, W. A. Fidler, John Fleming, Mrs. Olivia Griffiit, A. M. Gillospey, C. S. Groesbeck, C. E. Giblin, Sam. Ginsburg, T. H. Gist, Mrs. A. M. Gist, Caroline Hogan, Salome Henning, Mrs. H. G. Hammond, C. S. Hogan, R. K. Hayes, A. Hoffer, Robert James, T. F. Jones, R. D. Jenkins, Joe Kantor, C. A. Lotz, Miss C. Lowther, J. P. Lee, Mrs. Lowe, Mrs. S. J. Marmaduke, Lena Mason, J. E. Maider, Frank S. Marsh, C. W. Miller, Miss A. I. Miner, Mrs. E. M. Prescott, Lizzie Perrin, E. Perham, M. Perham, Mrs. Gertrude P. Phillips, Miss Phillips, Mrs. W. W. Reilly, Chas. Ridley, Fannie Riddell, Rose Simpson, Mrs. A. W. Schweikher, Carrie M. Smith, L. Maude Steidley, Roland St. Clair, T. L. Stewart, Susie Slausson, Ella Slausson, J. H. Smythe, Helen Taylor, Ella A. Todd, Alma Tuengel, Nora Tuengel, E. M. Touseley, Florence Tidball, J. H. Williams, Anna E. Willis, Miss Hayes Wagener, Phyllis Wolfe, Howard Wolverton, C. M. White, Robt. Williams, Miss B. V. Washburn, Carolyn Young and Jeanette Ziegler.

Oscar Franklin Comstock has resigned his position as director of the Pennsylvania College of Music at Meadville, where his work was greatly appreciated. Mr. Comstock expects to spend the most of the summer at New London, Conn., and in the fall to remove to Washington, where he has many friends.

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SUMMER TERM BEGINS IN MAY.
ADMISSION DAILY. . . . . .

SAN FRANCISCO, June 17, 1901.

BUNKER HILL DAY, and a lovely one at that! 'Frisco is putting on her pleasantest smiles the last few days, and the beaches have been crowded with people out for an airing. To-day there are special trains running from all directions to carry excursionists from surrounding towns to the little burg of Los Gatos, which, by the way, is quite a musical town, and there is to be a celebration with a musical program. There will be vocal solos by Miss Juliet Grininger. "Star Spangled Banner," "Sword of Bunker Hill," O. Lafayette Lienau; "Red, White and Blue," Emile Barangon, and besides addresses and a poem, read by W. S. Holliday, a song by Miss Grace Savage.

Last night (Sunday) at St. Dominic's the "Lauda Sion," by Mendelssohn, was rendered with fine effect by the following solosists: Miss Lily Roeder, soprano; Miss Ella V. McCloskey, contralto; D. M. Lawrence, tenor, and Walton Webb, bass, assisted by a thoroughly trained chorus, in which the following voices took part: Sopranos—The Misses Joseph, Gleason, Veaco, Walsh, Pooley, Driscoll, Frank, and Mrs. R. Boyns; contraltos—Mrs. H. Clark, Miss Mabel Gordon and Miss E. V. Lunt; tenors—E. M. Long, Frank Onslow, D. J. Connor; basses—J. C. Hughes, M. E. Bruner and Walter Kneiss. Organist and director, Franklin Palmer; special organist during the performance of the "Lauda Sion," James Hamilton Howe. A string orchestra greatly enhanced the effect of the ensemble numbers, and during the Benediction of the Most Blessed Sacrament there was a soprano solo and chorus, "O Salutaris" (Franklin Palmer); contralto solo, "Tantum Ergo" (Gaston M. Dethier); soprano solo and chorus, "Laudate" (Randegger), and a Bach Postlude, Fugue in D major, by Mr. Palmer, which was not by any means the least of the performance, as Mr. Palmer is an accomplished organist, and has performed some creditable musical feats upon the lovely organ at St. Dominic's.

Mrs. Marriner-Campbell, whose concert last February at the Presidio was such a success, yielded to the many importunities brought to bear and this month gave another that was as greatly enjoyed as the first. The program, which was a choice one, was contributed by the following talent: Mrs. M. C. Mead, Mrs. L. W. McClure, Miss Rebecca Delvalle, Miss Ruth Weston, Walter C. Campbell, assisted by Miss Ethelwyn Grant, violinist, an advanced pupil of Henry Heyman, and Miss Julia Thorpe and Miss Olive Dunn at the piano.

Many of the Mrs. Campbell's vocal pupils occupy important church positions in the city, and to a list of nine have been added lately Miss Edna Smart, who has been appointed to Grace Methodist, as solo soprano; Miss Elsie Arden, contralto, to the same church, and Miss Ruth Weston, contralto, to Saint Paul's Episcopal choir, all drawing good salaries. Miss Edith Klock has a fine church position in Alameda, but is substituting for a month in Calvary Church, this city, for Mrs. Susie Hert Mark, who is taking her vacation.

It is with deep regret that I announce the death, learned since the above incidents occurred, of the mother of Mrs. Marriner-Campbell. Mrs. Campbell's bereavement will be felt by the community, musical and otherwise, and that deeply, as she has by her gracious manner and kindly interest in all woven herself very closely into the hearts of her friends, whose tenderest sympathy is hers.

The Beringer Conservatory Recital was largely attended and the following creditable program rendered by the pupils of Mr. and Mrs. Beringer, both instrumental and vocal: Fantaisie sur un Air Original, op. 176, Gurlitt, for two pianos, Miss Gladys Beringer and Prof. Joseph Beringer; "Album Leaf," op. 32, Rakemann, Miss Violet Hannah; "Charme de Printemps," op. 25, Becker, Master Charles Evans; "Petit Morceau Lyrique," Allegretto, Novara; Gavotte, op. 207, No. 2, Gurlitt, little Irene Goudey; Andante Sostenuto, No. 2; Allegretto, No. 3, from op. 72, Mendelssohn, Miss Hilda Gutfield; song, "The Carnival," Molloy, Miss Pearl Metcalf; Romance, op. 44, Rubinstein, Miss Nina Cevok; "Wedding March," Mendelssohn; "Harmonious Blacksmith," Händel, Miss Alice Maxwell; "Au Village," op. 46, No. 4 (duet), Godard, Misses Anita Lewis and Ethel Peck; song, "Thou Art Mine All," Brodsky, Miss Blanche Schoenberg; "Fantaisie de Concert sur La Traviata," Verdi, duet by W. Fletcher Husband and Professor Joseph Beringer; song, "Bid Me to Love," D'Auvergne Barnard, Miss Cornelia Farrell; Sonata, C major, op. 24, C. M. von Weber, Miss Irene Palmer; Songs, "Can I Forget?" Victor Kemp; "Saper Vorrerte," Verdi, Miss Edith Schoenberg; Impromptu, Theme with Variations, op. 142, Schubert, W. Fletcher Husband; Songs, "A Dream," Bartlett; "The Rosary," Nevin, Dr. Grace Simon; Nocturne, "Les Yeaux," "Valse Brilliant," "Des Gouttes de Rosée," Joseph Beringer and Miss Gladys Beringer; songs, "Old Love Song" (1708), Chandon; "The Merry Brown Thrush," Dudley Buck; "Re dell' Abisso" ("Un Ballo in Maschero"), Verdi, Mme. Joseph Beringer.

Miss Elizabeth Westgate is off to her summer home, "Lazycroft," in the Santa Cruz Mountains, for a few weeks' rest.

The annual recital and reception of the Beethoven Club was held on June 4 at the residence of Mrs. W. P. McDermott (Leila France), on San José avenue. Those who took part in the program were Miss Ida Di Veccio, Miss Alice Whelen, Miss Sadie Cole, Miss Hattie Game, Miss Frances Fitchen, Miss Edna McNab, Miss May Worthington, Miss Nellie Sullivan, Miss Carrie Bright, Miss Mary

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McDermott, Miss Gertrude Albrecht, Miss Ethel Bailey and Miss Florence Moran.

Herbert Medley, the popular baritone, has been engaged to sing at the Fourth of July exercises at Marysville. Another vocalist from 'Frisco, Mrs. Sedgeley Reynolds, is to assist in the patriotic exercises at the same place.

Miss Gertrude Gerrish, of Sacramento, is preparing her pupils on the piano for their annual recital early in July.

Among the late additions to the membership of the Loring Club, of this city, are numbered some old-time Sacramento favorites. Horace Crocker, now of Oakland, basso; Walter Longbottom and Eugene Elkus, tneors, now of 'Frisco, and Dr. Charles Pinkham, Jr., all not ling since popular members of the Capital City musical circles.

The Vallejo Choral Society that not long ago gave the "Gondoliers" with so good a measure of success, is preparing "The Bohemian Girl," to be given in the near future.

Mrs. Oscar Mansfeldt has been seriously ill for the past week with inflammatory rheumatism in her right arm, but is at the present writing somewhat better. It is particularly disheartening just at this time, as there were some recitals in prospect for the near future that may now have to be delayed somewhat. However, as it is not an acute attack, we may enjoy the pleasure of anticipation, as Mrs. Mansfeldt's recitals are a rare treat, holding, as she does, a high place among our lady pianists, and it is whispered that she has added some choice numbers to her repertory which it may be our pleasure to hear for the first time in 'Frisco.

Mrs. Hugo Mansfeldt writes from Berlin of the severity of the winter just passed, and adds some chatty news about the concert season now nearing its close. She says there is fairly a surfeit of sweets, there is so much to choose from, and the opera presentations are grand. That of the "Nibelungen Ring" she particularly remarked, which is interesting to us on account of the taste of Wagner we had during the past winter when the Grau contingent was here. She says further that Marcella Sembrich has just been doing a season in Berlin, and she was greatly disappointed in her from the reputation which had preceded her, and led one to expect more than the reality could offer. She says Sembrich brought with her her own Italian orchestra, which was far below the average German orchestra, and did not enhance the pleasure of the performance.

San Francisco, June 24, 1901.

This has been a very quiet, uneventful week musically Nearly all the functions which have created public interest have been weddings. I believe June is the month of brides, and some of our musical ones have joined the noble army of matrons, among the latter Miss Del Valle, who has appeared often of late and lent her voice to the entertainment of concertgoers. But nearly all news of interest comes from abroad. A letter from Hugo Mansfeldt, dated at Berlin on June 5, tells me his wonderful little pupil, Alma Stencil, has been adding more laurels to her already well established fame as a pianist. In addition to previous triumphs won across the big pond comes her latest achievement, a splendid program played before the invited guests of Ambassador and Mrs. Andrew White at their last reception of the season on June 4.

The palatial residence was graced by the presence of elegantly gowned women and men of the highest diplomatic standing. The entire program was performed by this one talented little girl, whose firm touch and powerful technic made the magnificent Steinway grand respond royally. Her selections were made from Schubert, Chopin, Schumann and Liszt, and her success was overwhelming. The American Ambassador and his gracious lady were so delighted with little Alma's performance that they invited her to play on June 8 at the reception to be given by the American Women's Club at the Hotel Savoy. Mr. Mansfeldt shared in the honors, and was warmly congratulated on the brilliant success of his pupil.

Close on the heels of the honor conferred on Dr. H. J. Stewart as organist at the Pan-American Exposition at Buffalo comes the news of his resignation of his position as organist at Trinity Church, this city, which he has held for the past sixteen years. The resignation was sent in that he might accept a similar position which he has been called to fill in Trinity Church, Boston. During Dr. Stewart's term of service here, a splendid new organ has replaced the old one, and he has organized and trained into splendid form one of the largest and finest vested choirs in the country. One of the best features of his special musical services at Trinity has been a musical half hour after service, when he gave an organ recital, including some of the choicest and most difficult music written for the instrument, and which were greatly enjoyed. He will be greatly missed in musical circles, as he has for long been one of the moving spirits of the music life in this town and a popular member of the Musicians' and Bohemian Clubs of this city. Among other achievements musical have been the composition of several light operas, notable among which is "Bluff King Hal," which was performed here some years ago. Dr. Stewart is still in the East, but expects to return and play at Trinity during July and August. His resignation goes into effect the last of August and the new contract in Trinity, Boston, dates from September.

A discussion on the subject of women's quartets of late brought to light the fact that it was Mrs. Marriner-Campbell, of our city, who organized and trained the first quartet of women's voices on the Coast. This was called the Treble Clef Quartet, and will be remembered by many for the fine concert work that was done by them. The quartet was composed of Mrs. Beatrice Priest-Fine, Mrs. Noble, Miss Jeanette Wilcox and Mrs. Birmingham, all pupils of Mrs. Campbell. So successful was this combination that when time and circumstances caused its breaking up another was formed from voices selected from Mrs. Campbell's class, which was called the "Colonial," with Miss Florence Doane, Miss Ivy Gardner, Miss Mary Mann and Miss Clara Hyman for the four voices. Later on the "Alta Quartet" was formed and was composed of Miss Ruth Kirke, Miss Isobell Kerr, Miss Ouida Sargent and Miss Isella van Pelt. The remarkable facility with which Mrs. Campbell's pupils secure well paid church positions has caused me to make a list of those now holding positions in the choirs of our city. In Calvary Presbyterian, Miss Isella Van Pelt holds the position of contralto with Hubert Williams, tenor. Miss Edna Smart, soprano, is at Grace Methodist Episcopal, and in the same choir is Miss Elsie Arden, contralto; Mrs. M. C. Mead is soprano in the Church of the New Jerusalem, Swedenborgian. Mrs. E. N. Klock, who teaches vocal music in Alameda, is soprano in the Christian Church of the same city. Miss Marie Partridge is soprano of St. Stephen's Episcopal, with Mrs. L. W. McClure and Miss Ruth Weston, contralto, at St. Paul's Episcopal. Mrs. Walter G. Fonda is the contralto of the First Congregational Church; Miss Florence Doane, the soprano of Howard Street Presbyterian; Miss Margery Marks, soprano, at St. Paul's Episcopal, and Miss Florence Walby holds the position of soprano soloist in the choir at the Church of the Advent on Eleventh street.

Miss Adelaide Roddy, of Vailejo, Cal., about whose beautiful voice much has been said and sung, has completed her touring season, and will retire to her home in Vallejo for the summer to rest. She has not made public her plans for the coming season.

The Chaminade Club of women's voices in Oakland, gave a musicale at Loring Hall last week, under the direction of Mrs. W. G. Langdon. There was a large attendance.

A. Wedmore Jones.

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MUSICAL COURIER OFFICES—FINE ARTS BUILDING.

CHICAGO, June 29, 1901.

A SPANISH version of the "Star Spangled Banner," adapted by Ferando S. Ximenez for the use of Spanish speaking colonies, was heard at the St. Ignatius College commencement exercises in the Illinois Theatre, Chicago, on the afternoon of June 25.

Among popular features in the Studebaker's latest success, "King Dodo," are "The Tale of a Bumblebee," sung by Miss Quinlan and Mr. Morris, "The Cat's Quartet" and "Look in the Book and See." Changes in the latter portion of the opera have brought out several good points which formerly lay dormant. Mr. Norris' conception of the title role is original and realistic, though in one or two instances he carries his absurdities too far. One of his scenes, which may best be described as a "perpetual motion act," has been elaborated, and the result is not an improvement. However, tradition testifies that brilliant productions such as this have not infrequently been marred by similar defects. On July 4 a special matinee performance will attract many holiday celebrators to the Fine Arts Building.

Notwithstanding the excessive heat, there has been no lack of musical activity this week in Chicago's educational circles.

The Gottschalk Lyric School held its annual commencement exercises and concert on the evening of June 26, when a representative program was artistically interpreted by many promising students. Miss Ingeborg Sorenson played Thiele's "Chromatic Fantaisie," which served as an effective opening number. Millett's trio, "Ye Fields of Light," was sung by Miss Laura Tillson, Miss Alice Hammond and Sedgwick MacGregor. Mrs. Pearl E. Stebbins followed with Meyerbeer's "Roberto Tu che Adoro," after which Miss Clara C. Fried played Nocturne, op. 9, No. 2, by Chopin. Gounod's "Vulcan Song" proved to be a notable feature as given by W. F. Larkin. Miss Alice Boettiger, who possesses exceptional dramatic talent, read the "Forest Scene" from "Ingomar." The other performers were Miss Florence Compton, Miss Jeannette Gregg, Ted Short, Miss Laura Tillson, W. R. Uhlemann, Miss Carrie Schlumbrecht, Mrs. Carrie R. Crane-Beaumont, William J. Parker, Alice Blial, Miss Sara Nordstrom and Miss Hattie Nurnberger. Under the direction of Mrs. Miller the physical culture class presented "Posings and Pantomime."

At the Gottschalk Lyric School the list of special awards and certificates for 1901 is as follows: Teacher's Certificate Class—Piano, Miss Clara Fried, Miss Florence Compton, Miss Carrie Schlumbrecht, Mrs. Pearl E. Stebbins and Miss Bertha E. Miller. Special Certificate—Miss Anna Burke, first year Italian.

At the contest the gold medal for the teacher's certificate class piano, was awarded to Miss Carrie Schlumbrecht.

At the vocal contest Miss Hattie Nurnberger received the gold medal and Mrs. Pearl E. Stebbins the silver medal.

Silver Medal—Men's class, Sedgwick MacGregor. Gold Medal—Dramatic, Miss Alice Boettiger. Gold Medal—Awarded to Miss Florence Compton, highest average in teacher's certificate class, piano and harmony. Silver Medals—Mabel Runquest, highest average, fourth grade, piano; Helen Schmidt, highest yearly average, fourth grade, piano; Clara Lane, highest average, third grade, piano; Marie Troyer, highest yearly average, third grade, piano; Annie Lane, highest average second grade, piano; Ruth Bates, highest yearly average, second grade, piano; Marie Savage, highest average, first grade, piano; Marjorie Adams, highest yearly average, first grade, piano; Chester Reid, highest average, preparatory grade, piano. Beaumont Gold Medals—Clara C. Fried, highest average, piano sight reading; Mrs. Ida Bomell Davis, highest average, vocal sight reading. Silver Medals—Anna Burke, highest average, first year Italian; Sara Nordstrom, first year vocal; Clara C. Fried, first year vocal, and H. H. Wilson, first year vocal.

Yesterday morning, under the auspices of the American Conservatory, Miss Louise Caldwell and Allen Spencer gave an admirable recital before an appreciative and very enthusiastic audience. Miss Caldwell sang "Wohin" and "Ungeduld," Schubert; "Husheen," Needham, and "Wouldn't That Be Queer?" Mrs. Beach. Mr. Spencer's interesting contributions were "King's Hunting Jig," John Bull; "Le Coucou," Claude Daquin; Mozart's "Rondo," in A minor; "Moment Musicale," Schubert; "Scherzo," op. 4, Brahms, and compositions by Moszkowski, Schutt, Liebling, Leschetizky and Beethoven-Saint-Saëns.

The ensuing announcement recently made by the Chicago Musical College has proved to be of great interest to hundreds of music students:

"As the time between the closing of the regular season, June 22, and the opening of the fall term, September 9, is too long to be spent entirely without study, a special five weeks' summer course is arranged from June 24 to July 27. All students should continue their work during that time. This allows six weeks, a sufficient vacation, after the close of the summer term. Teachers from every part of the country take advantage of this course. It is the best preparation for pupils who desire to enter the advanced classes in the fall."

Examiners at the Chicago Auditorium Conservatory's recent musical contests were Charles W. Clark, Alfred Williams and Mrs. Gertrude Grosscup-Perkins, vocal department; Miss Emma E. Clark, Cyril Graham and Walton Perkins, piano department. The conservatory's gold medals were won by Robert Hood Bowers, composer; Edna Lewis, vocalist, and Susie Ford, pianist. At this progressive educational institution a number of interesting events will take place during the summer session, a violin recital by Errico Sansome and his pupils and several performances by the School of Acting having already been arranged.

The dramatic department of the Chicago Auditorium Conservatory will produce a melodrama, "Among the Breakers," on the evening of July 2. This event promises to be of an exceptionally interesting nature, the cast consisting of Miss Queena Robinson, Miss Ellen Wachter, Miss Agnes Dolan, Miss Raeburn Replog, Joseph De Stefan, George O'Keefe, W. J. Elliston, Herbert Mott, E. M. Herries and E. Charles Flynn.

At his recent recital in Handel Hall Earl R. Drake, the gifted violinist, played Goldmark's Suite for piano and violin, op. 11; Sonata 6, Bach; Nardini's "Larghetto"; "Histoire," Tirendelli; "Elfintanz," Popper-Halir, and Vieuxtemps' exacting concerto in A minor, all of which were admirably interpreted. C. F. Balatka gave valuable assistance.

Charles R. Baker announces that William H. Sherwood and Lloyd Simonson are engaged to appear at Euclid Park Beach, Cleveland, on Monday evening, August 19.

Frederick Warren, of the Chicago Auditorium Conservatory, assisted by Miss Zella L. Marshall, pianist, will give a recital at the residence of Mrs. Henry Herman, at Waukegan, on July 1. The program will include compositions by German, Dvorák, Schumann, Brahms, Allitsen, MacDowell, Lang, Brackett, Beach, Foote, Nevin, Herman, Chadwick, Rogers and Messager.

Before going to New York, which will be his headquarters next season, William A. Wegener, the eminent Chicago tenor, will enjoy a short and well earned vacation.

Karleton Hackett, of the American Conservatory, is this week visiting Terre Haute for the purpose of giving an address on "Artistic Singing" before the Indiana Music Teachers' Convention.

Mr. and Mrs. Bicknell Young, prominent Chicago musicians, are now enjoying a short trip which is to embrace New York, Philadelphia and Boston.

Miss Amy Murray, the gifted Scottish singer, who was heard in this city during the past season, has been invited to fill return engagements in Chicago next year.

Louis Francis Brown states that Burton Holmes, who is now traveling around the world, will deliver fifteen lectures on Thursday and Friday evenings and Saturday afternoons for five weeks, beginning November 21, at Studebaker Hall, Fine Arts Building.

Mrs. Charles Howard Trego, soprano, has been heard frequently in Chicago and its vicinity during the past season. The announcement that Mrs. Trego will be one of the soloists next month at the Chautauqua (N. Y.) Assembly is satisfactory, for last year this talented vocalist was very popular at the "Summer City's" amphitheatre concerts.

The supplementary summer term of six weeks, inaugurated by Maurice Aronson, is being taken advantage of by a large number of teachers and pupils, who have held positions in other localities during the regular season. Mr. Aronson's class in Freeport has unanimously requested the continuation of instruction throughout the same holiday period.

Miss Carolyn Louise Willard will leave this city on July 3, for the purpose of spending the summer at Coldwater, Mich., where she will accept piano pupils who may be desirous of studying during vacation weeks.

Among Mrs. Rose Wells' many talented young piano pupils are Eugenia Powell and Gladys McGowan, whose playing at a June recital in the Fine Arts Building forcibly illustrated Mrs. Wells' exceptional ability as an instructor.

At the residence of her teacher, Carolyn Louise Willard, Miss Mabelle Crossman, pianist, will give a recital this afternoon, Miss Maude Lindon, soprano, and Guy Woodard, violinist, assisting. A representative program has been artistically arranged by Miss Willard.

Pupils of Miss Belle Adams creditably interpreted an attractive program in Kimball Hall last Saturday afternoon. Miss Adams has studied with Emil Liebling.

Notice.

Mr. George Hamlin, the tenor, has made arrangements to accept, during the summer months, a limited number of pupils for instruction and coaching in singing. Apply at his studio—Kimball Hall, Wabash and Jackson, Chicago.

CHARLES R. BAKER'S ARTISTS.—The artists who are under the management of Charles R. Baker, of Chicago, will unquestionably have a busy season, beginning with September. Mr. Baker is working early and late, and closing many engagements. Before the Michigan Music Teachers' Association at Flint, on June 26, Sydney Lloyd Wrightson, the English baritone, won a most enthusiastic reception. The association's rules have excluded encores, but the applause of the audience was irresistible, and Mr. Wrightson responded by singing another selection very artistically.

"William H. Sherwood well sustained his reputation of being one of the greatest pianists of modern times," asserted the *Illinois State Register*, in reference to his recent appearance at the Springfield convention.

Last week Mr. Baker visited Michigan in the interests of his artists.

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HOTEL CECIL, LONDON,
June 22, 1901.

THE exciting event of the week has of course been the advent of Paderewski. In him do the ladies of London take the closest interest, and as for such ladies of New York, Texas and other "furrin parts" who happen to be here, they and their conduct hardly bear speaking about. On Tuesday St. James' Hall was packed to the last seat; even the ordinary shilling seats behind the platform were filled at half a guinea a time—it goes without saying by ladies.

As I lately remarked, it was interesting to hear him after Bauer. His program was very different from Bauer's. He began with Haydn's well-known F minor Variations; after that Mozart's A minor Rondo; then came two Sonatas, Beethoven's "Waldstein" and Schumann's F sharp minor, and the affair wound up with a six item selection from Chopin.

Paderewski is a difficult subject to criticise. Years ago, when he first appeared in London, he was viciously attacked, one ladylike critic observing that in certain pieces he "fairly ran amuck, to the disgust of the more intelligent part of the audience" (I quote the remark from memory). Every man who is worth anything must have a great sorrow in his life, and I, believing myself to be worth something, have taken as my great sorrow the fact that I cannot discover how the critic discovered that the "more intelligent part of the audience" was disgusted on this occasion. I was present, and no particular section of the audience showed any signs of disapprobation. But the *Times* is a wonderful paper. I often read it to learn Dr. Stanford's views on musical matters. Dr. Stanford is not a great musician, but he has a fine gift of unconscious humor, and when one reads him in the *Times* he is often distinctly amusing. This, however, has nothing to do with Paderewski. Whether Dr. Stanford, or Mr. Maitland, or someone else wrote the famous—the now famous Paderewski notice I do not know. I only know that it actually appeared and that I read it. It was typical of the attitude of the London press at the time. Paderewski had been to Paris—he had been and had been seen and had conquered. That was not enough for our English critics. They wanted to see him conquer here before they would admit him to be any good at all. He did conquer here, and after that no praise could be too fulsome for him. Some of the most respectable papers have told him that he is as great as Rubinstein or Liszt, and some other papers, equally respectable, have implied that he is as great as Liszt, Rubinstein, Bülow and half a dozen others rolled into one.

It is because of this awful nonsense that Paderewski is so fearfully difficult to write about. At the beginning it was quite easy to take up an impartial, judicial attitude. I did that with eminent success, and in various insignificant sheets defended Paderewski against the many stupid attacks made on him. Then when the tide turned and he was glorified into an Apollo I was naturally inclined to go too far in the other direction, and to denounce him as a very second-rate person. And even now, when I am accustomed to the chorus of adulation and have nearly forgotten the ridiculous adverse judgments of the early days, it is with some difficulty that I judge him and write about him with absolute fairness. For, to put the thing plainly, Paderewski does not belong to the greatest order of pianists—he cannot be compared, for instance, with Lamond or Bauer; he lacks many of the essential qualities of a great pianist. Yet, on the other hand, he has a gift of piquancy; he exhilarates; no matter what he plays, it comes off with a certain freshness and sparkle that compel one to be interested. I say emphatically that it is not great piano playing, but it is by no means small piano playing. Paderewski has distinctive notions about all the music he performs; he gives you an individual reading of everything he takes in hand, and his individual reading is always full of color and a personal emotion. On Tuesday, for instance, he gave us among other things Haydn's F minor Variations, Mozart's too familiar A minor Rondo and the "Waldstein" Sonata of Beethoven. The first two I have taught to students until I am sick of them, and I cannot tell why on earth Paderewski should have chosen them for this occasion. Yet he made them engrossing. The "Waldstein" he played in a nobler manner, which was still not noble enough; he seemed to me to be trifling with a huge subject. The slow introduction was full of mystery of the true Beethovian mystical emotion, but the finale was undistinguished, poverty stricken, wretchedly drawing-roomy. In Schumann's F minor Sonata he rose nearer to the height of the argument. The sonata is no favorite of mine; excepting the slow movement it is barren and dry, but Paderewski did contrive to get a little juice (so to speak) into it. I heard only a little of the Chopin, and it was too sickly and effeminate for my taste. The more robust treatment of Bauer seems to me truer, more appropriate. But Paderewski's sentimentality appealed immensely to the hosts of gaily bedecked ladies who filled the hall, and though I did not stop to witness any of the kissing at the end, I am sure it would not be the fault of the ladies if there was none.

At the opera things go on in the good old bad way. I really cannot screw up my courage to dress to crawl to Covent Garden night by night, only to hear operas I don't like represented in a way I like less. There is no artistic atmosphere in the place; the spirit of perfunctoriness is on everyone connected with it. Every visit there is a trial to one's temper. The great attraction at present is Tamagno, for whom I have only the smallest possible admiration, and so far he has sung in only Verdi's "Otello" and "Aïda." I have said my say in these columns touching the second; about the first all I have to say is that it is thin, violent, disjointed. How on earth anyone could ever think it one of the masterpieces of music drama I cannot in the least tell. Of course I have a strong personal antipathy to the story of "Othello." My cure for such madness as love jealousy would be the outward application of a pail of cold water. Not content with the degree of violence which exists in Shakespeare's version of the story, Boïto made matters worse by retaining only the violence and leaving out everything humane, gracious, soothing; so that virtually all Verdi had to do was to put incidental music to a series of boiler explosions. Such a concoction could not be a work of art, and "Otello" is not a work of art. Tamagno completes the unlikeness to a work of art by bawling the rowdy portions and making nothing of the very rare, delicate touches. Of course it is only when he puts on full pressure that he is in the least interesting; his voice is then rich and full of color; whereas in his pianos and mezza voces it is poor and washed out. Still a night filled with shouting is not very edifying.

On Monday night we had a quite passable performance of "Tannhäuser." Ternina was Elizabeth and Strakosch Venus, Fischer Sobel Tannhäuser and Bispham Wolfram; Plançon played the Landgrav. Ternina was much too great for her part. She overflowed it, if one may use the expression. She tried to make it stupendous, whereas it can only be made tender and affectionate and sentimental after the German fräulein's fashion. In Sobel it would seem we are going to have one of the best of Tannhäusers. He started out rather badly, but his voice lasted out till the very end. In the first act his tone was poor, but in the last it was full and of a marvellous quality. He acts with noble dignity, and on the purely musical side his interpretation lacked nothing. Plançon was once again splendid. As for the scenery and stage management they will never be better until F. Neilson is given absolute power. He is an able young man, but so long as he is not invested with sufficient authority for his every direction to be carried out immediately without demur, so long will Covent Garden be something of a laughing stock.

I don't know whether much interest is taken in Roman church music in America. In England we are growing greatly excited about it. Music in the Church of Eng-

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land is in a hopeless plight and I think it will be never any better. In the Romish churches it has been for a long time bad enough. Much of the vocal music was merely Sankey-Moody, while the instrumental pieces often, if not generally, overstepped the line that divides common stuff from sheer circus marches. Even at churches like the Kensington Pro-Cathedral, where Mr. Santley is all powerful, its music is as unreligious as can well be. Recently there has been a revolt against the Italian domination. It has been discovered by a few people that the English Roman church has a native music of its own, and that this music is in no wise inferior to that of any other school. Mr. Terry, choirmaster of Downside Abbey, near Bath, is working enthusiastically and with persistent industry at the matter, scoring the old masses and motets and having them sung by the Downside choir. Last week the Abbot of Downside, the Rev. Ford, invited me down to hear the music sung in the Monastery chapel, so I spent two nights and one whole day in an abbey.

Would it not make a fine title for a Protestant pamphlet—"Two Nights in a Monastery; the Secrets of the Cloister Disclosed"? I heard there one of the finest choirs in England, and heard music by Tallis, Byrde and Palestrina. This unaccompanied music is the only sort adapted to the Catholic liturgy. The Roman Church is a mediæval institution and mediæval music suits it precisely. I advise all who are able to hear some of it as early as possible; they will want no more of the Italian stuff with which this country at least is flooded.

JOHN F. RUNCIMAN.

RIESBERG ORGAN RECITALS AT PAN-AMERICAN.—These will occur on July 7 and 8, Sunday and Monday, and Miss Estelle Harris, soprano, has been engaged as special soloist. The programs follow:

SUNDAY, JULY 7, 1901.

Nuptial Song.....
March of the Magi Kings.....Dubois
Invocation.....Munro
Capriccio.....Lemaigre
Soprano solo, Ave Maria.....Bach-Gounod
Miss Estelle Harris, New York.
Violin obligato by Henry Marcus; piano obligato by Mrs. J. S. Marvin.
Triumphal March, From Crag to Sea.....Liszt
Swiss Melody.....Froehlich
Marriage Fanfare.....Gilbert
Soprano solo, O Divine Redeemer.....Gounod
Miss Estelle Harris.
Prelude to Lohengrin.....Wagner
Funeral March of a Toy Soldier.....Gounod
Organ duet, Plymouth Church March.....Zundel
Mrs. J. S. Marvin and Mr. Riesberg.

MONDAY, JULY 8, 1901.

Fantaisie in D minor.....Wegmann
Daybreak.....Spinney
Festal March.....Ashmall
Soprano solo, aria, Then Weep, O Grief-worn Eyes, from Le Cid.....Massenet
Miss Estelle Harris.
Two Communions, E minor, G major, varied.....Batiste
Romance.....Tours
The Answer.....Wolstenholme
Soprano solo, Hear Ye, Israel (Elijah).....Mendelssohn
Miss Estelle Harris.
Melodie.....Lefebvre-Wely
Hymn of Nuns.....Lefebvre-Wely
Processional March.....Edgar B. Smith

BROOKLYN ARIONS.—The Brooklyn Arion, of which Arthur Claassen is the director, has accepted the invitation of the Brooklyn Institute of Arts and Sciences to sing at a concert next season. The Arion concerts under the auspices of the Institute have in the past been very successful and musically important events in Brooklyn.

CINCINNATI, June 29, 1901.

THE hot, stifling summer weather came in upon us with full blast this week, and with it the closing music recitals and commencements ceased.

Theodor Bohlmann, of the Conservatory of Music faculty, presented his advanced pupils in the following program:

Improvisata, La Belle Griselidis, op. 94, F major.....Reinecke
(For two pianos.)
Misses Lola Bell Harris and Daisy M. Seiler.

Piano soli—
Chanson Triste, G minor.....Tschaikowsky
To the Spring, op. 43, No. 6, F sharp major.....Grieg
Miss Ella Montgomery.

Waltzes for two pianos, op. 86.....Kirchner.
Miss Grace Marshall.

Songs—
Sei mir Gegruesst.....Schubert
To be Sung on the Waters.....Schubert
Miss Annabelle Ambrose.

Variations on a Russian Dance Tune.....Beethoven
Frederic C. Mayer.

From Concerto No. 3, C minor, op. 37.....Beethoven
Largo, E **major.**
Rondo—Allegro, C minor, C major.
(Orchestral part on second piano.)
Miss Lillian Lawhead.

Violin solo, Fantaisie Appassionata.....Vieuxtemps
Matthias R. Oliver.

Piano soli—
Staccato Caprice.....Vogrich
Polish Dance.....Scharwenka
Miss Lola Bell Harris.

Piano soli—
Impromptu, op. 51, G flat major.....Chopin
Serenata, D major.....Moszkowski
Chant de l'Alouette, op. 37, No. 3, G minor.....Tschaikowsky
Henover Steppen, G minor.....Schyttę
Miss Meta Bairnsfather.

Aria, Elizabeth's Prayer (Tannhäuser).....Wagner
Miss Ada Ruhl.

Piano soli—
Prelude e Minuetto, from Suite, op. 72, E minor.....Raff
Rondo Capriccioso, op. 14.....Mendelssohn
Miss Linda Wirt Lentz.

Piano solo, Reminiscences de Norma (Opera par Bellini).....Liszt
Leo A. Paalz.

Allegro de Concert, op. 46, A major.....Chopin
(Arranged for piano and orchestra by Jean Louis Nicode.)
(Orchestral part on second piano.)
Miss Daisy M. Seiler.

Of these the following are graduates: Dasiy Mae Seiler, Miss Lillian Lawhead, Leo A. Paalz. The graduate in the vocal department is Miss Ada Ruhl. Matthias R. Oliver is the post-graduate of the violin department.

It must be said to the credit of Mr. Bohlmann that he trains not only technically but intellectually. His system broadens and deepens the understanding. Miss Daisy M. Seiler is a fine illustration of his success. She has undoubtedly talent and this has been bent in the right direction. Her touch is beautiful and her temperament well grounded. There was much of a brilliant character in her rendering of the Chopin Allegro de Concert. Mr. Paalz had a tremendously difficult number in the Liszt transcription of "Norma," which she played with ease and intelligence.

Miss Lawhead is well matured, but was unable to be present.

Other pupils who reflected honor upon themselves were Miss Linda Wirt Lentz, Miss Meta Bairnsfather, Frederic C. Mayer, Miss Ella Montgomery and Miss Lola Bell Harris.

Miss Ada Ruhl, the voice graduate, sang "Elizabeth's Prayer," from "Tannhäuser." She put into it a great deal of feeling and dramatic expression. Miss Ruhl's voice is a pure soprano, flexible, true to the pitch and uniformly well sustained. She reflects much honor upon her teacher, Miss Clara Baur.

Miss Annabelle Ambrose has a voice of fine musical quality, well rounded and full of color.

Matthias R. Oliver, the only post graduate of the violin department, played the "Fantaisie Appassionata" of Vieuxtemps. The Conservatory has every reason to be proud of him. He has a great deal of temperament, and plays with expression and a good deal of fire. This fervor was best illustrated in his playing of Hauser's "Hungarian Rhapsodie," which he gave at a subsequent recital. He was called out several times by the enthusiastic audience. It was a kind of ovation tendered him before his departure for Europe, where he will continue his studies. His mother, Mrs. Oliver, will accompany him.

It is an invariable rule at the Conservatory that Frederic Shailer Evans should present his pupils at the closing June recitals in the most torrid, insufferable heat. Mr. Evans is not partial to heat—in fact, he loves coolness so well that he always manages to look refreshingly cool, but he has never been able to change this rule about the temperature. Some say his recitals bring the hot spell—others that the hot spell brings the recitals. Be that as it may. It is Hobson's choice.

There were two recitals in this scorching heat given by the most advanced pupils of Mr. Evans, assisted by others.

On Friday evening, June 21, the following program was presented:

Concerto, C minor (first movement).....Mozart
Cadenza by Reinecke.
(Orchestral part on second piano.)
Miss Dot Fay Trott.

Recitative, I Am at Last Alone.....Gounod
Aria, More Regal in His Low Estate (Queen of Sheba).....Gounod
Miss Hilda Hyman.

Concerto, E flat major (first movement).....Mozart
Cadenza by Hummel.
(Orchestral part on second piano.)
Miss Grace Adele Kite.

Piano soli—
Papillon, op. 43.....Grieg
Erotik, op. 43.....Grieg
An den Fruehling, op. 43.....Grieg
Miss Nan E. Wilson.

Violin solo, Hungarian Rhapsodie.....Hauser
Matthias R. Oliver.

Piano solo, Variations de Concert on a Theme from L'Elisire d'Amore, by Donizetti.....Henselt
Miss Eva Wynne.

Songs—
An April Idyl.....Tirindelli
A Song of Sunshine.....Goring Thomas
Miss Annabelle Ambrose.

Concerto, op. 69, F sharp minor.....Hiller
(Orchestral part on second piano.)
Miss Edna Strubbe.

Recitation, A Midnight Fantasy.....Aldrich
Miss Edith Robbins.

It is said of the piano departments of the Conservatory of Music that each one of the leading teachers has his characteristics, and impresses them upon the individuality of his pupils. If this is so the pupils of Mr. Evans have all the strong character of intelligence, dignity and force of their teacher more or less impressed upon them. The

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thoroughness of his methods is always apparent—his scholarly direction and direct manner.

Miss Eva Wynne played the Henselt Variations with technical fluency and a good deal of brilliancy.

Miss Dot Fay Trott showed firm, musical endowment in the Mozart Concerto in C minor, which she played quite creditably.

Miss Kitc has a dainty touch and musical grasp.

Miss Edna Strubbe, one of this year's graduates, played the Hiller Concerto with a great deal of maturity and fine conception. Her playing is of the intellectual order, to some degree brilliant and in the strictest sense of rhythm.

Of the vocalists Miss Ambrose repeated the success of the previous evening.

Miss Hilda Hyman has made astonishing progress—one might say wonderful improvement—during the past year. Her voice is developing in strength and expanding in the power of dramatic expression which she plainly showed in her singing of the recitative and aria from "Queen of Sheba."

On Saturday evening, June 22, Mr. Evans' pupils appeared in the following program:

Piano solo, Sonata, op. 14, No. 1, E major.....Beethoven
Miss Edna Witham.
Violin solo, Romance and Rondo.....Wieniawski
Miss Ida Hossfeld.
Piano soli—
Rivulet, op. 81, No. 3.....Heller
Melodie from Snowflakes.....Von Wilm
Rondo Amabile, op. 154, No. 1.....Von Wilm
Ralph O'Kane.
Songs—
Yearnings.....Rubinstein
Thou'rt Like a Tender Flower.....Schumann
The Maiden at the Spring.....Goldmark
Spring Song.....Schumann
Miss Carrie Rieder.
Concerto, D minor (first movement).....Mozart
Cadenza by Reinecke.
(Orchestral part on second piano.)
Miss Elizabeth Ranly.
Piano soli—
Impromptu, op. 36, F sharp major.....Chopin
Etude de Concert, D flat major.....Liszt
Miss Maie Morgan.
Violin soli—
Berceuse.....Dunkler
Mazurka, D major.....Wieniawski
Miss Daisy Seiler.
Recitative, Sorta e la notte (Ernani).....Verdi
Aria, Ernani involami (Ernani).....Verdi
Miss Laura Strubbe.
Scherzo, from Concerto in B flat minor.....Scharwenka
(Orchestral part on second piano.)
Miss Corene Harmon.

Miss Maie Morgan played not only with fine technical skill, but with a beautiful sense of poetry. Her runs are smooth and yet brilliant.

The evidence of Mr. Evans' skill as a teacher was seen in the entire evening's work.

Miss Corene Harmon has a clean technic and plays with a good deal of intelligence.

A pupil of Miss Frances Moses, Miss Carrie Rieder, soprano, did remarkably well. Her training is in the right direction.

Miss Laura Strubbe, too, is to be congratulated upon her singing of the recitative and aria from "Ernani."

Not to be forgotten is Ralph O'Kane, who in his piano solos evinced considerable talent.

In my last letter, speaking of the good work of the children's chorus, I forgot to mention that they had been trained by Miss Frances Moses. Such work is certainly a credit to the teacher.

J. A. Homan.

Miss Marian Alta Moyer, a soprano with a good dramatic voice, gave the post graduate recital at the Pennsylvania College of Music, at Meadville. The assisting artist was L. L. Lord, 'cellist.

MUSIC IN ITALY.

ITALIAN BRANCH OFFICE,
5 VIA RONDINELLI, FLORENCE, ITALY,
June 20, 1901.

ANTONIO SCONTRINO, one of Italy's most serious and reputed musicians, has been commissioned by Gabriele d'Annunzio to write the musical intermezzi to his new drama, "Francesca da Rimini."

The Quartetto Fiorentino recently presented for the first time a Quartetto in sol minore, for two violins, viola and violoncello, by Maestro Scontrino, which attained exceptional artistic success, being repeated in its entirety, and then redemanded by the large and particularly critical audience present, which represented the musical community of Florence. The warmth of conception and the originality of style and treatment which this quartet evidences make it a most valuable addition to chamber music literature, and the quartet organizations would do well to place it in their repertory; I believe it is to be published by Carisch & Janichen, Milan.

Jan Kubelik, who, by reason of his wonderful technic and amazing artistic personality, has been given the appellative of the Paganini redivivus, startled the Italian musical community from the apathetic indifference which it demonstrates generally to the majority of concertistic celebrities.

I had the pleasure of managing Mr. Kubelik's tour in Italy, and in Nice and Monte Carlo, and was thus present at all of his concerts, which were, without exception, absolute artistic triumphs. Kubelik's tour this year in Italy I can safely affirm has never been equaled by any artist in this country, as the following list will testify:

Milan, four concerts; Bologna, two concerts; Florence, four concerts; Rome, five concerts; Naples, four concerts; Genoa, two concerts; Nice, seven concerts.

Particularly at Nice his success was enormous, so enormous that after the fourth concert, in Nice, the direction of Monte Carlo invited him to give a concert at the Casino, with orchestra directed by M. Jehin. To render this possible the direction was obliged to transgress a rule which had heretofore been held inviolable, namely, that no artist could play at Monte Carlo who had previously played during the same season at Nice.

At the Nice concerts I noted Moriz Rosenthal, Leopold Auer, Hugo Heerman, Simonetti, Coquelin Cadet, and other notables.

Another notable musical event were the concerts of the Berlin Philharmonic Orchestra, directed by Arthur Nikisch. The two concerts in Florence were a revelation to the musicians of this city, who frankly confessed that they had hardly considered possible the unity and precision demonstrated by this organization.

Arthur Nikisch was also received with the most cordial demonstrations of enthusiasm, the dignity and sobriety of his movements and the intellectual force of his interpretations serving to disarm completely the prejudice which the Italians hold for all that is German. At the end of the second concert a large number of the local musicians awaited Nikisch in the atrio of the theatre, and improvised a most enthusiastic ovation ending with "arrivederci a presto!"

Louis Rothfeld, a pupil of Liszt, and a resident for many years past in Edinburgh, Scotland, where he was most prominent as teacher and musician, has spent the past winter in Florence, with the idea of enjoying a well earned repose. During his stay in Florence Mr. Rothfeld wrote several compositions for piano which are to be published by a London house.

Adolfo Betti, who is rapidly becoming known as one of the most talented violinists of the younger school, has had the honor of substituting for César Thomson, at the Brussels Conservatory during the latter's absence, when concertizing in Russia and elsewhere.

Betti was awarded the gold medal avec distinction by the Brussels Conservatory in 1896; his tone is delightfully sympathetic, and at the same time rich and sonorous. His delicate musical taste leads him to prefer Bach, though he excels in all styles.

What a boon for musical Italy would be the liberation of some of the Wagner operas from the hands of Ricordi! The project of presenting the "Nibelungen Ring" at Turin during the coming season has been abandoned, because of the exorbitant demands of Ricordi for the right of production.

The coming season promises to be a memorable one for concerts in Italy. Among the tours already arranged are those of the following artistic celebrities:

Paderewski, Rosenthal, Busoni, César Thomson. Sarasate and Ysaye will in all probability come also.

Eugen d'Albert is in villeggiatura at Careggi, a suburb of Florence; he is presumably instrumentizing a new opera.

It is a well-known fact in the profession that during the stagnant inactivity of the past operatic season many artists were compelled to pay 40 per cent and 50 per cent. of their contract as commission to the agents.

Here is one of César Thomson's historical programs, which he presented recently at the Brussels Conservatory:

Sonata XII., La Follia.....Corelli
Preludio.....Corelli
Corrente.....Vivaldi
Allegretto Grazioso.....Nardini
Tarantella.....Valentini
Concerto, ré mineur, pour violon.....Bach
Avec accompagnement d'orchestre à cordes.
Sonate, Le Tambeau.....Leclair
Sonata (l'Arte del Arco).....Tartini

Jos. Smith.

Hans Bergman Benefit Recital.—The Recital Hall of the Virgil Piano School was again filled with a most enthusiastic audience on Thursday evening, June 27, when little Hans Bergman, one of Mrs. Virgil's most talented pupils, played a recital. He played a most remarkable program for a child, and did it in such a masterly manner as to win the highest approbation.

Little Beatrice Pollak was to assist, but unfortunately was ill. Her numbers were filled by Frederic Mariner singing a couple of songs, the first song being accompanied by his talented pupil, Arthur Beaupré, and the second by little Hans. Arthur Beaupré then played the Staccato Caprice, by Vogrich; this brought forth a hearty encore and he responded with a Barcarolle by Jensen.

The technical work accomplished by little Hans Bergman was especially interesting, both as to clearness and the remarkable velocity attained. There is no doubt but what this child, if he keeps well, will make a remarkable career.

Pappenheim Pupils.—Dr. Geo. Conquest Anthony and Mrs. Corinne Wiest Anthony, the two well-known singers of Philadelphia, former pupils of Madame Pappenheim, have just closed one of their most successful seasons. They are now preparing for the summer months to go to fashionable Spring Lake, N. J., where the young artists have been engaged for concert and church work. This is Mr. and Mrs. Anthony's third season in Spring Lake, which speaks well for their popularity.

Madame Pappenheim is just closing a very busy season, and will go to Interlaken Inn, near Lakeville, in the Berkshire Hills. Later on Madame Pappenheim contemplates spending a few weeks in the Catskills, and afterward to make a tour of the Adirondacks, returning to New York city in September. In the meantime her apartments at the Rutland will be redecorated and refurnished. All mail should be addressed to her city address, 260 West Fifty-seventh street, to be forwarded.

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Western New York Office THE MUSICAL COURIER,
749 NORWOOD AVENUE,
BUFFALO, June 28, 1901.

THE thirtieth Saengerfest of the North American Saengerbund has passed into history, but thousands of people will long remember the great musical feast spread in Buffalo during the Pan-American season.

The only regret of the week was that every one of the 12,00 seats provided in the great Seventy-fourth Regiment Armory was not occupied at every concert.

The Queen City of the Lakes has been fortunate in securing these festivals three times—1860, 1883, 1901—and we are proud to say that this last one has been most successful from a financial as well as an artistic point of view.

Monday evening a royal welcome was given to the 103 visiting societies by a "commers" at the Sixty-fifth Regiment Arsenal. The following program was delightfully given and warmly received:

Festival Overture.....Lassen
Orchestra.
Address of welcome by Mayor Conrad Diehl and William Lautz, chairman of the reception committee.
Hymn of Greeting.....Lund
United Singers of Buffalo. Solos, Julie L. Wyman, Charles McCreary.
Presentation of the flag of the Saengerbund by Charles C. Schmidt, of Cincinnati, to J. Hanno Deiler, president of the North American Saengerbund, who will present the flag to F. C. M. Lautz, president of the Buffalo Festival Committee.
Forget Me Not.....Jacobsen
United Singers of Buffalo. Solo, Julie L. Wyman.
Aria from the Queen of Sheba.....Goldmark
Julie L. Wyman.
Musicians of the Forest.....Baselt
United Singers of Buffalo.

Mr. Lund's orchestra of eighty-five picked men from the New York Philharmonic and Metropolitan orchestras proved most satisfactory. The balance is all that could be desired, the tone firm and smooth and of beautiful quality, and the results marvelous considering the necessarily limited number of rehearsals.

Mrs. Wyman's selections showed to great advantage the wide range and magnificent quality of her voice.

Mr. McCreary was in splendid form, his rich baritone filling every nook and corner of the great arsenal.

Madame Schumann-Heink won an ovation which even a proverbially cold Buffalo audience could not refrain from giving such a glorious voice so masterfully handled.

The beautiful Madame Blauvelt was in splendid voice and only added laurels to those won here before.

Ffrangçon Davies was a great favorite at all concerts, his mellow, rich voice, which he used with so much ease, delighting all hearers.

Evan Williams was not in the best of voice, but his pure, sweet tenor is very acceptable to Buffalonians, even when he is not at his best.

Mrs. Minehan and Mr. McCreary did most praiseworthy work.

The children's chorus of 3,000 was remarkable, and great credit is due Mr. Mischka for having brought them to such a state of perfection.

The massed chorus of 3,500, under the direction of John Lund and Henry Jacobsen, did marvelously beautiful work.

All of the following splendid programs were magnificently presented:

MATINEE, TUESDAY, 2:50 O'CLOCK.
John Lund, Director.

Overture, Mignon.....Thomas
Orchestra.
Song of a Wandering Minstrel.....Herbert
Senefelder Liederkranz, Chicago, Ill.—F. A. Kern, Director.
Aria, From Boyhood Trained, from Oberon.....Weber
Evan Williams, tenor.
Suite from Lohengrin.....Wagner
Orchestra
Aria from Titus.....Mozart
Madame Schumann-Heink.
The Dream Lake.....Schumann
A Dreamy Light O'erspreads Thee.....Lassel
Tenor solo, William Bartels.
The Beetle and the Flower.....Veit
Brooklyn Saengerbund—Louis Koemmenich, Director.
Prologue to I Pagliacci.....Leoncavallo
D. Ffrangcon Davies.
On the Rhine.....Bruch
Cleveland Gesangverein—Emil Ring, Director.
The Almighty Power.....Schubert
Madame Schumann-Heink.
Ballet music from Feramors.....Rubinstein
Orchestra.

TUESDAY EVENING, 8:15 O'CLOCK.
John Lund and Henry Jacobsen, Directors.

Overture, Sakuntala.....Goldmark
Orchestra.
Der Scharfenstein.....Fiqué
Solo, Charles McCreary; mass-chorus and Orchestra.
Wer hat das Erste Lied Erdacht?.....Weinzierl
United Singers of Cincinnati—Louis Ehrgott, Director.
Ammersee.....Langer
Mass-chorus.
Scenes from Rienzi.....Wagner
Overture.
Adriano's Aria.
Battle Hymn.
Solos, Madame Schumann-Heink, Evan Williams. Mass-chorus and Orchestra.
The Nut Cracker, Suite 66.....Tschaikowsky
Orchestra.
God's Greeting, My Beloved One.....Engelsberg
Mass-chorus.
Whither?.....Schultz
United Singers of Chicago—Gustav Ehrhorn, Director.
Suite from Henry VIII.....Saint-Saëns
Orchestra.
Hark, Hark, in the Old Oak's Rustle!.....Gelbke
Mass-chorus.
Artists' Carnival.....Svendsen
Orchestra.
Battle Hymn of the Ancient Germans.....Lund
Madame Schumann-Heink, Charles McCreary, Mass-chorus and Orchestra.

MATINEE WEDNESDAY, 2:15 O'CLOCK.
John Lund, Director.
Director of the Children's Chorus of 3,000 voices, Joseph Mischka, Supervisor of the Public Schools of Buffalo.

Overture, Romeo and Juliet.....Svendsen
Orchestra.
National Songs—
Columbia, the Gem of the Ocean.
Marsellaise Hymn.
Children's Chorus.
Aria from Odysseus.....Bruch
Madame Schumann-Heink.
Suite, Queen of Sheba.....Goldmark
Orchestra.
Dich, Theure Halle, from Tannhäuser.....Wagner
Mme. L. Blauvelt.
The Legend of Bregenz.....Bendall
Madame Blauvelt, Mme. Laura Minehan, Orchestra and Children's Chorus.
Song of the Knights Templar, from Ivanhoe.....Sullivan
D. Ffrangcon Davies.
From Everywhere.....Moszkowski
Orchestra.
Bolero.....Arditi
Madame Schumann-Heink.
National Songs—
America.
The Watch on the Rhine.
Star-Spangled Banner.
Children's Chorus, Orchestra.

WEDNESDAY EVENING, 8:15 O'CLOCK.
John Lund and Henry Jacobsen, Directors.

Les Preludes.....Liszt
Orchestra
Greeting from the Forest.....H. Wagner
Mass-chorus.
Santa Claus.....Shelley
Orchestra.
The Close of the Day.....Nessler
Mass-chorus.
Scenes from The Flying Dutchman.....Wagner
Overture.
Orchestra.
Senta's Ballade.
Mme. L. Blauvelt.
Romance.
H. Evan Williams.
Duet.
Mme. L. Blauvelt and D. Frangcon Davies.
Chorus of the Sailors.
Mass-chorus.
Chorus of the Scotch Bards.....Sicher
Mass-chorus.
Fall, Reverie.....Pache
United Singers of St. Louis—William Lange, Director.
Suite, from Le Cid.....Massenet
Orchestra.
Forest Murmurs.....Schultz
Beloved One, Farewell.....Jungst
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Festival March.....Van der Stucken
Orchestra.
The Vow.....Meyer-Obersleben
Mass-chorus and Orchestra.

JUNE 28, 1901.

Aside from the great musical festival of this week and the numerous musical events at the Exposition grounds, there has been but little of musical interest transpiring in the city.

During the month there have been many pupils' recitals. One of the first and most notable was that of the pupils of Mr. and Mrs. Frank Davidson, assisted by Richard Fricke, 'cellist.

The program consisted of:

Quartet in D (two violins, viola and 'cello).....Haydn
Messrs. Sakolski, Kimball, Davidson and Fricke.
Sonata in F, op. 24 (piano and violin).....Beethoven
Miss Miltnowski and Mr. Ward.
Quintet in G minor (two violins, two violas and 'cello).....Mozart
Messrs. Sakolski, Kimball, Davidson, Ward and Fricke.

Angelo M. Read's pupils' piano recital brought forward some very successful performers, notably so Miss Lilian Paterson, Miss C. Chaplin, Miss H. Eckhardt and W. C. Laewen.

Mr. Read gave an address on "Rhythm in Music," in which he dwelt upon the vital importance it bore to piano playing. Yet how few possessed the true principle of it.

Mr. Read concluded by saying: "It has been said, 'Time is the Life of Music.' Let us vitalize that by saying: Accent is the life of music. We still, if we wish to express the all in music, say: Rhythm is the life of music." Here is the program.

Prelude, in E minor, op. 35, I.....Schütt
C. W. Laewen.
Air de Ballet, op. 30, I.....Chaminade
Miss M. H. Haney.
Fogli Volante, op. 12, I.....Sgambati
Miss Lilian Paterson.
Phantasiestücke, op. 12, IV.....Schumann
Air de Ballet, op. 41.....Chaminade
Miss Edith F. Simson.
Improvisata, for two pianos, on a Gavotte by Gluck, op. 125..Reinecke
Miss Lilian Paterson, Miss Charlotte Chaplin.
Address, Rhythm in Music.
Angelo M. Read.
Lyrische Stücke, op. 43, V.....Grieg
Marche Grotesque, op. 32, I.....Sinding
Miss H. Eckhardt.
Chansons Libres, op. 15, V. III.....Statkowsky
Miss Lilian Paterson.
Berceuse.....Schytte
Neckerein, op. 12, V.....Von Wilm
Miss Laura Gram.
Frühlingsrauschen, op. 32, III.....Sinding
C. W. Laewen.
Prelude and Sarabande, for two pianos.....Von Wilm
Miss C. Chaplin, Miss L. Paterson.

Prof. George Bagnall, assisted by Miss Gertrude Sprague, of Minneapolis, Minn., gave the following program at Holley, N. Y., on June 21.

Scherzo.....Chopin
Professor Bagnall.
Vocal solo, selected.....
Miss Sprague.
Cradle Song.....Bagnall
Elf Dame.....Bagnall
Professor Bagnall.
Oh! That We Two Were Maying.....
Mrs. Farnsworth, Mr. Stevens.
The Purple Heather.....Gray
Philip Bronson.
Turkish March.....Mozart
Professor Bagnall.
My Little Love.....Hawley
When Love Is Gone.....Hawley
Mr. Stevens.
Gondolieria.....Liszt
Professor Bagnall.
Vocal solo, selected.....
Miss Sprague.
Rhapsodie Hongroise, No. 6.....Liszt
Professor Bagnall.

Louis J. Bangert, who has been so successful as a piano teacher, expects to go to Vienna in September, for a season of study.

His last pupils' recital for the season will take place July 2, when the following program will be given:

March, Militaire.....Strong
Miss Mabel Van Norman and Mr. Bangert.
Grillen.....Schumann
Master Albert L. Belden.
Venetian Love Song.....Nevin
Miss Annie L. Newman.
Spring Serenade.....Lacombe
Miss Lina D. Hazen.
Reading, Music on the Rappahannock.....Somerville
Mr. Grahame.
Sonate in D, for two pianos.....Mozart
Master Belden and Mr. Bangert.
Clavierstück in F.....Schumann
Lied ohne worte, No. 9.....Mendelssohn
Miss Grace H. Roberts.
Reading, The Volunteer Organist.....Foos
Mr. Grahame.
Barearolle, op. 18, No. 1.....MacDowell
Master Belden.
Waltz, Hochzeits Klaenge.....Strauss
The Misses Van Norman, Hazen, Newman and Mr. Bangert.

At the eleventh recital of the Apollo Students' Club last Friday evening, the following persons assisted the club: Miss Gertrude J. Monk, mezzo soprano; Miss Bessie A. Dye, elocutionist; Louis Georges, cornetist. Others who participated were Master Millard C. Comstock, Miss Antoinette B. McRobert, Miss Spray Norwig, Miss Mildred Thompson, Miss Georgia Lucas, Miss Mamie Eberhardt, Miss Lizzie Eberhardt, Master Herbert Fassett, Miss Maude Edmonds, Miss Lulu Murphy, Miss Maude Malcolm, Miss Grace Malcolm, Miss Mildred A. Georges, Miss Ella M. Jones, Miss Martha M. Wadsworth, Miss Clara L. Volz, Miss Pauline A. Cooper, Miss Laura A. Steul, Miss Ella A. Schwin, Miss Eva M. Overfield, Miss Drusic Parker, Master Irwin Jokhl, Miss C. Mildred Dye, Miss Grace E. De Groat, Miss Edith M. Robertson, Earl F. Schatlin.

The faculty and students of Canisius College issued invitations for the thirty-first annual commencement, at Concert Hall on Wednesday, June 19, at 7:30 p. m.

A most successful public recital was given by piano pupils of Mrs. Nellie M. Gould and elocution pupils of Miss Edna Sprague, assisted by Miss Nellie McCormack, soprano; Sylvester A. Collins, baritone; Raymond Beebe, violinist; Frank Kuhn, Jr., 'cellist, at Catholic Institute Hall, Monday evening, June 17, with this program:

Overture, Tannhäuser (two pianos, eight hands).....Wagner
Misses Harriet Fairbairn, Kate Cummings, Lorena Pirson and Adaline Ball.
Reading—
Her Letter.....Bret Harte
Kate's Answer.....Anon.
Miss Maud Booth.
Piano, Castle by the Sea.....Gantier
Miss Lillian Brown.
Piano, Impromptu.....Lesehetizky
Miss Maud Parr.
Reading, Scene 1, Act II., Merchant of Venice.....Shakespeare
Portia.....Miss Edna Choate
Nerissa.....Miss Maud Booth
Piano, Valse Lente.....Sieveking
Miss Bessie Brown.
Piano, Crescendo.....Lassen
Miss Adaline Ball.
Trio, piano, violin and 'cello, Adagio.....Böhm
Miss Kate Cummings, Mr. Beebe, Mr. Kuhn.
Reading, The Home Concert.....Anon.
Miss Dora Robley.
Piano duet, Escamilla, Spanish Dance.....Engelmann
Miss Lulu Kelley, Miss Florence Brush,
Piano, Ich Liebe Dich.....Grieg
Miss Florence Dewey.
Reading, Archie Dean.....Anon.
Misses Grace and Blanche McDowell.
Piano, Adagio from Sonata, op. 13.....Beethoven
Miss Rose Ball.
Two pianos, four hands, Melody in F.....Rubinstein
Miss Harriette Parkinson, Miss Effie Ayers.
Reading—
The Rock-a-bye Lady.....Field
The Fable Story.....Anon.
Miss Grace McDowell.
Vocal duet, Repeat Again.....Badia
Miss McCormick, Mr. Collins.
Piano, Waltz, op. 70.....Chopin
Miss Harriet Fairbairn.
Piano, Cascade du Chandron.....Bendel
Miss Mai Cooney.
Reading, The Dream Ship.....Field
Miss Blanche McDowell.
Trio, piano, violin and 'cello.....Selected
Miss Cummings, Mr. Beebe, Mr. Kuhn.
Reading, Scenes from Rebecca's Triumph.
Miss Robley, Miss Choate.
Two pianos, eight hands, Fantaisie.....Glinka
Misses Mai Morgan, Florence Dewey, Gladys Dempster and Lorena Pirson.

The Buffalo Chamber Music Club, Mrs. Gould, piano; Mr. Ball, violin; Mr. Fricke, 'cello, closed a most successful season of sixty concert engagements by two appearances at the Cortland Musical Festival. N. M. G.

SUCCESSFUL PUPILS OF MADAME OGDEN-CRANE.—Miss Edith Hutchins has been engaged as the prima donna of the International Opera Company for the summer season at Winnipeg, Manitoba, Canada. The Lyric Ladies' Quartet is to sing the first Sunday in July at the Rutherford, N. J., Methodist Church. Miss Alice Humeston has secured the soprano position in the Congregational Church at Saratoga. The new quartet of the Asbury Park Congregational Church is composed of Miss Reed, Miss Humes, Harry Martin and Frank Hunt, all Ogden-Crane pupils. Miss Henrietta Wheeler has been engaged for a solo at the Murray Hill Lyceum. Miss Edith Gilbert, at a special service in the Rutherford Methodist Church, Sunday, June 16, sang "The Lord Is My Light."

MME. OGDEN CRANE.—Mme. Ogden Crane, the celebrated vocal instructor, will have charge of the musical entertainments at the Hotel Brunswick, Asbury Park, N. J., this summer. Madame Crane's pupils will thus have every opportunity of being introduced to the public. On the evening of July 5 Madame Crane will be tendered a reception at the Casino of the hotel by its proprietors.

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CORTLAND'S MUSIC FESTIVAL.

CORTLAND, N. Y., June 22, 1901.

CORTLAND'S twenty-sixth annual musical festival is a thing of the past, but will long be remembered by all music lovers. It was a success in every way, perhaps the most successful of any in the history of our festivals for the past quarter of a century, and great credit is due to George Oscar Bowen, the young conductor, and his able assistant, Lee L. Wellman.

The programs of the five concerts reached a high standard of perfection, both in their selections and the artistic manner in which they were given, and the audiences showed their appreciation by hearty applause and frequent encores.

The soloists for the first concert, Wednesday evening, were Mme. M. Hissem-De Moss, soprano, of New York; J. C. Bartlett, tenor, of Boston, and Henry B. Neejer, harpist, of Syracuse. These were most ably assisted by a children's chorus of 350 and an adult chorus of 150.

Madame De Moss won great applause by her beautiful work. Her voice is a coloratura soprano, with much warmth and brilliancy and a wide range. As an encore to the Mozart number in the first concert she sang Buck's "Where Did You Come From, Baby Dear?"

Mr. Bartlett was the legitimate artist that he always is, and won his hearers in his initial solo.

Mr. Neejer, the young harpist, has a splendid command of his instrument, and his pleasing numbers were enthusiastically encored.

A feature of the first concert was the children's concert. The precision of the attack and release in their work was very noticeable; also the way in which they followed every motion and beat of the conductor, and of their numbers the most praiseworthy was the beautiful "Ave Maria" by Veazie.

WEDNESDAY EVENING, JUNE 19, 8:15.

National Hymn, America.
Double Chorus.
The Willow.....Thomas
May Morning.....Denza
Mr. Bartlett.
Nocturne, op. 78.....Galos
Mr. Neejer.
The Lost Chord.....Sullivan
Children's Festival Chorus.
Gli Angui d'Inferno (Magic Flute).....Mozart
Madame De Moss.
Song of the Vikings.....Faning
Festival Chorus.
Le Papillon (The Butterfly).....Oberthur
Mr. Neejer.
Since First I Met Thee.....Rubinstein
Maids of Cadiz.....Delibes
Madame De Moss.
Onaway, Awake, Beloved (Hiawatha's Wedding Feast).....Taylor
Mr. Bartlett.
Ave Maria.....Veazie
Madame De Moss and Children's Festival Chorus.
National Air, Star Spangled Banner.
Double Chorus.

Enthusiasm, like disease, is infectious, and that of the children of the chorus at the first concert was caught by the people of the audience at the second, and a wealth of appreciation for the fine work of artists and chorus was manifest from this time to the end of the festival season.

At the second concert Mrs. Ruth McNett-Stuart, of Pittsburg, made her first appearance and was warmly received, as she was a former resident of the "Infant City" and a pupil of the able conductor. Her voice has lost none of its sweetness and her numbers were given with a wealth of feeling. It was a rare treat to hear Mr. Bartlett's sweet, flexible tenor voice in his own well-known compositions, viz., "A Dream" and "Come to Me, Sweetheart."

The Excelsior Male Quartet, composed of Mr. Bowen and his pupils, proved a most acceptable addition to the following program. The voices blended most satisfactorily and the balance of tone was good. The quartet, as well as the choruses, shows Mr. Bowen's conscientious work and musical ability.

Robert Carpenter, who is a Cortland favorite, added a pleasing violin selection.

THURSDAY AFTERNOON, JUNE 20, 3:30.

Flag of the Free.....Wagner
Children's Festival Chorus.
Bolero (Sicilian Vespers).....Verdi
Madame De Moss.
Hark! The Trumpet Calleth.....Buck
Excelsior Quartet.
Summer Days.....Abt
Semi Chorus.
Gray Rocks and Grayer Sea.....Vannah
Thou Art So Like a Flower (MS.).....Bowen
Mrs. Stuart.
Ave Maria.....Veazie
Mme. De Moss and Children's Festival Chorus.
A Dream.....Bartlett
Come to Me, Sweetheart.....Bartlett
Mr. Bartlett.
Romance.....Svendsen
Mr. Carpenter.
This Would I Do.....Chapman
Songs My Mother Taught Me.....Dvorák
Cloudy Heights of Tatra.....Dvorák
Madame De Moss.
Home, Sweet Home.....Payne
Children's Festival Chorus.

As the festival progressed the programs improved, and many larger cities might well have been delighted with the musical feast spread for Thursday evening. At this concert Mrs. Caroline Gardner Clarke, of Boston, made her first appearance and absolutely took the city by storm. Mrs. Clarke has a pure, clear soprano voice of wide range, which is most perfectly placed and her enunciation is almost faultless. Admirers of Madame Joachim (Germany's former greatest ballad singer) could easily detect that Mrs. Clarke was a pupil of the famous German vocalist.

Mrs. Clarke gave a thoroughly artistic rendering of the aria from "Marriage of Figaro," by Mozart, displaying a wealth of temperament as well as a glorious voice.

In response to a most hearty recall Mrs. Clarke gave her own "Spring Song," playing her accompaniment with great brilliancy.

Miss Keyes, the popular contralto of St. Thomas' Church, New York, is a prime favorite here. Her voice has gained in richness and power since her last appearance among us, and, as always, she sings with a wealth of expression.

The climax of the evening was reached by Rossini's ever beautiful "Stabat Mater."

Great credit is due Mr. Bowen for the splendid results obtained from the chorus in the few weeks in which they were drilled and they did most efficient work in the "Stabat Mater."

Mr. Wellman, also a pupil of Mr. Bowen and the possessor of a fine baritone voice, completed the quartet of which Mrs. Clarke, Miss Keyes and Mr. Bartlett were the principals. Conductor, principals and chorus united in giving a splendid reading of Rossini's immortal work.

Perhaps it would have been better to have followed the usual custom and have ended with the great climax, the "Inflammatus."

THURSDAY EVENING, JUNE 20, 8:15 P. M.

With Sheathed Sword.....Costa
Festival Chorus.
My Heart at Thy Sweet Voice.....Saint-Saëns
Miss Keyes.
Absence.....Little
Beam from Yonder Star.....Bullard
Molly's Eyes.....Hawley
Mr. Bartlett.
Bridal Chorus (Rose Maiden).....Cowen
Festival Chorus.
Aria from Marriage of Figaro.....Mozart
Mrs. Clarke.
Stabat Mater.....Rossini
Festival Chorus and Soloists.

Friday afternoon and evening a delightful addition was made to the programs by the members of the Buffalo Chamber Music Club, Mrs. Gould, piano; Mr. Ball, violin; Mr. Fricke, 'cello. This combination won all hearts by their delightful concert here in April and all were rejoiced to welcome them again.

All things considered, the event of the evening concert was the masterful rendering of the difficult Trio, op. 32, of Godard, by these artists. Their ensemble is faultless—their balance of tone fine and their interpretations refined, musicianly and artistic.

Wieniawski's "Legende" was most admirably given by Mr. Ball, who draws a firm, easy bow, displays a superior technic, produces a marvelously full, sweet tone and plays with a great depth of feeling.

Mr. Fricke charmed his listeners by his soulful interpretations, melting all hearts with his encore, Schumann's "Traumerei." He is thoroughly artistic and draws a magnificent tone from one of the oldest and finest 'cellos in the country.

A superb musical festival was most fittingly ended by Mendelssohn's "Forty-second Psalm."

FRIDAY AFTERNOON, JUNE 21, 3 P. M.

National Song, Star Spangled Banner.
Children's Festival Chorus.
Wiegenlied (MS.).....Taggesell
(Dedicated to Buffalo Chamber Music Club.)
Serenade.....Moszkowski
Mrs. Gould, Mr. Ball and Mr. Fricke.
The Answer.....Rogers
I'm Wearin' Awa', Jean.....Foote
The Years at the Spring.....Mrs. Beach
Mrs. Clarke.
Gavotta, op. 8, No. 1.....Centola
Mr. Ball.
Summer Now Hath Come Among Us.....Wilson
Children's Festival Chorus.
Intermezzo (from Ballet Naila).....Delibes
Bolero.....Moszkowski
Hungarian Dance, No. 6.....Brahms
Mrs. Gould, Mr. Ball and Mr. Fricke.
Fair Luna.....King
Semi-Chorus.
Sur le Lac, op. 36.....Godard
Mr. Fricke.
When Gazing in Thine Eyes.....Speaks
In May Time.....Speaks
Miss Keyes.
Flag of the Free.....Wagner
Children's Festival Chorus.

FRIDAY EVENING, JUNE 21, 8:15 P. M.

Song of the Vikings.....Faning
Festival Chorus.
Trio, op. 32.....Godard
Mrs. Gould, Mr. Ball and Mr. Fricke.
Springtide.....Becker
Miss Keyes.
The Lost Chord.....Sullivan
Children's Festival Chorus.
Legende, op. 17.....Wieniawski
Mr. Ball.
Cavatine (Queen of Sheba).....Gounod
Mrs. Clarke.
Wanderers' Night Song.....Rubinstein
Anvil Chorus (Il Trovatore).....Verdi
Festival Chorus.
Herbstblume, op. 50, No. 5.....Popper
Guitarre, op. 45, No. 2.....Moszkowski
Mr. Fricke.
Ich liebe dich.....Grieg
Sonntag.....Brahms
Miss Keyes.
Forty-second Psalm.....Mendelssohn
Festival Chorus, Mrs. Clarke.
Excelsior Male Quartet.
National Hymn, America.
Double Chorus.

Especial mention should be made of Harry Jennison, who so successfully filled the arduous duties of accompanist for all the vocal soloists, the choruses and quartets.

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THE KALTENBORN CONCERTS.

"WAGNER" continues to be the magic name at the St. Nicholas Garden, where the Kaltenborn Orchestra is now in its fifth week. Solos at the last Wagner concert, Thursday night, were played by Mr. Kaltenborn and Arthur Voorhis, a popular concert pianist. Before the Wagnerian part of the program was played Mr. Voorhis performed with the orchestra the Saint-Saëns Piano Concerto in G minor. The performance was thoroughly musical and the audience rewarded Mr. Voorhis with three recalls and finally compelled him to add an encore. For this the pianist gave the beautiful Schumann "Nachtstück."

There were instrumental and vocal soloists at the other concerts throughout the week. The special "Popular" Tuesday night concert attracted one of the largest audiences of the season. The management having discovered that more popular music is desired will adhere to the plan of giving two popular concerts each week, the popular nights being Tuesday and Saturday.

Next week will be a gala one at the St. Nicholas. Wednesday and Thursday evenings are to be devoted to a Wagner festival, with soloists of reputation appearing at each concert.

The programs for the remainder of this week and Sunday next follow:

WEDNESDAY, JULY 3.
Miscellaneous Night.

Overture, Lustspiel.....Kéler Béla
Symphonic Dances.....Grieg
Piano Concerto, D minor (first movement).....Rubinstein
Miss Florence Traub.
Overture, Tannhäuser.....Wagner
Larghetto, Symphony No. 2.....Beethoven
Waltz, Blue Danube.....Strauss
Suite, Gitanilla.....Lacome
Les Romani.
Sous les Etoiles, Berceuse.
Sous le Soleil, Petite Marche.
Valse Bohême.
Trombone solo, Am Meer.....Schubert
Franz Eim.
Second Rhapsodie.....Liszt
War March, Rienzi.....Wagner

THURSDAY, JULY 4.
Wagner Night.

Star Spangled Banner.....
American Fantaisie.....Herbert
Overture, Triumphale.....Rubinstein
Selection, The Trumpeter of Sackingen.....Nessler
Trumpet solo, Adam Seiferth.
Waltz, Kaiser.....Strauss
March, St. Nicholas.....Kaltenborn
Overture, Rienzi.....Wagner
Violin solo, Albumblatt.....Wagner
Franz Kaltenborn.
Prelude und Liebestod, Tristan und Isolde.....Wagner
Prayer, Lohengrin.....Wagner
Theodore Wendling.
Brünhilde's Awakening, Siegfried.....Wagner
(Concert arrangement by W. H. Humiston.)

FRIDAY, JULY 5.
Operatic Night.

Overture, The Merry Wives of Windsor.....Nicolai
Prologue, Pagliacci.....Leoncavallo
Second Violin Concerto, Adagio and Rondo Clochete.....Paganini
Wenzel Kopta.
Ballet Music, Queen of Sheba.....Goldmark
'Cello solo, Louis Heine.
Prelude and Introduction to Act III., Lohengrin.....Wagner
Waltz, To Thee (by request).....Waldteufel
Overture, Don Juan.....Mozart
Selection, The Burgomaster.....Luder
Dance of the Hours, Giaconda.....Ponchielli
Bacchanale, Samson et Delila.....Saint-Saëns

SATURDAY, JULY 6.
Popular Night.

March, The Invincible Eagle.....Sousa
Overture, Phantom's Fortune.....Suppé
Song, Believe.....Rosey
Arabian Intermezzo, Zamona.....Loraine
Selection, The Fortune Teller.....Herbert
Harp solo, selected.....
Charles Schuetze.
Waltz, Vienna Woods.....Strauss
Selection, The Casino Girl.....Englander-McConnell
Intermezzo, Salome.....Loraine
Rondo d'Amour.....Van Westerhout
A Southern Reverie.....Bendix
March, Avant.....Kaltenborn

SUNDAY, JULY 7.

Overture, Die Felsenmühle.....Reissiger
Largo, Symphony, The New World.....Dvorák
Allegro Molto Vivace, Symphony No. 6 (Pathétique)..Tschaikowsky
Scene and aria, Wie nahte mir der Schlummer, Der Freischütz.....Weber
Miss Augusta Lutteroth.
Entr'acte, Colombe.....Gounod
Paraphrase, Wie Schön Bist Du.....Nesvadba
String Quartet—
Andante Cantabile.....Tschaikowsky
Gavotte, Bonheur.....Hartog
The Butterfly.....Razek
The Kaltenborn String Quartet.
Waltz, New Vienna.....Strauss
Kammenoi Ostrow.....Rubinstein
Symphonic Poem, Le Rouet d'Omphale.....Saint-Saëns
Hungarian Rhapsodie, No. 12.....Liszt
Huldigungs March.....Wagner

FLATBUSH SCHOOL OF MUSIC.—Leroy W. Jackson, director of the Flatbush School of Music and Elocution, and a piano, organ and theory pupil of E. M. Bowman, assisted by his piano pupils, by Mrs. Myra Mockridge, soprano soloist and teacher in the school, and B. Russell Throckmorton, teacher of elocution, gave a recital at 67 Lenox road, Flatbush, last Tuesday evening.

Compositions by Scarlatti, Weber, Schumann, Chopin, Mendelssohn, Rubinstein, Mason, MacDowell, Durand, Moszkowski and others were performed by Mr. Jackson and by his pupils with success, and showing the excellent preparation for his work which he has received from E. M. Bowman. Mr. Jackson is Mr. Bowman's deputy organist and assistant at the Central Baptist Church, Marcy avenue and South Fifth street, where Mr. Bowman has this season organized a chorus choir on the model of his now famous Temple Choir, and, as pianist, organist and teacher, is doing excellent work in Brooklyn.

The Amphion Musical Society, of Brooklyn, gave a concert at the rooms of the society on June 26. After the musical numbers the conductor, Carl Hiller, was presented with a silver mounted baton. The Clef Club Orchestra assisted the society. The soloists were Miss Clara Deckner, soprano, and Carl Grienauer, 'cellist. Following are the names of the officers and committees: President, Walter B. Horn; vice-presidents, James R. Howe, Walter Brower; recording secretary, George L. Havemeyer; treasurer, Benjamin Holmes; financial secretary, A. C. Hall; librarian, E. F. Wentworth; musical director, Carl Hiller; music committee, Arthur C. Huene, Geo. F. Emerson; executive committee, B. G. Latimer, B. V. B. Livingston, Charles Seaman, J. H. Bailey, Walter L. Horn, Edward Byrnes, Rodney Thursby, L. Ward Bradford; entertainment committee, Herwood V. Ellis (chairman), Thomas J. McCleary, William Young, Charles H. Conant, Arthur Pohlman.

MINNIE HANCE OWENS, CONTRALTO.—This young woman gave much satisfaction when soloist at the Brick Presbyterian Church here, which position she voluntarily relinquished in order to return West, whence she came, assuming the most prominent place in church and concert, in Los Angeles, Cal. She has a pure contralto voice, ranging from low D to high B flat, sings in several languages, and has a most charming personality. Under Walter John Hall she made such progress that she at once took an important place here in the East, and her going was much regretted.

Amy Murray's Newark Recitals.

MANY music lovers were attracted to the recital which Miss Amy Murray recently gave at Newark, N. J. Some of her criticisms follow:

A large audience listened to Miss Amy Murray sing Scottish ballads in the Reformed Episcopal Church, on Wednesday evening. Many of the songs she sang were familiar, but others were new to their hearers, and especially so the Highland songs.

Miss Murray sang very charmingly. Newarkers know well what a delightful singer she is, for she was formerly the soprano of the choir of the Second Presbyterian Church. Since leaving Newark she has spent two years in Scotland, studying the songs there, and, in addition to the familiar ones, she has picked up many beautiful songs that are hardly known out of the land of their origin. These she sang with accompaniments of a harp and the aids of costume. For instance, when she sang "Caller Herrin'," she wore a Paisley shawl and a short striped gown and carried a willow creel on her back, just as the Newhaven fisherwomen on the Firth of Forth do. She gave brief talks on Scotland and its people and remarks on the history of the songs.

The concert was a decided musical treat.—Newark Sunday Call.

Miss Murray has been a close student of Scottish language and habits, and she invests her songs with an originality and individuality rarely found. She began with a brief explanation of the music she intended to interpret, which added to the beauty of her work and to the interest of the songs. "O, Sing to Me the Auld Scots' Sangs" was a peculiarly touching and tuneful number, and of those that followed, many of them familiar, the unknown songs seemed to interest the audience more than those which have been heard at other times.

The final number, however, was the gem of the evening. It consisted of a character song. "Caller Herrin," in which Miss Murray, clad in the gay holiday dress of a fishwife, bearing a huge willow "creel" on her back, sings a delightful old Gaelic melody, the quaintness of which is delicious.

Other songs were "O Whistle an' I'll Come to Ye, My Lad"; "Gae Bring to Me a Pint o' Wine," "John Anderson," "Young Lochinvar," "The Flowers o' the Forest," "The Jolly Beggar," Skye boat song, "Charlie Is My Darling," "Hey, Johnnie Cope" and "Will Ye No Come Back Again?"—Newark Daily Advertiser.

Miss Amy Murray gave a recital of Scotch songs last night before a large and enthusiastic audience in the Emmanuel Reformed Episcopal Church, Broad street and Fourth avenue. Miss Murray's voice is highly cultivated and has rare sweetness and power of expression. She has a keen appreciation of the Scottish songs, and that her audience was thoroughly imbued with this feeling was evident at the close of the program, when all her hearers rose and crossed hands, singing "Auld Lang Syne."

Miss Murray wore the plaid of Clan Murray over her gown. Her method of performance is to begin with a talk on Scotland and the Scotch people, and to give the history of each of the songs she sings in an informal manner. She sang several "auld Scots' sangs," following them with the old version of "The Flowers o' the Forest." Of the Jacobite songs she chose "Bonnie Prince Charlie" and "Loch Lomond," in which she showed no little dramatic power.

To the music of the quaint clarsach, as the old Gaelic harp is called, she sang the Highland "Fear a'Bhata." "O, Whistle an' I'll Come to Ye, My Lad," was the next song.

A Paisley shawl and the short striped gown of the Highland fishwife was the costume in which the singer appeared to give "Caller Herrin'." After this she was presented with an immense bouquet of carnations. "How Prince Charlie Came to Scotland" and "Charlie Is My Darling" were the next two songs. At the close she asked her audience, among whom were many Scotch persons, to rise and sing "Auld Lang Syne," crossing hands at the words, "And here's a hand, my trusty friend," and every person in the church responded heartily.

Miss Murray was formerly soprano at the Second Presbyterian Church in this city. Some time ago she went abroad, spending two years among the Highland Scots. She is thoroughly imbued with the spirit of the country, and such is her success that she has been invited by the Gaelic Society in Inverness, Scotland, to sing at their coming meet.—Newark Evening News.

GONE TO MAINE.—Mr. and Mrs. E. M. Bowman and Miss Bessie May Bowman left on Monday evening on the Fall River Line for Squirrel Island, Me., where they will spend the summer at their cottage, "Grand View." Mr. Bowman has had a busy year of it. With pupils, two choirs, an amateur orchestra, and his duties as president of the Virgil Practice Clavier Company, member of the executive board of the Brooklyn Y. M. C. A.; of the department of music of the Brooklyn Institute of Arts and Sciences and other organizations, he finds every minute of his time well occupied.

London Address: MR. N. VERT, 6 Cork St., London, W. Cable: "SHELDON TEW."

MR. H. WHITNEY TEW.

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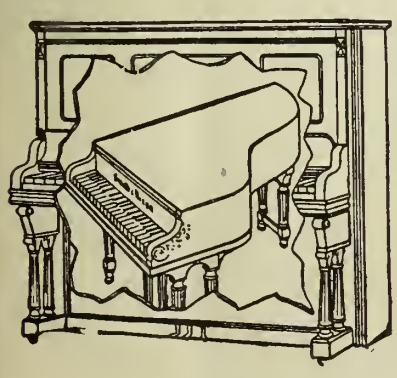

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WITH this issue THE MUSICAL COURIER enters on its forty-third volume.

THE *Evening Sun* revived last week a very clever story about Paderewski:

Talking about the disappearance of the banjo. The only witty saying ever attributed to M. Paderewski had to do with a banjoist of some celebrity. At a dinner this individual passed his banjo along to the pianist with the request that he write something on the head. The great man, after thinking for some time, complied with the following sentiment: "It has long been my vain ambition to be a master of this beautiful instrument."

THIS is from last Sunday's New York *Sun:*

The two celebrities at the festival given in honor of the unveiling of the monument to Robert Schumann at Zwickau were Moriz Rosenthal and Joseph Joachim. At the rehearsal of the Quartet in A minor there was such a sharp difference of opinion between Rosenthal and the venerable violinist that the pianist left the town on the spot. It was feared that the quartet could not be played, as the other available pianist did not know the music. A player was found at the last moment, and the program was carried through as originally planned.

WECKERLIN, of the Paris Conservatory, is a very happy man these days. By the will of the Baroness Nathaniel de Rothschild the library of the Conservatory is enriched by some very interesting Chopin autographic MSS. Eight altogether, they comprise the Berceuse, the first Valse in A flat, some later valses, including the one in D flat, and three valses bearing this dedication in the composer's handwriting: "A Mlle. Charlotte de Rothschild, hommage, Paris, 1842, F. Chopin." A nocturne is also in the collection. Lucky Conservatory! Lucky librarian!

AT the art exhibition in Berlin there is a series of forty-five designs for the memorial to the composer Wagner to be erected in the German capital. A very elaborate design presents Richard Wagner seated in an arm-chair in an attitude expressive of pondering on some musical theme. Three ideal figures stand before the composer. Poetry, as a woman, leans against Music, another woman, bearing a lyre; while Legend in the shape of a young man kneels and offers Poetry a crown. Other symbolical figures are two sphinxes and a dragon to represent Mystery, while the back of the chair is relieved from barrenness by the figures of two Rhine maidens, one of them holding jewels in her hands.

"MANRU" IN NEW YORK.

WHETHER or not we shall hear Paderewski's "Manru" next season at the opera depends on the arrangements the composer makes with Mr. Grau. A cable despatch says that the work is to be produced next season here, but as it is a very difficult score it is doubtful if Paderewski will allow it to be sung without much careful rehearsing. And Mr. Grau, as we all know, is averse to the rehearsal habit. He abhors it, in fact. Besides, Paderewski will not visit America until the autumn of 1902, and it would be more fitting if he were present at the *première.*

"Manru" has just met with extraordinary success in Lemberg, where it was sung June 8. Sixty laurel wreaths and two silver wreaths were presented to the composer. The enthusiasm was great. There can be no question of the success of this opera, which is described by all who have heard it as being fascinating. Paderewski's London manager, Mr. Adlington, is planning to present "Manru" in London next May, with the complete Dresden company. The piano and vocal score, a bulky volume, is published here by Schirmer.

Since the success of the pianist's music he has been run down by scores of librettists, but wisely prefers writing his own book the next time. The *Dresdener Zeitung* says: "Paderewski is not only a great artist and composer, but also a highly educated man, and linguistically a true genius." The Polish virtuoso has played in London during the past several weeks with overwhelming success. He is already at work on a new opera.

ENGLISH OPERA AGAIN.

ONCE more Manager Henry W. Savage, undismayed by last year's reverses, will make an attempt to place English opera on Broadway. He is to open the Broadway Theatre September 16 with a company that will sing in English. Manager Jacob Litt is associated with Mr. Savage so far as the Broadway Theatre is concerned. The New York season will last six weeks. Popular prices are to prevail. Mr. Savage has secured the American rights of Puccini's new opera, "Madame Butterfly." The repertory of the company will include "Aïda," "Lohengrin," "Tannhäuser," "La Bohême," "La Giaconda," "Faust," "Carmen," "Martha," "Romeo and Juliet," "Il Trovatore," "Cavalleria Rusticana" and "I Pagliacci." Last year THE MUSICAL COURIER deprecated Mr. Savage's alliance with Mr. Grau. The former had everything to lose, the latter everything to gain. It was neither fish nor flesh, neither grand opera nor light that was attempted in the Metropolitan Opera House last fall. It was bound to fail, and it did. The prices were too high for the class that the Savage company formerly attracted, and they were too low for the fashionable folk. Mr. Savage has had his experience and doubtless is a wiser man. The Broadway Theatre is better adapted to the uses of opera in the vernacular than the Metropolitan, and if the management's ambition is not too vaulting there is no reason why the scheme should not succeed. American singers ought to form the staple of the company, and it might be a wise thing to avoid the more spectacular modern operas. We get enough Wagner during the regular Grau season.

THE POPE'S LETTER ON CHURCH MUSIC.

POPE LEO has written the following letter to the Rev. Dr. Delatte, O. S. B., Abbot of Solesnes, in which he extols the effort of the Solesnes Benedictines in the field of Gregorian music. Here is the letter:

"Beloved Son, Health and Apostolic Benediction:

"We know, and at other times have raised our voice in praise of the intelligent zeal shown by you in musical science as applied to that chant traditionally ascribed to Gregory the Great, and compelled by a similar spirit we cannot but approve of your laborious and constant work in investigating and bringing to light ancient documents on this subject.

"The manifold truths of this work we see in the numerous volumes which—a most acceptable present—you have sent to us at different times, and which, we have heard, have already a wide circulation and are by daily use appreciated in many ways.

"Every attempt thus made for the elucidation and improvement of this science, the companion and assistant of the sacred ritual, is worthy of all praise, not only owing to the ability and industry so employed, but, what is of far greater importance, because of the advantage likely to be derived therefrom by religious worship.

"Now, the Gregorian chant is most skillfully and most wisely calculated to bring out the meaning of the words with additional clearness, and if employed with knowledge and ability it has a great power and a wonderful sweetness, united with gravity, which readily affects the minds of those who hear it, and is capable of exciting pious emotions and salutary thought in due season. All priests, then, both the diocesan clergy and the members of the religious orders who feel that they can be of any service in this science or art, should exert themselves freely and intelligently; for mutual charity and the obedience and rever-

ence due to this Church being observed, the labors of many in the field may be of great benefit, as yours now are.

"As a token of divine favors and also of our paternal good will we impart out apostolic benediction most lovingly in the Lord to you, beloved son, and to your colleagues.

"Given at St. Peter's, Rome, on May 17, 1901, the twenty-fourth year of our Pontificate. LEO XIII., Pope."

This letter should be framed and hung on every church choir in the land. Our Protestant services are disfigured by much meretricious music, and in many Roman Catholic and Hebrew choirs the same order of mediocrity prevails. If the Pope can do anything to mend this matter he deserves canonization.

From what can be gleaned in the published records, the Muses did not favor July born children, but rather left them to the fate of the gods of iron and money getting through manufacturing and other prosaic means.

MUSICIANS BORN IN JULY.

With the single exception of Christoph Willibald Gluck, born July 2, 1714, we find no composer of the first rank born in this month of torrid heats and the ruby. Gluck died at Vienna November 15, 1787. The other musicians born in July, of whom there is authoritative record, are: William Vincent Wallace, born July 1, 1814; died October 12, 1865. Alfred Grünfeld, born July 4, 1852; still living. Dr. William Crotch, born July 5, 1775; died December 29, 1847. Constantin von Sternberg, born July 9, 1852; still living in Philadelphia. Henri Wieniawski, born July 10, 1835; died March 31, 1880. Anna Mehlig, born July 11, 1846; still living. Carl Heinrich Barth, born July 12, 1847; still living. John Field, born July 16, 1782; died January 11, 1837. August Johann Söderman, born July 17, 1832; died February 10, 1876. Pauline Viardot-Garcia, born July 18, 1821; still living in Paris at the ripe age of eighty. Vincent Lachner, born July 19, 1811; died January 22, 1893. Luigi Arditi, born July 22, 1822; still living. Antonio Sacchini, born July 23, 1734; died October 8, 1786. Adolphe Charles Adam, born July 24, 1803; died May 3, 1856. Vladimir de Pachmann, born July 27, 1848; still very much alive. Carl Zerrahn, born July 28, 1826; from all accounts he is yet living. Sophie Menter, born July 29, 1848; still living. François Auguste Gevaert, born July 31, 1828; still living.

The list of musicians and composers born in July is remarkable for the number living and working in the world to-day. While they cannot be described as great composers, several of them have achieved greatness as performers and teachers, and this bears out the theory that the gods who swayed the destinies of July born children were more practical than ideal. Here, too, there is a grain of astrological truth for those who care to study the theories of the old science. When July opens, the sign Cancer (the Crab) prevails, and this by astrologers is credited as a practical sign, despite the fact that the variable and melancholy moon is the ruling planet.

The Cancer people have their melancholy moments, so declare the astrologers, but when it comes to business they are very practical people indeed. One thing, they are never quite happy unless they are permitted to be at the head of the house. Sympathy is one of their best traits, but as fickleness is ascribed as one of their worst faults, they frequently get weary doing good. "The Cancer people like to see their names in print." That is another declaration made by an astrologer. "They love jewelry and display, are prone to laziness and after middle age are apt to become miserly." This, however, applies only to Cancer people who live on the material plane. Being the head sign in the Water Triplicity, Cancer people are very restless, so restless in fact that many of them ruin their health because they cannot control whims and fancies.

The astrological month changes about July 21, and then Leo, second sign in the Fire Domain, holds sway. The Leo people are very different from the Cancer people, as water is the natural antithesis of fire. The Leo people are above all else most generous, kind-hearted and intuitive. Their love for little children amounts to a passion. Harm the child of a Leo woman and presto! behold the ferocity of the lioness incarnated into the human form. Leo people are also very magnetic and inspired, and more than any sign in the twelve they are credited with peculiar luck in escaping punishment for misdeeds and wrong doing.

In writing about the reign of Queen Elizabeth, Green, the English historian, declares that "Elizabeth, like all strong natures, believed in luck," and every man who has studied life from all sides must believe this, too, although some able and successful people seem inclined to disbelieve it. The Sun rules the sign Leo, and so no one will express surprise to hear the astrologers write that the Leo people are impetuous and passionate. Whether of any practical value to human society, one must admit that the astrological rulings and divisions are all harmonious. The language itself ascribes impulse and passion to the Fire People, restlessness and indecision to the Water People, credulity and flightiness to the Air People and force and materialism to the Earth People.

Reading the lives and works of great musicians and composers from the astrological standpoint makes them doubly interesting, but the world is full of doubters and skeptics, and of these one can only say as was said to the rich man who dined sumptuously every day and was arrayed in purple and fine linen, "They would not believe if one rose from the dead" and explained it all.

THE English composer, Charles Kensington Salaman, died last week in London. He was eighty-seven years old.

Charles Kensington Salaman, although he wrote little for the orchestra or the stage, held a high place among English composers for nearly three-quarters of a century, and retained in a remarkable degree his powers of graceful lyrical composition to an extreme old age. A list of his songs, anthems, part songs, &c., would fill columns. He was born in London in 1814, was one of the first students—elected by competition—of the Royal Academy of Music, and as early as 1830 composed an ode for the Shakespearian Jubilee of that year. He was elected a member of the Royal Society of Musicians in 1837. He won considerable repute as a pianist in England, Germany and Italy, and was elected a member of the St. Cecilia Society in Rome in 1840.

SALAMAN DEAD.

He published his first series of songs, including his setting of Shelley's serenade "I Arise from Dreams of Thee," in 1838, and since then has produced an infinite variety of English, French, Italian and German songs. He was also very successful in fitting the original Latin of Horace, Catullus, Anacreon and other classic poets with melodious and appropriate music. Among his sacred compositions must be enumerated many anthems for the English church service and special pieces for use in Jewish synagogues. His rare orchestral compositions included a funeral march in honor of Victor Hugo, which was first performed in the Albert Memorial Hall. For many years he was incessantly active in the promotion of musical interests of all kinds, and he was the originator of the Amateur Choral Societies. In 1882 he published a noteworthy book, "Jews as They Are," the object of which was to remove or mitigate the prejudices from which his race have suffered for long generations.

CIRCULATION.

CIRCULATION is the life of a newspaper. Over 300,000 people interested in music in America and Europe read this paper every week. There is no other publication on the globe that can be compared with it. The reproduction of the press notices of artists—this feature alone—makes THE MUSICAL COURIER an indispensable medium for the professional musician. And leaving aside all other features of the paper its universal and extensive circulation gives to musicians of all kinds opportunities to present their claims such as daily papers and other mediums cannot offer them.

When the *New York Herald, Tribune, Sun, Times* or *Evening Post* prints a notice on a composition, a performance or an artist's work, such notice can only become known to the world at large through its reproduction in the columns of THE MUSICAL COURIER.

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THE announcements are made for next season's opera at the Metropolitan. The *Sun* gives this list:

"Among the artists engaged by Mr. Grau for his opera company next year are:

SAME OLD CROWD.

"Tenors—MM. Albert Alvarez, Ernest Van Dyck, Ettore di Marchi, who sang with the last Mapleson company at the Academy of Music five years ago, but has never appeared at the Metropolitan Opera House, and has lately sung with great success in 'La Tosca,' at Covent Garden; Gibert, a French tenor, who has appeared in New Orleans; Andreas Dippel, Thomas Salignac, Jacques Bars and Albetress, a new buffo who has not been heard here before.

"Baritones—Antonio Scotti, Giuseppe Campanari, David Bispham and Declery, a newcomer.

"Basses—Pol Plançon, Robert Blass, Journet and Anton Muhlmann.

"Sopranos—Emma Calvé, Emma Eames, Milka Ternina, Lucienne Bréval, Johanna Gadski, Suzanne Adams and Fritzi Scheff.

"Contraltos—Ernestine Schumann-Heink and Carrie Bridewell.

"Mr. Grau is now in negotiation with Marcella Sembrich, Sibyl Sanderson and Lilli Lehmann. He is also treating with Edouard de Reszké and Anton Van Rooy.

"The conductors are to be Armando Sepilli, Philippe Flon and Walter Damrosch. Among the new operas to be sung are, in all probability, Isidore de Lara's 'Messaline,' Lalo's 'Le Roi d'Ys' and Paderewski's 'Manru.'"

What is to become of Mancinelli? And why Lehmann again? Her voice was in ruins when she sung here several seasons ago. She has been engaged for a concert tour. Why doesn't she go to with the manager of a certain Western bureau, who is actually anxious to make up a company of vocal and instrumental wrecks. He is after Lehmann, Emil Fischer, Niemann, Gudehus, Joseph Joachim and Bundelcund, the centenarian virtuoso. What a company of musical curios that would be! The

story that Grau is to retire when the lease of the Grau company of the Metropolitan Opera House expires is not new. But that will not be before the spring of 1903. A despatch last Saturday says that Grau will retire in 1902. We doubt it. So does the manager's legal man Friday. However, the announcement gave some one a chance to talk about the loss Grau's retirement would prove to the musical community, and we fancy that is all it was intended for. Advertisement is a good thing.

Nordica to Open the Munich Opera House.

A CABLEGRAM received in New York Monday announces Mme. Lillian Nordica as the prima donna engaged for the opening performance of the new Wagner Theatre at Munich, in September. "Tristan und Isolde" will be presented with Nordica as Isolde.

CRAIG-Y-NOS AT AUCTION.—LONDON, June 18—Craig-y-Nos Castle, the residence in Wales of Adelina Patti (Baroness Rolf Cederstrom), was put up at auction this afternoon at the London Mart. It was bought in for £45,000, after some excitement, caused by a false bid of £50,000, which was the reserve price.

The auction room was crowded with influential people and agents. Among those present was Baron Cederstrom. The bidding opened with an offer of £50,000, made by a prominent London auctioneer. No other offer was heard, and Auctioneer Lumley declared Madame Patti's castle sold at that figure. The bidder rushed up and told Mr. Lumley that he had not meant his offer to be taken seriously. Long conferences followed. Mr. Lumley went out and consulted Sir George Lewis, the well-known lawyer. There was great excitement throughout the auction room. The bidder, who was very pale, remained in his seat, perspiring, with the eyes of all upon him.

Sir George Lewis advised that no proceedings be taken and Mr. Lumley reopened the sale at £20,000. By thousands and five hundreds the bidding quickly advanced. At £45,000 a deadlock was reached, and Mr. Lumley announced that he must buy in the property for Madame Patti, the reserve price being £50,000.

GLENN HALL.—From the many favorable press notices of Glenn Hall, the Chicago tenor, whom Charles R. Baker is managing, the following are selected:

Glenn Hall, who has a tenor voice of richness and strength, sang with unaffectedness, pathos and fervor.—Harrisburg (Pa.) Patriot, April 27.

Glenn Hall, the tenor, has a light voice of very pleasing and artistic quality, and his singing in the cantata found great favor with the audience.—Syracuse (N. Y.) Evening Telegram, April 23.

Glenn Hall is one of the most gifted tenors that Lynchburg has had the pleasure of hearing in many a day, and the plaudits he received evidenced the genuine appreciation of the audience.—Lynchburg (Va.) News, April 28.

The work of Miss Feilding Roselle and Glenn Hall was splendidly rendered, and proved them finished artists.—Harrisburg (Pa.) Star-Independent, April 27.

DEATH OF CHARLES F. ALBERT.—Charles F. Albert, Philadelphia's famous violin maker, died at his home in that city on Monday. He was sixty-eight years old. Mr. Albert had a very wide acquaintance among musicians, both in this country and Europe, and was known as the repairer of instruments owned by all the great violinists who visited the United States.

HARRY J. FELLOWS, TENOR.

NO recount of the leading tenors of this country would be complete without mention of Harry J. Fellows, of St. Louis. This popular artist has in a quiet way won laurels from the Atlantic to the Pacific, and each season gains a stronger hold on the esteem of the musical public. His voice is of large compass and telling brilliancy, and his refined, genial personality and rare gifts have made him a favorite wherever he has appeared.

His training was under Randegger at London. Enjoying one of the highest salaried church positions in the United States, and having besides a large vocal class, a man of domestic tastes, he has persistently rejected over-

HARRY J. FELLOWS.

tures of managers who have made tempting offers to induce him to devote himself exclusively to the concert stage and to oratorio. Managers Jackson and Wakefield have proven the successful suitors, and Mr. Fellows has been secured as a star feature for the Leonora Jackson tour next winter under their management. He has sung with various notable organizations, the Apollo and Cecilia Clubs, of Brooklyn; the Chicago Symphony Orchestra, under Theodore Thomas; the St. Louis Choral Symphony, &c. The following brief press extracts tell of his reception in various cities:

Mr. Fellows is a great favorite and always receives an ovation.—Brooklyn Daily Eagle.

Mr. Fellows, with his rich, sweet, powerful voice, fresh and unworn, and under perfect control, scored an emphatic success.—Rochester Democrat and Chronicle.

A charming tenor. He sings with a style that shows experience and takes a high C with perfect ease.—Montpelier Daily Journal.

Mr. Fellows made a hit.—Cleveland Leader.

A beautiful tenor voice of good range.—W. S. B. Matthews, in Music, Chicago.

From the first he captured the heart of the audience. He is a singer who loves to please.—Mobile Daily Register.

Showed himself to be a splendid artist.—St. Louis Globe-Democrat.

A lyric tenor with a deliciously sweet, smooth voice of wide range and much power. His enunciation is delightfully clear, and his whole work thoroughly artistic.—Los Angeles Daily Herald.

FELIX FOX SAILS FOR EUROPE.—Felix Fox, the Boston pianist, sailed for Europe on June 29 on the steamer City of Rome. After a short stay in Scotland and England, Mr. Fox will go to France and will spend several months at La Bomboule des Bains. The pianist will return to the United States in October. This past season has been a very successful one for him.

A SUCCESSFUL VIRGIL RECITAL.

A SUCCESSFUL piano recital was given at the Virgil Piano School, 29 West Fifteenth street, on Tuesday evening, June 25, by Miss Laura Race, pupil of C. Virgil Gordon.

Miss Race is a little girl of fourteen who has been studying with Mr. Gordon only the past season. The results she has accomplished under his tuition in the short space of ten months have been most remarkable, for, although she had played before coming to the Virgil School, at the time of entering her technic was extremely limited, and she had not a single piece at her command. Worse still, she had acquired many bad habits in playing, which in this short time have been eradicated. In addition she has acquired a velocity of over 1,000 notes per minute, an excellent technic and a repertory of some twenty pieces.

This was Miss Race's first attempt at playing an entire recital, as well as her first appearance in public. She was assisted by Albertus Shelley.

Miss Race opened the program with a Bach Fugue in C major, which was excellently played, the theme in the different voices being brought out with much clearness. Following this a Nocturne by Bendel was given with many beautiful tonal and artistic effects. The closing number of this group, the Allegro from the "Faschingsschwank," by Schumann, was played with much spirit and dash, gaining for the little player a round of applause and a bouquet of roses.

Mr. Shelley then played the "Morceau de Salon," by Vieuxtemps, in a finished manner, being compelled to respond to an encore.

For her second group Miss Race played the Adagio and Allegretto from the Beethoven Sonata, op. 27, No. 2; a beautiful Etude in D flat by Heller, and Godard's Second Mazurka, all of which were played with an excellent command of tone color and musical effect, the last one especially being so happily played that after several recalls she finally responded with an encore piece.

Mr. Shelley's second appearance elicited hearty applause, and he played the difficult "Zigeunerweisen," by Sarasate, with great ease and abandon.

Miss Race closed her program with the Scherzo by Mendelssohn, which was exceptionally well played; Schumann's "Slumber Song"; a graceful Minuetto by Schubert, and a difficult Waltz in A flat by Moszkowski, which she gave in a brilliant and dashing manner.

MRS. LUCIE BOICE WOOD.—Mrs. Lucie Boice Wood, daughter and pupil of Mrs. Henry Smock Boice, has been filling many engagements most successfully during the past season. The New York *Herald* speaks of her as follows:

Mrs. Lucie Boice Wood was the soprano soloist of the afternoon, singing twice, each rendering being enthusiastically encored. Her voice is wondrously sweet and sympathetic, and she sang "Supposing" for an encore with a witchery and grace that were simply irresistible.

The New York *Press* says in part:

* * * Prominent among the soloists was Mrs. Lucie Boice Wood who sang an aria from Gounod's "Queen of Sheba" and gave as an encore Niel's "Japanese Lullaby." Her mezzo voce throughout this number was exquisitely sweet.

EUNICE ST. CLAIR MARTENS.—Eunice St. Clair Martens, an American singer, who recently returned from Europe, will sing at one of the Kaltenborn concerts at the St. Nicholas Garden some time this month. The singer, a dramatic soprano, of pronounced gifts and handsome stage presence, is a pupil of Sbriglia. Before going abroad Mrs. Martens was known in the West as a successful concert and church singer. Her home is in Chicago.

Mr. and Mrs. A. Francken, of Brooklyn, will spend the summer at Twin Mountain House, in the White Mountains. Mr. Francken is a teacher and well-known in musical circles across the Bridge.

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Madame McKenzie (6th).....The Camera Club
Walter Walls (9th).....Great Hall, Cannon street
Mme. Belle Cole (10th).....Adelaide Town Hall
Mme. Belle Cole (11th).....Adelaide Town Hall
Mme. Belle Cole (14th).....Adelaide Town Hall
Miss Alma Ribolla (16th).....Addison Crescent
Mme. Belle Cole (20th).....Adelaide Town Hall
Mme. Belle Cole (21st).....Adelaide Town Hall
Miss Jenkins Colyer (21st).....Hotel Cecil
Miss Grainger Kerr (23d).....Earl's Court

When First I Saw Thee.....Lassen
Miss F. Taylor (2d).....Kensington
Miss F Taylor (3d).....Cadogan Square
Miss Helen Hulme (14th).....Guildford

Eyes of Blue.....Oley Speaks
Miss F. Dewhurst (2d).....Farningham
Miss F. Dewhurst (4th).....Brighton
Madame McKenzie (6th).....The Camera Club
Miss Dewhurst (10th).....Epsom
Avon Saxon (10th).....Adelaide Town Hall
Avon Saxon (11th).....Adelaide Town Hall
Avon Saxon (13th).....Adelaide Town Hall
Avon Saxon (14th).....Adelaide Town Hall
Avon Saxon (15th).....Adelaide Town Hall
Francine Dewhurst (16th).....Eastbourne
Avon Saxon (16th).....Adelaide Town Hall
Avon Saxon (17th).....Adelaide Town Hall
Avon Saxon (18th).....Adelaide Town Hall
Avon Saxon (20th).....Adelaide Town Hall
Avon Saxon (21st).....Adelaide Town Hall
Miss F. Dewhurst (30th).....Kensington

The Lark Now Leaves.....Horatio Parker
Miss M. Vereker (2d).....Milden Hall
Miss M. Vereker (4th).....Slough
Miss M. Vereker (8th).....Guildford
Miss M. Vereker (9th).....Gunmakers' Hall
Mlle. Cheron (10th).....Adelaide Town Hall
Mlle. Cheron (11th).....Adelaide Town Hall
Miss Evelyn (13th).....West End
Mlle. Cheron (14th).....Adelaide Town Hall
Miss F. Taylor (14th).....Guildford
Mlle. Cheron (16th).....Adelaide Town Hall
Mlle. Cheron (17th).....Adelaide Town Hall
Mlle. Cheron (18th).....Adelaide Town Hall
Mme. Alice Esty (18th).....Brighton
Mlle. Cheron (20th).....Adelaide
Mlle. Cheron (21st).....Adelaide

Sweetest Flower.....C. B. Hawley
Madame McKenzie (3d).....Victoria Hall
Gilbert Denis (8th).....Watford
Wilson Bamber (9th).....Bloomsbury Hall
The Japs (10th).....Gloucester Gate
The Japs (10th).....Regent's Park
Miss Burnand (10th).....Birmingham
The Japs (13th).....Bayswater
Miss Stuart (13th).....West End
Mme. Belle Cole (13th).....Adelaide
Mme. Belle Cole (14th).....Adelaide
Mme. Belle Cole (15th).....Adelaide
Mme. Belle Cole (16th).....Adelaide
Mme. Belle Cole (17th).....Adelaide
Mme. Belle Cole (18th).....Adelaide
Mme. Belle Cole (20th).....Adelaide
The Japs (21st).....City
Mme. Belle Cole (21st).....Adelaide
Francois Checeaux (21st).....Ealing
The Japs (22d).....Ranelagh Club
Marian McKenzie (22d).....Newbury
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F. Choveaux (25th).....Camberwell
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BOITO'S LONG AWAITED OPERA.

ARRIGO BOITO has published the text which he wrote for his long awaited opera, "Nero," and the verse has created a literary sensation in Italy.

The postponement of the publication of the work until after the death of Giuseppe Verdi, the intimate friend and associate of the composer and librettist, has aroused speculation as to the effect of the Italian master's death on the composer of "Mefistofele." No answer to this question has come from the only person likely to know, Boito himself. It is a fact that he has worked for many years on "Nero," and some have said that fully thirty years ago he began the work.

Boito, who wrote his poem so long ago that the charge that his inspiration came from "Quo Vadis" or any similar source will not hold, has divided the story into five scenes and four acts. The first act shows the Via Appia at night and for a while after the rise of the curtain no sound is heard but dismal chants coming from a distance. Two men are standing silent in the darkness. One is Simon Mago, who is digging a grave, and the other stands with his arms folded on his breast.

Presently the terror stricken and haunted Nero appears. In his arms he carries an urn containing the ashes of his mother. He has murdered her, and since the deed has been pursued by remorse that gives him no peace. He hopes for peace again after he has buried her ashes. He gives the urn to Simon, who buries it and offers him a cup of blood to drink to the manes.

As he is about to do this a beautiful woman surrounded with serpents appears before him. Thinking that she is a fury, he falls before her in terror. She is not a spirit, but the beautiful Asteria, who is in love with Nero and has followed him in the guise of a spirit. Nero, believing her a spirit, flees, and Simon, recognizing her beauty, determines to make use of her in his schemes with Nero. He leaves her fainting with grief at the neglect of Nero on the newly made tomb of Agrippina.

Gradually the daylight comes and a young Christian girl, Rubria, seeks the place to say her morning prayers. Asteria questions her as to the mysteries of her new faith and so does Simon, who returns to the tomb. While the three are talking the sound of music is heard. Nero is approaching, borne by six slaves and surrounded by his pageant of dancing girls, flute players and subjects. The sun is high in the heavens as the act ends with an apotheosis of the emperor.

All the elaborate rites of the Roman paganism are shown in the second act, which passes in the temple of Simon Mago. He performs miracles, and while the people make offerings of money and gems, the priests mock them and laugh at their credulity in chorus. Nero, still in search of peace, appears in the temple and is led to a seat in the sanctuary. He recognizes the goddess who suddenly came to him in the Campagna and, thinking again that she is his mother's ghost, he falls at her feet in terror.

She reveals her beauty to him and he is immediately seized with a longing for her. He implores her to come from the temple with him and she embraces him and falls into his arms. Furious that she has betrayed herself to the emperor, Simon bursts into the sanctuary and separates them. He orders the priests to throw Asteria to the serpents for violating her faith with him by revealing herself to Nero, when he thought she was a goddess.

The next act passes among the Christians and is much less dramatic in character, the action developing chiefly the love between Rubria, the Christian girl, and Flavel, a Christian and her betrothed. A duet between the two lovers is said by those who have heard it to be the gem of the opera. In the fourth and last act the more interesting Nero and his companions return to the scene.

It passes in the circus, and Simon Mago, who has been compelled by Nero to jump from a tower, sets fire to the amphitheatre to save himself. Thus does the destruction of Rome begin. The stage is covered with the bodies of the Christian martyrs and Flavel is seen searching in the ruins for Rubria. He finds her not yet dead, and opening her eyes, she smiles on him and the two lovers repeat the duet of the preceding act.

The action of the final scene passes in Nero's theatre. He and his companions have just finished a banquet and many of them lie drunk on the couches. In his delirium Nero begins to recite from the tragedy the words of Orestes, who killed his mother, but adapts the words to a confession of his own crime in the killing of his mother.

In vain his friends try to pacify him. In his insane fury, he rages and screams, and after having sought without success to quiet him with flowers and applause, his companions flee in terror, leaving him alone. Then the faithful Asteria comes, kisses him and kills herself while his lips are still pressed to hers.

Then the stage is filled with the spirits of those that he has killed and at the back of the stage there is a vision of the burning Christians as the arches of the theatre crumble. In terror Nero tries to flee from the ruined building. On all sides the spectres arise to hold him back. As his mother's curse is heard above the sound of the tempest a flash of lightning strikes him dead.

The first performance of the work, which is expected to take place at La Scala, may not be heard for at least another year, as Boito is determined that the work shall not be performed until every character is sung and acted in accordance with his ideas. He wants Ernesto Tamagno to sing Nero for the first time, and will doubtless be gratified in that particular. No singers have been mentioned for the other roles.—New York Sun.

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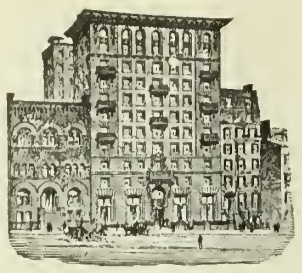

HOTEL BELLEVUE,
17 BEACON STREET,
BOSTON, June 29, 1901.

THE portrait and sketch of Auguste Goetze in last week's MUSICAL COURIER were of special interest to many people in this city who number themselves among the friends and acquaintances of that celebrated teacher. Among them may be mentioned Miss Aagot Lunde, whose intimate acquaintance extended over a period of five years or more, during which time Miss Lunde studied with Miss Goetze, living in her house and being with her constantly. It is to this teacher that Miss Lunde owes so much of her fine technic and charming interpretation of German Lieder; in fact, she has an unusually large repertory of German songs, of which it might be said she almost makes a specialty, although her friends always insist upon some of the very effective Norwegian songs Miss Lunde gives with so much spirit. That Miss Lunde is very versatile is easily shown when it is said that one of the most prominent composers of this city has many times stated that his songs have never been interpreted as satisfactorily by any singer as Miss Lunde, so with German, Norwegian, French, Italian and English, she may be said to really cover a large field

Miss Priscilla White will again be at the head of the vocal department of Lasell College the coming season. Her work has placed the vocal department on a high plane, with each season a largely increased number of pupils. In addition to her work at Lasell, Miss White has a delightful studio in the Pierce Building, where she has had a busy season, so busy in fact that it will not close until about the middle of July, after which time Miss White will join Miss Munger at Annisquam for the month of August.

Miss Etta Gallison, class of '99, Faelten Pianoforte School, has been awarded the gold medal for proficiency in sight playing at the Conservatory of Music in Geneva, Switzerland.

Baccalaureate vespers were given in the Memorial Chapel, Wellesley College, last Sunday evening. The program consisted entirely of works by Sir Arthur Sullivan and Sir John Stainer. Bruce W. Hobbs was the tenor soloist, and he selected a number of men from the Apollo Club to assist in the service. There were about 1,400 people present and the music was splendidly given. Those who took part were the Wellesley College Club, Mrs. Blanche Heimburghe Kilduff, Lester M. Bartlett, Bruce W. Hobbs, E. E. Holden, Charles E. Swain, J. K. Berry, H. C. Doane, Edward A. Osgood and Dr. George B. Rice. Associate Professor Macdougall was the organist.

Mrs. Gustavus Arnold, while in Boston last week, sang one evening for a number of friends, who were most complimentary in their thanks. Mrs. Arnold will sail for Europe on July 17 in the New England, going almost immediately to Switzerland, where she will resume work with her former teacher, Graziani.

Bruce W. Hobbs has a large summer class this year, so that he will be at his studio on Tuesdays, Fridays and Saturdays during the months of July and August, after which his regular season of teaching will begin.

Felix Fox, pianist, sailed for Europe last week. He is to spend the summer with Philipe, his former teacher, in the South of France.

The new officers elected at Glens Falls: President, Louis Arthur Russell (re-elected); secretary, F. W. Riesberg (re-elected); treasurer, J. Ellsworth Stille, of Gloversville. Program committee—Chairman, H. W. Greene, Carl G. Schmidt, Abram Lansing. Delegates to the M. T. N. A.—Mrs. Carola Loos-Tooker, Miss Lillian K. Wendell, William H. Rieser.

CONTRALTO EDITH M. CLARK FOR ASHEVILLE, N. C.—This young Boston lady has been engaged as contralto of the summer school and concerts, also remaining in Asheville as teacher of voice at Asheville College. This completes the quartet, consisting of Miss Estelle Harris, soprano; Miss Edith M. Clark, alto; Chas. A. Rice, tenor; Percy Hemus, bass.

Mr. Hemus has just returned from a three weeks' absence in the far West, having sung in Springfield, Mo., Kansas and elsewhere, with his usual success.

The reception for the artists will occur Monday evening, July 15, at Asheville College, and the school begins at once the first of the series of concerts the next week. Two grand pianos have been shipped, and all indications point to a brilliant series of concerts and financial success, inasmuch as the entire thing is under the direction of prominent local business men, who have gone at it systematically.

The prospectus may be had of either A. P. Babcock, Asheville College, Asheville, N. C., or of F. W. Riesberg, 954 Eighth avenue, New York, who are the musical directors.

SCHERHEY PUPIL SINGS AT THE PAN-AMERICAN.—Mrs. Dora Phillips, a professional pupil of Professor Scherhey, of New York, was the soprano soloist at the concert by the Brooklyn Saengerbund, given last week at the Pan-American Exposition at Buffalo. The critics universally praised the quality of the singer's voice and her excellent vocal method. She sang with the orchestra an aria from "Le Cid," and her clear bell-like voice aroused the audience to a high pitch of enthusiasm. Although recalled five times, she did not respond with an encore, for she sang again in the second part of the concert, "Der Asra," by Rubinstein, and "O Kommt mit Mir," by Van der Stucken, revealing again warmth and beauty of tone and great intelligence.

SOUTHERN MUSIC TEACHERS' CONVENTION.

THE annual convention of the Southern Music Teachers, held at Chattanooga, Tenn., last month, proved one of the most important and successful musical events ever held in the State of Tennessee. Besides the concerts, as the attraction there was the organ recital at the Second Presbyterian Church by J. Fowler Richardson, of Atlanta, Ga. The assisting singer was Miss Ellen Rion, of Nashville, Tenn.

The afternoon concert was given at the Auditorium, and the soloists were Miss Grace Lee Brown, soprano, of Atlanta; C. C. Asbury, baritone, of Cincinnati; Oscar Pappenheim, 'cellist, of Atlanta. Joseph MacLean, of Decatur, Ga., was the accompanist.

Theodore Bohlmann, of the Cincinnati Conservatory of Music, was the piano soloist at the evening concert. The singers in the evening were Charles C. Washburn, baritone, of Birmingham, Ala., and Miss Rion, of Nashville, who appeared at the organ recital. The accompanists of the evening were Miss Cornelia Handley, of Birmingham, and Miss Elvie W. Cocke, of Anniston.

The above two concerts and the organ recital were given on the second day of the convention. The first day was mainly devoted to meetings, at which several interesting papers were read and discussed. In the evening of the first day a free concert was given, and musical success for this event was largely due to the efforts of Miss Bianca Noa and Professor Morehead. The Music Club, of Chattanooga, gave a reception the first evening in honor of the delegates.

At the last business meeting the nominating committee recommended the re-election of R. H. Peters, of Spartanburg, S. C., as president; Miss Bianca Noa, of Chattanooga, as recording secretary; Joseph McLean, of Decatur, Ga., as corresponding secretary, and Frank Nelson, of Knoxville, as treasurer. These officers were duly elected.

A concert closed the three days' session. The performers were Henri G. Andres and Armin W. Doerner, of Cincinnati, ensemble pianists; Mrs. Lulu Gibson Joiner, of West Point, Miss., soprano; Josef O. Cadek, of Chattanooga, violinist; Frank Nelson, of Knoxville, pianist; Miss Mary Hart Law, of Spartanburg, S. C., accompanist.

There was more musical activity at the convention, but space unfortunately will not admit of lengthy reports.

CLAASSEN GOING ABROAD.—Arthur Claassen, the Brooklyn conductor and teacher, will sail for Europe, July 4, on the Barbarossa. He will visit Bayreuth and Weimar, where he is going to meet his teachers, Professor Muller-Hartung, Meyer-Oldersleben, J. W. Gottschalk and others. He will also present in the name of the New York Eichenkranz a golden emblem set with diamonds, to Edwin Schultz, the Berlin composer. The United Singers of Brooklyn will send a diploma to the Berliner Liedertafel, expressing their thanks for the splendid reception the Liedertafel and the united singing societies of Berlin gave to the delegates received by Emperor William September 1. Mr. Claassen will be back September 18.

WAGNER LUNACIES.—A German musician has been inspired anew by a cycle of Wagner operas to estimate the length of time that each opera lasts exclusive of the time of the intermissions. He estimated that "Rienzi" took 2 hours and 44 minutes; "Der Fliegende Holländer," 2 hours and 21 minutes; while the other operas were as follows: "Lohengrin," 3 hours and 7 minutes; "Tannhäuser," 3 hours and 8 minutes; "Tristan und Isolde," 3 hours and 17 minutes; "Die Meistersinger," 3 hours and 57 minutes; "Das Rheingold," 2 hours and 28 minutes; "Die Walküre," 3 hours and 18 minutes; "Siegfried," 3 hours and 44 minutes, and "Götterdämmerung," 3 hours and 51 minutes.

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37 Avenue Brugmann,
Brussels, June 14, 1901.

A FESTIVAL of ancient and modern music will take place on July 17, at the Scheveningen Kursaal, under the direction of Vincent d'Indy.

A Belgian violinist, Madame Schmidt, has just made her début in Paris, at a reception given by the Princess of Polignac. She interpreted the Chaconne of Vitali and the Sonata of Castillon with profound sentiment and superb tone coloring.

The Parisian papers brought us enthusiastic accounts these last days of the visit made at the Cirque d'Hiver by Arthur Nikisch and the Berlin Philharmonic Orchestra, one conducting the other, together two incontestable Germanic celebrities. We have also just heard them at the Monnaie, and for us, as for the Parisians, this audition was a new treat of excellent music, excellently conducted and executed. The make-up of the Nikisch orchestra was the principal attraction for us. We were not deceived; a remarkable gathering of solid artists, and all rigorously disciplined.

In spite of the lateness of the season and the radiant charm of a summer's night, the hall was filled, thanks to the presence of the Wagnerites and the German colony. The reception was not below the temperature, and each selection was saluted by interminable ovations. The curious interpretation of the "Murmurs of the Forest," from "Siegfried," very living and full of movement, was accorded a merited encore. The program contained the "Leonore" overture and the "Symphony Heroique," of Beethoven; the Overture to the "Maître Chanteurs," the "Murmurs of the Forest" and the overtures to "Lohengrin" and "Tannhäuser."

Called upon at the last moment to replace an artist prevented from playing by a death in the family, Miss Rose Louise Samuels, the violinist, who at the beginning of the winter made a brilliant success at her début at the Cercle Artistique, made an impression of great artistic value on the audience of over 2,000 people, at a huge charity concert organized in Bruges by the Second Regiment de ligne for the benefit of a poor musician and his children. Accompanied by her sister, Miss Samuels played the Rondo Capriccioso of Saint-Saëns, the Romance in F of Beethoven, and the Zarisecky Mazurka. Here is what one of the principal critics of Bruges says about her playing: "We surprise no one in saying that the big success of this musicale was Miss Rosa Samuels, who recently—in January—made her début at the Cercle Artistique, of Brussels. Miss Samuels is a pupil of Ysaye, and this is to be divined by the amplitude of tone and the soupleness of the right hand of the artist. The Capriccioso of Saint-Saëns, &c., played with a precocious talent which seems to announce a brilliant future, procured for the young American enthusiastic applause, in which was joined the pianist, her brilliant partner. Magnificent bouquets of flowers were presented to both the graceful young musicians."

Were it necessary to establish a parallel between the works of the two French composers given at the sixth Ysaye concert from the general point of view, it would be necessary to recognize that those of Vincent d'Indy characterize themselves by a very rigorous orchestral coloring, while the works of Guy Ropartz distinguish themselves by the grace of the melodic contour. The Symphony No. 2, in F minor, of Guy Ropartz, written in a liberal style, commences with an adagio which seems like a gentle lamentation repeated successively by the string quartet. The wind and brass instruments intervene only in the demi teinte sonorities, and are almost inappreciable. The scherzo is the feature in this work. Built on a dashing and sprightly theme it is written with much skill. The second adagio resembles the first one a little too much, while the allegro molto, which terminates the symphony, has much distinction. Four poems for voice and orchestra after the intermezzo of Heine allow us to appreciate the clear and precise diction of the baritone Paul Daraux, who has a strong but somewhat uneven voice. What the public applauded greatly without taking it into account perhaps was the beauty of the poems of the German poet, for which we could have wished harmonies worthy of the verses. The second part of this concert was consecrated to the works of Vincent d'Indy, of which a melody, the first part of the "Wallenstein Trilogy," and a symphony on a French mountaineer theme were given. It is a very long time since one has had the chance in Brussels to hear this work, where the piano intervenes as a simple instrument of the orchestra, but with an extremely curious éclat. The finale, with a really devilish rhythm, was executed by Arthur Dégréef in an amazing fashion, which procured for the pianist an enthusiastic success. A charming "Madrigal" and a "Lied Maritime" of profound expression, very well sung by Mr. Daraux, showed us another side, all simplicity, of the souple and lofty talent of Vincent d'Indy. The fascinating first part of the "Wallenstein" terminated the program in a radiance of color and movement. All in all a very good concert.

LILLIAN.

WESTERVELT-JOHNSON RECITAL.—Miss Louise St. John Westervelt, soprano, and Miss Harriet Johnson, pianist, gave a charming recital on June 15, at Oak Terrace, Davenport, Ia. Miss Westervelt gave songs by Rubinstein, Bungert, Hugo Wolf, Mrs. Beach, Maude Valerie White, Campra, Bishop, and "Breton Folk Song"; the Romance from "Paul and Virginia," and the waltz and arietta from "Mireille," by Gounod. Miss Johnston's list included compositions by Schubert, Liszt, Scarlatti-Tausig, Chopin, Moszkowski and Schumann.

Miss Florence Traub will play the first movement of the D minor Concerto by Rubinstein with the Kaltenborn Orchestra at St. Nicholas Rink Wednesday evening, July 3.

MARY MÜNCHHOFF.

"SHE is the Sarasate among vocalists," says the Cologne *Volkszeitung*.

"Her voice has no equal in youthful elasticity, velvety smoothness and nightingale quality in the high registers," says a Chemnitz critic.

Below are recent criticisms, showing this young and charming American nightingale's continued success in Germany:

"Elle est grande dans son genre, mais son genre est petit," were the words of Catalinc in speaking of Henrietta Sonntag. The same could be said of Mary Münchhoff, but the word "petit" must not be understood to mean inferior or weak. The grand, heroic, passionate style is not hers, but the dainty, refined, childlike tones which she possesses surpass all others. She is the Sarasate among vocalists. In the highest registers her voice is as clear as a bell, and in tones that are as fine as a cobweb, not the slightest uncertainty is noticed. Her trill is finished to perfection; she has an ideal attack and her method of breathing never disturbs the flow of melody—a crag against which many so-called "stars" strike—all these vocal qualities compel us to exclaim: "She is great in her kind of art."—Cologne Volkszeitung, February 5, 1901.

Mary Münchhoff is still the same wonderful vocal virtuosa as two years ago, when she created a sensation here for the first time. The cavatina from Rossini's "Barber of Seville" and "The Bell" aria from Delibes' "Lakmé" were masterpieces of coloratura filigree and faultless intonation. Her voice is so charming, bright and penetrating that in these selections her efforts were more than a display of technical skill. Miss Münchhoff's progress in endeavoring to reign also in the realm of songs has been most excellent.—Dr. Otto Neitzel, in Cologne Zeitung, February 5, 1901.

Mary Münchhoff, in spite of her youth, is already a finished vocal star, and although she will continue to cultivate her voice and enlarge her repertory, she will remain essentially the same and, we trust, for a long time. The faultless, clear quality of her beautiful high soprano voice, the silvery tones, the easy, playful rendering of the most difficult coloratura, the ideal trill, and last, but not least, her amiable, naïve manner, which seem to say: "I am going to sing something beautiful now that will please both you and me"; this all has remained unchanged since her last appearance. Her first selection, Rossini's aria from "The Barber of Seville," proved this well. This "badly slandered Italian master would still make a great show" with many of his works, if singers like Mary Münchhoff were not such a rarity. Songs from Liszt, Schumann, Tschaikowsky, Brahms and Franz followed, the latter giving especial pleasure, as the compositions of this master demand not a technical but an artistic rendering. One is willing to listen to such a perfect rendering of "The Bell" aria from "Lakmé" as Miss Münchhoff offered! Amiable as ever, the great artist acknowledged the never-ending applause by an encore, one of Taubert's "Kinderlieder."—Cologne Tageblatt, February 5, 1901.

Winkler Plays at the Pan-American.

LEOPOLD WINKLER, the pianist, was one of the soloists at the concert which the Brooklyn Saengerbund gave at the Pan-American Exposition in Buffalo. Following are extracts from the reports in the Brooklyn and New York papers:

Mr. Winkler played Liszt's Hungarian Rhapsody, No. 6; two etudes by Chopin and the A major Waltz by the same composer, most brilliantly. To refer to his technic is a waste of words. Everybody who has ever heard him play knows that he plays the most difficult passages with astounding ease and without dropping a note. The superb Wissner grand which he played did much to lighten his labors. The audience compelled the artist to give an encore, and he played "At the Spring," by Joseffy, only after many and repeated recalls.—New York Staats-Zeitung.

* * * He played the Sixth Rhapsody of Liszt. His playing revealed a truly wonderful technic and a round, soft tone, such as I have heard only from Joseffy. Deafening applause, which lasted for several minutes, followed.—Brooklyn Freie Presse.

The pianist Leopold Winkler, who played Liszt's Sixth Rhapsody and several of Chopin's compositions with uncommon technic and brilliancy, received much applause.—New York Morgen Journal.

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ANCIENT BRITISH MUSIC.*

WE shall confine ourselves in this essay to ascertain, as well as we can, the origin and progress of music among the Kymry (or rather Cymry), who are avowedly the first people by whom the island is known to have been inhabited.

It may be presumed that the first musical efforts of the Kymry, as of all ancient nations, were merely vocal; but it is at the same time certain that they cultivated the art in its more artificial character at a very remote period; and perhaps their first transition from the music of nature was that of wind instruments. We find that the pipe or flute, whether under the name of pib or pibgorn, was in very early use; and most probably took the precedence of the other national instruments. An allusion to the pipe, or perhaps more properly the bagpipes, is found so early as the seventh century; when, at an Eisteddvod (congress of bards and minstrels) held by King Cadwaladr, a musician was reproved for playing a tune called the "Pipes of Morvudd" (Pibau Morvudd), and the cause of the reprimand was that the tune was in the minor key. The horn, also, under the name of corn, or corn buelin, was in early times a very common instrument, but chiefly employed on warlike occasions, or when any assemblages of the country were necessary; as in latter times has been the case in the "gathering of the clans" in the Highlands of Scotland. The most ancient Triadic memorials of Wales are full of allusions to this national custom.

Chaucer, who wrote in the fourteenth century, has the following notice respecting the pipes in Cornwall; and it is undisputed that the ancient Cornish and Welsh were descended from the same stock, and their separation took place, it is probable, about the seventh or eighth century.

The description of music to which the Welsh have been mostly attached, even from the earliest period of their history, is that of the harp, upon the antiquity of which instrument it is unnecessary to dwell; the frequent allusions to it in the sacred writings, and especially in the Psalms of David, prove it to have been in general use among the Hebrews. With the harp the Kymry generally associated the strains of the poet or songster, in a manner that may be regarded as peculiar to the country. This style of minstrelsy had its origin, it may be presumed, in the Bardic or Druidical institution, one of the chief duties of which was to disseminate useful instruction throughout the community, and this, as we learn from the Institutional Triads, was done by the medium of voice, song, and conventional usage. Numerous authorities might be produced from the ancient Welsh records to show that the art of music was thus, in primitive times, connected in an intimate manner with the most important establishments of the Kymry; but it will be sufficient to state that Hu the mighty, the patriarch of the nation, is celebrated in the historical Triads as having been the first to adapt vocal music to the preservation of memorial and invention, and as having thus contributed to the foundation of Bardism.

Several ancient authors allude to the cultivation of music among the Celts; Diodorus Siculus, who flourished in the century preceding our era, tells us that among the Celts were composers of melodies, who sang penegyrical or invective strains to instruments resembling lyres; which may safely be presumed to have been harps. The use of the harp, which had its origin in the public institutions of the Kymry, was, on the extinction of the political influence of the bards, diffused through the different ranks of society; and playing on the harp was cultivated by private individuals as a distinct art. We find from the Triads of the Social State, which are of considerable antiquity, that a harp was anciently one of the articles which the law required a gentleman by birth to possess; and that it was, moreover, accounted as one of the ornaments of a clan, and, for that reason, exempted from seizure by legal process; circumstances that prove the high estimation in which this species of music was held. A notice is given of the use of the harp at a congress held in the sixth century, under the patronage of Maelgwn Gwynedd (King of North Wales), on the banks of the River Conway, which, it appears, was attended by several harpers and poets. Iorwerth Beli, a bard of the fourteenth century, relates the event, principally on account of a stratagem practiced by Maelgwn, by which the poets acquired a singular triumph over the minstrels. Maelgwn had proposed rewards to the bards and minstrels, in a swimming contest across the Conway; he says:

Whey they came to land on the sea boundary of the ebb tide
The Harpers were worth nothing;
But by reason of the fair increase of the faculty of the wise,
The Poets composed equally well as before,
Notwithstanding their swimming.

This device was, no doubt, to give the poets the victory in the approaching congress. The laws of Hywel Dda (Howell the good) who flourished in the tenth century, have several allusions to the practice of playing on the harp, which was evidently in considerable repute at that period. Among the officers of the royal household, the domestic bard filled a conspicuous place; and as, upon entering his office, he was presented with a harp by the king, the nature of his employment may be accurately ascertained; but, although to play the harp was his principal occupation, he was also to unite with it the qaulification of singing.

Among the persons who had the privilege of frequenting the king's palace was the Crythor, or player on the crwth (or crowd), an instrument more exclusively national, perhaps, than the harp, although much inferior to it in estimation; it appears to have been played as a tenor accompaniment to the harp. The crwth was, in the fourteenth century, generally made of willow; and we gather from the poems of Iorwerth Beli, that it was not held in any high repute, for he says of it:

In the days of the high primary Bards, the fine ministers of song,
Impregnated with the three gifts of eloquence,
No honor was allowed to what resembles the *noise of pigs,*
The dirty gut-breaking *Crwth* of willow.

In the tenth century music was much cultivated in Wales; and of the esteem in which it was publicly held, we may gather from the value appropriated by law to different harps. Those of the king and Pencerdd (chief bard) were estimated at 120d. each; and those of private gentlemen at 60d.—prices which, with reference to the value of money in Wales at that period, were very considerable; and the privileges then enjoyed by the professors of the harp, in the sacredness of their persons, and the immunity of their lands, serve to corroborate the inference drawn in favor of the music of that time.

The twelfth century may be regarded as the Augustan era of music in Wales; for Giraldus Cambrensis, who flourished at that time, writes that "travelers who arrived at early hours, are entertained with the conversation of young women, and music on the harp, until the evening; for every family has its maidens and harps assigned for the purpose." And, in allusion to the particular style of music then prevalent, he says, "In their musical concerts they do not sing in unison, like the inhabitants of many countries, but in different parts; so that in a company of singers, which one freqeuntly meets with in Wales, you will hear as many different parts and voices as there are performers; who all at length unite, with organic melody (in harmony), in one consonance (concord), and the soft sweetness of B flat." (qu. G minor.) To this he adds, that he had never witnessed a similar custom, except in the North of England, beyond the Humber; a circumstance which, when we reflect that a tribe of the Kymry anciently peopled that part of the kingdom, tends greatly to prove the antiquity of the practice.

The century which elapsed from the era just considered, until the extinction of Welsh independence, was peculiarly marked by desolation and bloodshed. Yet the harp of the Kymrie was not silent during this ominous interval; for often among the mountains and glens were her wild notes heard, associated with the voice of the bard, to give joy and hope to the soul of the warrior, but her day and joy of triumph was drawing fast to its close; with the death of the last Llywelyn (1282) died, for a season, the spirit of minstrelsy and song among the mountains of Wales. Like the Israelites of old, when sitting down to weep near the waters of Babylon, the Welsh hung up their useless harps to lament over the fall of their country, and to wait the dawn of a more propitious era.

Having given an outline of the ancient Welsh music, from the earliest memorials respecting it, to the subjugation of the country by Edward the First, I shall now make a few remarks respecting the musical notation used in Wales. The most ancient specimen of Welsh musical notation now extant is in the library of the Welsh School, which was established in 1714. The whole of this specimen was published in the Archæology of Wales, a most valuable work, in three volumes, printed by the patriotic Owen Jones, Myvyr, at an expense of £2,000. The notation occupies about seventy pages of the third volume. The characters used are those of the ancient bardic alphabet, and it is very evident that chords were struck, for three and four letters are placed perpendicularly, one above another. The history of the above runs thus. This MS. purports to have been transcribed by Robert ab Huw, of Bodwigan, in Anglesey, in the reign of Charles the First, from a manuscript of William Penllyn, a celebrated minstrel of the preceding century. And it is stated in a note that the MS. comprises "The music of Britain, as settled by a congress, or meeting of chief musicians, by order of Gruffydd ab Cynan, Prince of North Wales, about A. D. 1100, with some of the most ancient pieces of the Britons, supposed to be handed down to us by the ancient bards."

Accompanying this manuscript are transcripts from another old writing in the possession of Sir Watkin Williams Wynn, Bart., entitled "The Repository of String Music Within the Three Principalities of Wales," having,

* By John Parry, in the *Musical World* of 1836.

Controule he would and foul-faile
With *hornpipes* of Cornwaile,
In *flutes* made he discordance
And in his musick with mischance.

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apparently, reference to the twelth century. It contains an explanation of several of the terms used in Welsh music, which are extremely complex. There are, besides, extracts from other old manuscripts of a similar nature, and relating, it would appear, to the same period. Such is the claim to antiquity which the document under notice bears on the face of it, and, if it may safely be granted, the evidence it supplies must be considered of singular value with reference to the subject before us. And it may be mentioned as an additional proof of its authenticity, as a record of Welsh music, that the notation is essentially different from any other now known. Dr. Burney describes this notation as one "by letters of the alphabet, somewhat resembling the tablature of the lute, but without lines, except a single one to separate the treble from the bass." Since Dr. Burney's time the whole of this specimen was submitted by the erudite Dr. William Owen Pughe to Bartholomon, the celebrated violinist. Bartholomon succeeded in deciphering most if not all of it, adopting as the basis of his experiment the notation of the ancient Spanish lute, as in use during the sixteenth century. which agrees with what Dr. Burney says of the conformity of the Welsh notation with the tablature of that instrument. It is extremely probable that the clue afforded by Bartholomon might have led to most successful results; but, unfortunately, only one of the tunes, as described by him, has been preserved, and that was inserted in the first volume of Welsh melodies published in 1809. This was, by a fortunate accident, transcribed by Dr. Pughe, or no instance of Bartholomon's success might now have remained; for, at his death in 1808, his manuscripts were dispersed, if not destroyed. This one comprises notations, illustrative of the twenty-four canons of music, together with twenty-nine ancient tunes, and a catalogue of more than 150 others, which may supply some idea of the musical treasures formerly possessed by the Kymry.

The deciphering of these would certainly tend, in some degree, to make us acquainted with the general proficincy anciently attained by the Welsh in the art of music; but we should still be far from ascertaining the particular skill of the performers; and whether they were acquainted with counterpoint or not, has been a subject of much discussion. Counterpoint was known in Italy as early as the eleventh century; about eighty years previous to the celebrated ordinance or Gruffydd ab Cynan; but that it was known and practiced in Wales, in the twelfth century, may be inferred from the testimony of Giraldus Cambrensis, already quoted, and still more satisfactorily from that particular musical diversion, before noticed, called, "singing or song in four parts, with accentuation," which can hardly apply to anything but to that peculiar description of harmony known by the technical denomination of counterpoint.

I shall, in conclusion, offer a few remarks on the harp. Of the high antiquity of this instrument, even among the Kymry, enough has been said from unquestionable authorities; we have also strong presumptive proof, in the very name of the harp in the Welsh language, differing, as it does, from what is used in any other, and having for its root a Welsh word peculiarly applicable to the character of the instrument. This root is Tel, which implies anything drawn straight or tight, which must have presented itself as the most obvious character of the harp upon its original adoption—hence Telyn, the Welsh for harp. It is somewhat singular, with reference to the word Telyn, that the promontory on which Toulon is situated was anciently called Cytharistes, which bears the same relation to the Latin cythara that Toulon does to the Welsh Telyn; and the form of the Bay of Toulon resembles the comb of the harp.

With respect to the peculiar construction of this instrument in former times, and its compass, there is necessarily some obscurity; we find, however, that it was first strung with hair, which continued in use until the commencement of the fifteenth century when strings of gut were introduced. Anciently, too, the harp had only a single row of strings; but the performer was able, it is said, to produce accidental notes by a peculiar management of the finger and thumb, now no longer known.

That considerable skill was employed in the mere mechanical effort of playing the harp is evident from the rudiments specified in the Welsh MS., which are seventeen in number, and seem to embrace with the most technical nicety every variety of manual dexterity of which the art is susceptible.

The directions given bear the stamp of antiquity, among which are: "The sixth tune is played as the fifth, only raising two notes on the upper thumb." "The twelfth is played like the tenth, only shaking the upper thumb." "The fourteenth is played like the thirteenth, but raising three notes on the upper thumb." The following curious terms are also used: "Choaking the thumb"; "shake of the four fingers" (evidently a double shake); "shake of the little finger" (not used now); "double scrape" (probably drawing two fingers along the strings in thirds or sixes); "single scrape"; "half scrape"; "throw of the finger"; "double shake"; "shake of the bee"; "trill of the thumb"; "double choak" (probably the present étouffé—or suddenly stopping the vibration of the strings) "forked choaking"; "back of the nail"; "jerk"; "great shake." To a modern harp player these directions must appear extraordinary.

In the days of Queen Elizabeth the number of strings on the harp was twenty-nine. The Welsh harp of the present day has three rows of strings, the two outer ones extending to about five octaves, the centre row (consisting of the flats and sharps) to about four octaves. The compass of the pedal harp is from double low E to E in altissimo, or six octaves; lately, however, Mr. Erard has extended this compass on his last patent instruments, besides increasing the power and quality of tone vastly.

I shall conclude this sketch with a stanza written by the late talented Mrs. Hemans, to the air of "Arhyd y nos," or "The Live-long Night," for the first volume of "Welsh Melodies":

In the dwellings of our fathers,
Round the glad blaze,
Now the festive circle gathers,
With harps and lays:
Now the rush-strewn halls are ringing,
Steps are bounding, hards are singing,
Aye! the hour to all is bringing
Peace, joy or praise.

This stanza is taken from a song supposed to have been sung by Gavran (a distinguished chieftan) and his companions at sea, who, in the fifth century, went on a voyage to discover some islands, which, by a traditional memorial, were known under the appellation of the "Green Isles of the Ocean." The expedition was not heard of afterward.—London Exchange.

Miss Elgie Bowen, a New Comic Opera Singer.

At a recent production of the "Geisha," by the Daly Musical Comedy Company, at Washington, Miss Elgie Bowen, a young and talented pupil of F. X. Arens, sang the role of O Mimosa San, scoring an instantaneous and pronounced hit. The Washington *Post* says of her:

Of the new principals who appeared for the first time, Miss Elgie Bowen scored the most pronounced hit. She has a clear soprano, of wonderful beauty and surprising volume, considering her fragile figure. After her first song, an encore speedily established friendly relations with the audience. On the "Jewel of Asia" song she received four encores, no small achievement for a comparative newcomer to the operatic stage. She is said to be only eighteen years old, and is considered by Manager Duff the most promising singer he ever engaged. If for no other reason than because of the beauty of her voice and the charming grace of her personality, no lover of music should miss "The Geisha."

Miss Elgie Bowen was the O Mimosa San, and displayed a very excellent dramatic ability, in addition to a voice of considerable strength and much richness, which was used with intelligent effect. She made a decided success, and was one of the most delightful surprises of the performance.—Washington Times.

This was the first appearance of Miss Bowen in a principal role. She will reappear in the same part at Manhattan Beach, where the Daly Opera Company is filling a summer engagement. Miss Bowen has received all her vocal training from Mr. Arens.

Jessie Shay.

The following extract from a report of the Kaltenborn concerts published in the *Mail and Express,* refers thus to Miss Jessie Shay's performance of Moszkowski's new piano concerto:

Miss Shay gave a praiseworthy performance, so far as the poor acoustics of the hall allowed the formation of an opinion; her fingers are as dexterous as ever, and her temperament, which is rather uncommon, was easily able to take in and give out what there was in the Moszkowski music.

So pleased were her hearers that the young pianist was obliged to add an extra number, with orchestra, of a threadbare sort that might have been written by Saint-Saëns after Berlioz. But it kept feet beating time on the St. Nicholas Garden floor, and so the owners of the said feet were happy.

The encore referred to in the above paragraph was the scherzo from Litolff's Fourth Piano concerto.

The following report from the Pittsburg *Post,* adds another tribute to Miss Shay's talents:

Miss Jessie Shay, the young American pianist who is a new candidate for musical honors, was heralded as the star attraction at the concert given last evening in Carnegie Music Hall. Miss Shay compares favorably with a number of fine pianists who have visited Pittsburg this winter, but has a vigorous, virile style, distinctly her own. Her selections were from Grieg, Raff, Moszkowski and other classics, each of which was vigorously applauded.

MILTONELLA BEARDSLEY.—Mrs. Miltonella Beardsley, the pianist and teacher, has closed her studio in the Pouch Mansion, Brooklyn, for the summer. Accompanied by her gifted little daughter, Constance Beardsley, Mrs. Beardsley will spend part of her vacation at "The Summit," the old country home of the Beardsleys, at Milford, Conn. Later on in the season the Beardsleys expect to go to the Maine woods, and on this journey Mrs. Beardsley and her little daughter will be joined by Dr. William E. Beardsley, the husband and father.

Mrs. Beardsley has an interesting class in Brooklyn. A number of her advanced pupils are themselves teaching in the Borough of Homes and Churches. In addition to her teaching, Mrs. Beardsley will devote this coming season some time to ensemble playing, a branch in which she particularly excels.

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"WALT" THOMPSON, DRUM MAJOR!

INSPECTOR "WALT" THOMPSON is greatly worked up over the rumor that went about yesterday to the effect that he was going to be drum major of the new policemen's band. The Inspector has got so used to reading descriptions of his famous golf cap that he does not mind pleasantries on that subject very much, but at a drum major's beaver he draws the line. So disturbed is the Inspector over the very suggestion that he should ever stoop to twirl a drum major's baton instead of his own faithful "willow" that when he was approached on the subject today he was inclined at first to imply that he did not know that there was going to be any band.

"What band?" said he. "Whose band? What have I got to do with any band?"

"Well, they say there is going to be a policemen's band, and that you're going to lead it."

"*They* say, eh? *Who* says?"

Several sources of information of more or less reliability were mentioned.

"That I'm goin' to—to——"

"To march at the head of it when it parades, with a drum major's cap and a drum major's baton, and if——"

"Wal—you can just put this down—that Walt Thompson won't be the leader of any band. Huh! Wal I say! Huh! You can just be pretty blanked sure o' that, that Walt Thompson won't ever walk in front of any band!"

After reiterating this statement with more or less picturesque expletives the Inspector became calm enough to explain that a band was being formed, and that Patrolman Clemmons, who is at the bottom of the scheme, had come to see him about it.

"He wanted permission to get Professor Donati, of the Catholic Protectory Band, to train 'em an' to get the patrolmen who can play to have their time fixed so that they could get together to practice. I did what I could for 'em, as I would for anybody tryin' something similar, but when it comes to leading a band—wal, you can just bet that Walt Thompson ain't goin' to br-r-r-r!"

Among those who will grace the new band is Roundsman Wagner, who will beat the bass drum. Wagner is the strong man who made some daring rescues at the Andrews fire. His biceps are like most men's thighs, which probably accounts for his being assigned to the bass drum. The other players, as far as they are now known, are as follows:

George W. Simerlein, Church Street Station; Alex J. Weddick, Oak Street Station; William McCracken, Fifth Street Station; John H. Meyers, Fifth Street Station; Benjamin V. Brace, West Thirtieth Street Station; George J. Kettler, East Fifty-first Street Station; Patrick A. Gibbons, West Thirtieth Street Station; John F. Coutant, West Thirty-seventh Street Station; Floyd B. Pitts, West Thirty-seventh Street Station; Frank J. Reilly, West Thirty-seventh Street Station; Joseph H. Prece, West Thirty-seventh Street Station; William Leschke, East Fifty-first Street Station; William H. Sellman, East Fifty-first Street Station; George A. Clemmens, East Fifty-first Street Station; George Wetzel, East Fifty-first Street Station; Charles Siberbauer, East Eighty-eighth Street Station; James Martin, Alexander Avenue Station; Cornelius Sullivan, Alexander Avenue Station; Michael Hickey, Alexander Avenue Station; Nicholas J. Dunne, East Fifty-first Street Station; Augustus B. Wood, Westchester Station; James J. O'Neill, Bronx Park Station; William A. Cook, Greenpoint Avenue Station, and Patrick J. Sheridan.—Sun.

Tamagno Set Back.

ERNESTO TAMAGNO, like many other distinguished singers, is noted for his prudence in financial matters and during his stay in this country many amusing stories were told of his small economies, which were remarkable in the case of an artist who has always received enormous compensation for his services.

That his spirit for bargaining is not altogether confined to money matters has recently been shown in a fashion that has put the tenor into an embarrassing position in Paris. He went there on his way to London, where he is singing at Covent Garden, to take part in the performance at the opera given in honor of the retirement of Madame Laurent, an actress of melodrama who has been for several years at the head of the orphanage for the children of French actors and has been decorated by the Government for her efforts in this field with the cross of the Legion of Honor.

All the noted French actors and singers were delighted to take part. Even Madame Patti, who was in Paris when the plan was proposed, said she would take the role of Juliette in the third act of Gounod's opera. Signor Tamagno said that he would sing in honor of Madame Laurent.

But it appears that his passion for bargaining proved too strong for him, and he could not bring himself to give something for nothing. So he decided that as it would be out of the question to expect payment in money on such an occasion, he would suggest the Legion of Honor as the appropriate reward for his services.

He adopted this course, with the most unpleasant results. The suggestion was of course rejected by the officials to whom it was made by the singer's friends, and President Loubet was so disgusted by the affair that he refused to attend the performance. The tenor also declined to take part, as his suggestion that he would like the decoration was received with so little courtesy. The result of the matter was that he left Paris vowing that he would never return. The feeling over the affair is such that he will in all probability never be asked to sing at the Opéra under any circumstances.—Sun.

Madame Schumann-Heink Sails Away.

Madame Schumann-Heink sailed for Europe on the steamer Columbia last Thursday. The famous contralto goes direct to her home near Dresden, where she can remain but one day with her children, as her engagement at Bayreuth calls her away immediately. At the Wagner festivals, Madame Schumann-Heink will appear in the roles of Erda, Waltraute, one of the Nornes in "Die Götterdämmerung," and Marie in "The Flying Dutchman." From Bayreuth she goes back to her home and spends one month with her family, and on September 20 she leaves Saxony for the United States. Her first appearance in this country in the autumn will be at the Maine Festival, and then she rejoins the Grau Company.

ELECTA GIFFORD.—Miss Electa Gifford, the operatic soprano, was one of the soloists at the second concert of the Litchfield County Choral Union given at the Armory, at Winsted, Conn. The following paragraphs from reports of the concert refer to Miss Gifford's singing:

Miss Electa Gifford, a coloratura soprano of brilliant attainments, who sang the "Bell Song" from "Lakmé" most satisfyingly, created great enthusiasm by putting in a high E at the end, as though it were a simple feat.—Hartford Courant.

Miss Gifford, the soprano, was a wonder. It is safe to say that no such voice was ever before heard in Winsted. Many singers may surpass Miss Gifford in sympathy and fullness of tone, but none can surpass her in the bird-like quality. Her high E, which could hardly be distinguished from the tone of a violin, seemed to he the limit of the human voice.—The Winsted Herald.

Arthur Mees was the conductor, and Nahan Franko, concertmaster of an excellent orchestra.

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Glens Falls, N. Y

SAN FRANCISCO, July 1.

THIS is a very dull old town just at present, all or nearly all the professional side of our community being off on vacations and what not, and the only entertainment at present lies with benefits and lodge socials.

James Hamilton Howe and Mrs. Howe have taken their annual departure for Pacific Grove, Monterey, where the Summer School has formally opened session with a concert, in which numbers were given by Mr. Howe, Mary Weaver McCauley, of San Jose, and others of the faculty.

Dr. Franklin Palmer, the organist of St. Dominic's, has taken his family to Monterey for their vacation. They left last Monday. Dr. Stewart, as you already know, is in Buffalo winning laurels through his splendid handling of his chosen instrument, the grand organ. Many of our vocalists are in New York taking advantage of the slack season here to procure the advantages not to be procured this side of Gotham. Will King has taken a house in Mill Valley for the summer. John Marquardt, the violinist, and Madame Breitschuck-Marquardt, his wife, who is a talented solo harpist, who have both been counted among the leading musical lights of San Francisco, sailed last Saturday for Hong Kong. This is the beginning of a trip around the world which will eventually bring them to their old home in Germany. Fraulein Breitschuck and Herr Marquardt came to San Francisco during the Midwinter Fair season and were members of the Imperial Orchestra. They appeared at the Vienna Prater and afterward at the Fritz Scheel orchestral concerts, which are yet well remembered. During their "round the world" concert trip an attachment was formed which resulted very romantically in their marriage. We are sorry to lose this talented pair, who protest that their departure means "good-by," but their friends in 'Frisco are hoping it will only prove to be au revoir after all.

At St. Mary the Virgin's, out on Steiner and Union streets, a very beautiful and solemn requiem mass was sung on June 21 in memory of the late Rev. Father Bartlett, who was greatly beloved in the parish and out of it also. The music was rendered by a trained quartet, accompanied by the organ, and was conducted by John Haraden Pratt, F. C. M., master of the choir.

From friends in London Samuel Adelstein recently received the announcement that a grand morning concert was to be given in Albert Hall on Saturday, June 8, in aid of the funds of the East London Hospital for Children and Dispensary for Women, under the patronage of His Most Gracious Majesty the King. Among those taking part was the Ladies' Harp, Mandolin and Guitar Band (which is under the patronage of Her Royal Highness Princess Christian of Schleswig-Holstein), consisting of twenty-one first mandolins, twelve second mandolins, four mandolas, one lute, twelve guitars, four harps, four violins, two violas, two 'cellos, one bass and castagnettes and tambourine, sixty-four in all. This immense orchestra performed the Serenade by Marcelli, "Reverie," and "Toledo," by Mezzacapo, and "Preghiera," by Mahlendorff. Each of these compositions was performed under the personal direction of its composer. Among the names of the ladies comprising the orchestra were found many of the nobility. The following artists took part in this program: David Bispham, Whitney Mockridge, vocalists; M. Hollman, 'cellist; Miss Janotha, court pianist to His Imperial Majesty the German Emperor, King of Prussia.

Miss Grace Carroll, sister to Mrs. Carroll-Nicholson, both of whom are splendid contraltos, has returned from the East, where she has been pursuing the study of vocalism under prominent masters and is now preparing for a vocal recital to be given on September 4. Miss Ethel Bates will be her accompanist.

The Oakland Free Public Library has added materially to its music department by placing upon its shelves a list of selections from Allesandro, Bach, Beethoven, Blumenthal, Saenger, Chadwick, Chaminade, Emerson-Brown, Godard, Grieg, Heller, Kjerulf, Liszt, MacDowell, Mittel, Mozart, Nevin, Oesterle, Scarlatti, Scharfenberg, Shraedick, Schubert, Schytte, Spicker, Tschaïkowsky, Wagner-Liszt.

One of the most prominent musicians of the Capital City, Miss Carolee Wilsey, familiarly known to her associates as "Blossom," is soon to leave the ranks of those still in the enjoyment of liberty and bachelor-maidenhood and become a staid little matron, the wife of one of Sacramento's most successful lawyers, Judge Shields. Miss Wilsey is a pupil of Hugo Mansfeldt, and not alone a charming pianist, but a great favorite in the social swim. Great interest is evinced on all sides by this most appropriate pairing off of science and art.

MRS. A. WEDMORE JONES.

A WORK ON SINGING.

AN interesting work, and one causing some commotion, has just been published by Grus in Paris, entitled "L'art du chant en France." It is dedicated to Massenet, the composer, and Renaud, the distinguished baritone of the Opéra. To Massenet because, as the author says, "he has always considered the tessitura of the voice in the works with which he has so splendidly endowed the French school of composition"; to Renaud, the singer, "because he is indisputably the representative of the art of singing in France." Both of these distinguished men have replied to the author, accepting his dedication, and extolling highly this last contribution to the current literature on the subject of teaching singing.

One of the objects of the work is to analyze briefly the modes of training the singing voice, as exemplified in some of the more modern works of various authors on the subject, with a chapter devoted to the systems at present adopted in the Paris Conservatoire. The author says in his preface that although he is familiar with the proverb, "It is not wise at all times to speak the whole truth," he has determined to speak the truth come what may; adding that he has as guide his conscience, a long operatic experience, fifteen years' experience as teacher, and above all a sincere desire to expose some of the charlatans that dishonor his profession.

The criticism of the various published methods of singing commences with that of the well-known baritone singer Faure: "La voix et le chant." This work is severely rated for advocating the shock of the glottis (coup de glotte), especially, as is pointed out, that it is simply a matter of fact, known to all singers, that Faure never made use of this method of attack during his own professional career.

Of Victor Maurel's two works he says: "Mons. Maurel is an artist of incontestable merit, a conscientious seeker, and no one renders more homage to his great talent than myself, but in these two works ('Le chant rénové par la science' and 'Un problème d'art') he has not, according to my humble opinion, advanced the solution of the questions one single step." Of a work, "L'art du Chant," by Jules Audubert, he speaks in the highest terms:

"I had not the honor of knowing personally Audubert, but I have the best authority for believing that he was a most excellent professor. Well, he died miserably poor, in destitution. Yes! this talented man had not enough pupils to live, without care for the morrow, and yet we have here in Paris so-called professors of singing who receive large sums for lessons to pupils (mostly foreigners) to whom they teach absolutely nothing. These gullible students pass several years in a sort of fool's paradise, and then leave completely ignorant of the most elementary knowledge of the art of singing.

"But what matter if these incompetent pupils swell the already large number of mediocrities with badly placed voices, absurd style and defective pronunciation? They have the satisfaction of having been pupils of Madame M—— or Monsieur T——, and that suffices for their ambition. Poor, dead Audubert! He thought, simple artist as he was, that in slaving all his life to acquire the knowledge absolutely necessary for one destined to teach others, that he had earned the right to live. Why, not at all! What is necessary, above and beyond all, is a large capital, whereby one dazzles the class of gullible pupils mentioned. To be seen constantly in public; to give large entertainments, at which are heard these young students, who are not really pupils of these impostors except in name, and who have for teacher some talented professor vegetating in a corner, obscure and unknown."

Speaking of the dishonest manner in which some professors of singing in Paris claim the successful pupils of other teachers as their own he says: "No one in the world of artists is unaware of the fact that Madame C——, one of the principal singers of the Opéra, was never really a pupil of Madame S———, for the very simple reason that this latter has not one single quality requisite for a teacher." To bear out this statement is quoted an extract from the *Figaro* of May 18, 1892, signed Matho, and entitled "Madame Caron Intime." In this article is described Mme. Rose Caron's admission to the Conservatoire, which she left in 1878 without having gained the slightest recompense. She was then Mlle. Rose Meunier. Her subsequent trials and privations till she met M. Caron, ex-chef d'orchestre of the Nouveautés Theatre, who, although a humble musician and deformed, was a real artist and possessed of great natural intelligence. He it was who divined in his young wife the making of the really great singer that she afterward became, recommenced her studies, counselled and encouraged her with such success that an engagement at the opera La Monnaie in Brussels was the result. Shortly after, on her appearance as Brünnhilde, she was hailed as one of the greatest dramatic singers of the day. Continues the author of "L'Art du chant en France": "M. Matho does not indicate in any fashion that Madame S——— presided in any way over the studies of Mme. Rose Caron. The professors at the Conservatoire never saw anything in her, never discovered the possibilities of the future great artist. It was her husband, a poor hunchback, an obscure musician, who divined in his young wife the singer—hitherto misunderstood—and who alone guided her new studies with such glorious results."

The last of the works on singing reviewed by this writer is "Marchesi's Method," on which he is particularly severe. He says: "I do not wish to speak here of the method of singing written by Marchesi, as it resembles all the others, containing exactly the same exercises, more or less reversed, the same contradictions and the same errors. I will only occupy myself with her practical teaching, of that which her pupils receive from her directly. It appears that it is with the greatest regret that Madame Marchesi sees herself growing old. One can readily understand that. But it appears that it is not for the simple pleasure of living that she holds on so tenaciously to life. No! Marchesi has only one wish—that of living as long as possible because, as she says modestly to whomsoever will listen to her, 'When I die, with me will perish the art of singing.' She is, it appears, the only representative of Garcia on earth! Madame Marchesi is mistaken. I know several great artists, who after passing a brilliant public career are now making other singers, worthy of their teachers. Thank God that for the art of singing several professors whom I could cite have preserved the traditions of the great masters! I understand also that Madame Marchesi does not care to commence a pupil. Parbleu! I understand that. The work that consists of placing the voice, of equalizing the registers, giving the required sonority with the least effort, suppleness, charm, all this requires on the part of the teacher great knowledge and labor, to which must be added a patience able to stand any test. And it is these preliminary studies upon which the success of all the rest depends."

From the chapter on the teaching at the Paris Conservatoire we extract the following: "How comes it that they appear to have banished from the Conservatory classes all that would facilitate progress, and have retained only what would hinder it? This is the reason: For successful

results in teaching teachers have to work. But these gentlemen prefer their case. So long as they can persuade their pupils to take a number of private lessons they do not trouble. Each professor has his own 'method' (which, of course, is always the best), and his own secrets on the art of teaching singing. One swears by the shock of the glottis, the other scorns it; a third maintains that the voice must be produced in the face, a fourth that it must come entirely from the chest, or from the stomach, &c.

"Ask from Professor X——, at the Conservatory, what is his opinion of his colleague, Professor Y——, and he will reply: 'He is an ass!' and vice versa. What is really amusing is that both are right. There are eight professors of singing at the Conservatory, and I affirm openly that not one speaks well of his colleagues. In one word, there is anarchy complete. If these teachers do not respect each other, what consideration should they expect from their pupils? None! And this is exactly what they get. Should this be doubted one has but to listen to the perfect frankness with which they speak of their masters."

It may be interesting to the readers of THE MUSICAL COURIER to know in reference to this last sentence that the pupils of one professor of singing (Duprez, the once famous opera singer) have signed a request to the authorities requesting that he be removed and some other teacher appointed in his stead. The incident is quoted in the Paris *Figaro* of June 17.

HASLAM WRITES.

JUNE 16, 1901.

Editors The Musical Courier:

I send you the list of new operas to be given at the Paris Opéra-Comique during the next season, 1901-1902, the program of works having been published to-day.

The first novelty will be "Troupe Jolicœur," by Coquard; the second "Griseldis," by Massenet, with Mlle. Bréval, Messrs. Fugère and Marèchal. Then will come although in an order not yet decided, "Titania," by Georges Hüe; "Aice," by the brothers Hillemacher; "Muguette," by Missa; "Carmélite," by Reynaldo Hahn, and "Pelleas et Melisande," by Debussy.

The revivals for the same season will be "Le Domino Noir"; "Le Roi d'Ys"; "Le pré aux clercs," and possibly "Werther." For Hérold's work we are promised an interesting and curious mise-en-scène.

In place of "Tristan," promised to the subscribers, but which has had to be postponed on account of Mr. Van Dyck's other engagements, will be given a work selected from the classic repertory: "Alceste," "Armide" or "Freischütz."

Surely activity such as this at one lyric theatre only disproves the recent statement of your London correspondent: "Paris—where they are content to do half a dozen operas again and again for a year."

Sincerely yours, HASLAM,
Professeur de Chant, Paris.

LOS ANGELES, Cal., May 15, 1901.

THE conclusion of the series of symphony concerts at the Los Angeles Theatre and the performance of "The Seasons" by the Oratorio Society at Simpson Auditorium practically close the musical season here, in so far as events of general interest and importance are concerned, and we are now engulfed with the annual deluge of pupils' recitals that usually wind up the season's activities.

Notwithstanding the distance in miles and time from the art centres of the older civilizations that makes Southern California a world apart by itself—and it is withal a delightful world—her cosmopolitan metropolis possesses an artistic vitality that should put to blush some of her older and bigger sister cities of the East. First in importance among her musical societies she boasts a symphony orchestra of forty-six members. The organization has just concluded its fourth season of concerts. The birth and continued existence of the orchestra are largely due to the interest, perseverance and indomitable energy of its capable director, Harley Hamilton, who has sacrificed considerable in a financial way and given time and talents in the efforts to make the organization what it now is—a permanent factor in the art development of our community. The instrumentalists included in the personnel of the orchestra are among the best players in the city—and probably no American city possesses a proportionately larger number of capable musicians than does Los Angeles, thanks to our health inviting climate.

The symphony concerts have received the appreciative support of music lovers of our community, though this season circumstances compelling a late and unpropitious opening of the concerts, coupled with the added expense of an enlarged orchestra, caused a deficit in this year's work. During the past season the symphony programs include among other works, Beethoven's Seventh and Eighth Symphonies, Raff's "Im Walde" Symphony, MacDowell's Indian Suite, Dvorák's "New World" Symphony, Mendelssohn's Scotch Symphony, the popular "Peer Gynt" Suite, by Grieg; Mozart's G minor Symphony, Goldmark's "Sakuntala," and the overtures to Wagner's "Rienzi," Mendelssohn's "Ruy Blas" and the same composer's "Midsummer Night's Dream."

Most prominent among the amateur musical organizations of Los Angeles is the First Congregational Orchestra, William H. Mead, director. In fact, the organization comes close to trespassing on professional ground, its excellent work during the past two seasons having secured for it a number of good concert engagements both in and out of town. From a small and very amateurish affair organized a few years ago as a musical adjunct to the Sunday school services at the First Congregational Church it has grown in numbers and efficiency under the fostering care of Mr. Mead till it has—more particularly within the past two years—grown into a creditable orchestra of about forty members. It is composed of some of the best amateur talent in the city, many of the players being the advanced pupils of leading teachers here. The orchestra gives a number of concerts during the season, playing mostly the better class of popular music and pleasing a large number of listeners, not a few of whom, doubtless, would be less appreciative of such classics as are served up for the edification of patrons of the symphony concerts. The Congregational Orchestra was honored with an engagement to play at the reception tendered Mrs. McKinley at the Woman's Club House last week during President and Mrs. McKinley's visit in this city.

Another amateur organization deserving notice is the Woman's Orchestra. Its name is more than suggestive of the sex of its personnel, although its director, Harley Hamilton, needs must stand as the one privileged exception to the admission of man to the fair Amazonian ranks. The orchestra was organized about ten years ago by Mr. Hamilton and was made up largely of his own pupils. It includes some talented performers and has done some creditable and pleasing work. Last year the orchestra was engaged for the Chautauqua at Long Beach, Cal.

The choral societies of Los Angeles, like many of those in other cities, suffer the vicissitudes of alternating enthusiastic interest, prosperity, financial depression and lethargy. The Los Angeles Choral Society, under the direction of Fred A. Bacon, can hardly be accused of being lethargic; indeed, there has probably never been a better balanced or better voiced chorus of enthusiastic workers in Los Angeles than the 125 or so singers that compose the present Oratorio Society. Last season's work was especially creditable. The oratorios given—"The Crea-

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tion," "The Messiah" and "Elijah"—were, everything considered, very well done, and the public responded handsomely. However, the only performance of the society this season, that of Haydn's "Seasons," given April 25, did not prove a financial success, the attendance failing to meet the expenses by a good sized margin. I wholly agree with the *Western Graphic's* erudite critic, Mr. Kubel, in his assumption that, good as the old oratorios are, the people would better appreciate hearing some of the modern choral compositions. Not since the Treble Clef Club, under the direction of the late Mr. Dunster, gave the "Lady of Shallot" and a miscellaneous program, four years or so ago, has there been an adequate performance of the sort in this city. There is no lack of interesting modern choral works which might be presented in an excellent way by the capable and well drilled band of singers in the Oratorio Society, and efforts along this line would doubtless bear a fruitful financial harvest as well as give a hearing to meritorious works whose failure to claim recognition outside the larger art centres seems to lie in the fact of their not being sufficiently aged.

The development of musical Los Angeles is in no small measure due to the practical interest and patronage of her society people. The success of some of our most pretentious musical enterprises has been made possible through the support of these people who so largely represent the culture of the community. One of the best known and most select societies of a musical nature in Los Angeles is the Monday Musical Club, which will soon complete the ninth year of its existence. The club's membership is limited to thirty, and includes within it some of the best known musical and society young women of the city. The meetings are held bi-weekly, at which programs of excellence and interest are given. It is a woman's club, although by courtesy of invitation the sterner sex are sometimes privileged to enjoy some of the programs presented, as well as to occasionally participate in them.

Los Angeles is among the few cities of our great country that possess a model studio and art building—a building erected for the especial purpose of meeting the needs and conveniences of music teachers and artists. Such a structure is the Blanchard Art Building, one of the most substantial and handsome buildings in Los Angeles. On the ground floor is a well appointed music store, which may be entered from the entrance hall of the building as well as from the street. The second story contains a fine concert hall, seating 800 people, and opening off from which are lecture and reception rooms. The third and fourth stories contain well arranged studio suites, which are occupied by a large number of the most progressive music teachers and leading artists of the city. On the fourth floor are well appointed art galleries which are ever an attraction to art lovers. The confused intermingling of sounds, now of pianos predominating, then here and there a soaring voice, or a violin or flute coming into the foreground, are strongly reminiscent of old conservatory days to the staid music toiler traversing the corridors of the building. At the opening of each season a reception is given by the occupants of the building, the occasion being an affair treasured by the many who are fortunate enough to be favored with invitations.

The responsible head of the building is F. W. Blanchard, to whose managerial abilities Southern California owes a large debt of gratitude. The progressive daring of Mr. Blanchard has secured for Los Angeles and for some of the larger of its neighboring cities some of the highest priced and best musical attractions that have been heard in Southern California. Among others whom he has brought to Southern California during the past season for a series of recitals were Mlle. Dolores (Trebelli), Leopold Godowsky, Edward Baxter Perry and Miss Leonora Jackson and her company.

Miss Bessie Chapin, the talented young violinist, played before President McKinley at a reception given Mr. and Mrs. McKinley Wednesday evening by Gen. H. G. Otis, at the latter's beautiful home on West Lake. Miss Mollie Adelia Brown, soprano, and Miss Marion Gordon, mezzo soprano, were pleasing contributors to the occasion.

B.

PHILADELPHIA'S ORCHESTRA.

PHILADELPHIA, July 2, 1901.

PROFESSIONAL musicians in this city are in a sad state of mind because of the questionable methods that are being resorted to by the promoters of the Philadelphia Orchestra to put it on a permanent basis. Subscriptions to the amount of about $25,000 have been secured, the subscribers being led to believe that Philadelphia musicians would be employed to as great an extent as possible, with the idea of fostering a love of music and giving an impetus to the study of art in this city.

The managers of the concern, however, seem to have taken the usual Quaker City commercial view of the matter, and are seeking to make it a money making venture, and are not only not engaging Philadelphia musicians, but are interfering with the little business that they have heretofore been able to get to such an extent that tomorrow they will hold a meeting for the purpose of formulating a protest.

Dr. E. J. Keffer, a dentist, is taking the most active part in the collection of funds for the orchestra, and to him the musicians attribute the features in connection with the organization to which they object.

The principal complaint is the way in which the management of the orchestra is trying to make money. Philadelphia is not much of a place for music, and outside of the few visits of the Boston Symphony and Sousa little support is given to anything at all ambitious in the musical line. As a consequence, musicians have to depend for employment on the various theatre orchestras, college and school entertainments and commencements.

The theatres have been paying the union price of $16 a week, and in some cases a little more for their orchestra men. The Philadelphia Orchestra management has seen in this a chance to cut down expenses, and has gone to the theatre managers and offered to supply them with men for $14 a week, and in some cases less. The plan is to have the men engaged for the orchestra sign a contract for the season of eighteen weeks for $25 to $35 a week. They are at all times to be at the disposal of the orchestra management. Thus they can be farmed out to the theatres or for concerts on nights when the orchestra does not play, and whatever their services bring will go into the coffers of the orchestra management. This would make the concern decidedly profitable, and if the money is not diverted to some other channel the subscribers need have little fear that they will be called on for more money, as there will be ample funds coming in from the industry of the players to assure the permanence of the organization, even should the musical taste of the citizens fail to make the concerts profitable.

It is a question, however, whether the subscribers are aware of this money making plan, and whether, when they do hear of it, they will consent to be parties to a scheme that will seriously interfere with the opportunity of many musicians here to make a livelihood.

In the contract the men are required to sign there are many objectionable clauses. Principal among them is one that practically prohibits Philadelphia musicians becoming members, as it compels them to play with outside musicians, and that is against the rule of the union. They are expected to be ready to rehearse at any time called, whether night or day, and to go where the management directs; and when they go outside the city only railroad fare and sleeping apartments are to be paid for by the management. Their meals they are to pay for themselves.

There are men here, about a dozen, who are regarded among the best in the country in handling a bow. These men cannot play in the Philadelphia organization, and the prospect is now that Philadelphia will have to be satisfied with an orchestra composed of second rate fiddlers and blowers from Boston and New York.—Sun.

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NEW YORK STATE MUSIC TEACHERS' ASSOCIATION.

THIRTEENTH ANNUAL MEETING, GLENS FALLS, N. Y., JUNE 24-28, 1901.

The New Officers.

President—Louis Arthur Russell, of New York and Newark. (Re-elected.)

Secretary—F. W. Riesberg, of New York. (Re-elected.)

Treasurer—J. Ellsworth Stille, of Gloversville.

Program Committee—Chairman, H. W. Greene, of New York; Carl G. Schmidt, of New York, and Abram Lansing, of Troy.

Delegates to the M. T. N. A.—Mrs. Carola Loos-Tooker, of Gloversville; Miss Lillian K. Wendell, of Glens Falls, and William H. Rieser, of Rondout.

GLENS FALLS—where is it? was asked at the Saratoga meeting last year when the Hon. Addison B. Colvin came before the convention with his eloquent invitation to meet there; whereupon the speaker replied to the questioner from Buffalo that "it has the fastest mile track in the State, the track on which Buffalo horses are generally beaten." Mr. Colvin's promise that we should be treated right royally has been carried out, and the thirteenth annual convention is now history.

The advance guard of the association was astonished to find in Glens Falls, so much neglected on the map, seemingly insignificant as compared with Saratoga and Fort Edward, a little city of 15,000 people, with many evidences of prosperity, beautiful homes, efficient electric cars, fine hotels, tree embowered streets, culture, wide-awake business men, good looking girls, and indeed the place makes so little noise that few people know of its importance, with its many manufacturing interests, the Portland Cement Works, shirt factory, lumber industry, &c.

On all sides were heard exclamations of astonishment on these several points—but it did not stop there; more especially did the programs, their construction and carrying out, call forth much enthusisam, for be it known that never before were there such generally consistent, educational programs planned, with essays on subjects of interest, vocal, piano and organ recitals, grand miscellaneous concerts, a chamber music evening, a session on vocal and on school music, one on harmony and theory, a program of Norwegian composers, an oratorio ("The Messiah")—for all of which Chairman De Zielinski gets the praise and the glory forevermore.

There were some thirty soloists, a local chorus of sixty, the festival chorus of the same number, orchestra of twenty, with two mixed and one male quartet, not counting "The Messiah" solo quartet, so it will be seen that this last meeting partook somewhat of the character of a festival, which was President Russell's idea at the start. Undoubtedly the program committee was of wide influence, made up as it was of three ex-presidents, namely, J. de Zielinski, Dr. Gerrit Smith and Thomas Impett, and so old convention-goers all stated that the programs were better than at any previous meeting, and the local people said they had never heard such good music so well done.

Opening Banquet Monday Evening, June 24.

Half a hundred members, officers and guests of the association, gathered at the handsomely decorated U-shaped tables, with President Russell at the head, next him the guests of the evening, Hon. and Mrs. A. B. Colvin, Mrs. M. F. Battershall, William A. Bissell, Mrs. W. F. Bissell, Miss Inez Bissell, Miss Ella Hall Shields, Rev. Dr. and Mrs. J. R. Mackay, the Glens Falls *Times*, and scattered at various parts of the table, Chairman J. de Zielinski, of Buffalo; Thomas Impett, of Troy; Secretary-Treasurer F. W. Riesberg and Mrs. Katharine Riesberg, Mrs. M. Kirpal, Miss A. T. Briggs, Theo. Lindorff, Ellis Clark Hammann, Frederick E. Hahn (both of Philadelphia), Mrs. Belle Van Derveer, Mme. Katharine Evans von Klenner, Miss Amy Fay, William G. Merrihew, Mark Skalmer, Mr. and Mrs. Adolf Dahm-Petersen, Mme. Luisa Cappiani, Miss Lillian K. Wendell, Miss Grace Fee, Miss Kathryn Glinnon, Rev. Dr. Stearns, Mr. and Mrs. W. L. Coghill and others. The various condiments of the menu were excellent, but served so slowly that there was but little time for the toasts and "after dinner" remarks which were last year such a feature; also were missed those present last year, namely, Dr. Smith, F. H. Tubbs, Julia E. Crane, Dr. Hanchett, John Tagg, Herve D. Wilkins, D. M. Kelsey, Hattie Leonard Colburn, William H. Rieger, that unequaled mirth creator, Platon Brounoff, and others known everywhere.

Hon. A. B. Colvin made a splendid speech, full of wit and wisdom; Mr. de Zielinski talked; President Russell had something to say, and pretty Mrs. Coghill contributed her share in a Southern negro dialect recitation. It was well-nigh midnight before the company broke up.

First Day—Tuesday Morning, June 25.

The Empire Theatre lobby was a busy place this morning, what with the inpouring of season ticket and membership ticket people, the selling of single tickets, the John Church Company exhibit, as for years past in charge of W. L. Coghill; the returns of the vice-presidents to Secretary-Treasurer Riesberg and his mother, who assisted, and the meeting of many who who had not met for a year past. After an opening male quartet, afterward named "The Feejees," consisting of W. F. Bissell, Thos. Impett, W. A. Bissell and A. Dahm-Petersen, Rev. W. D. Stearns made the prayer, and was followed by the address of welcome by the Hon. A. B. Colvin, hearty, sincere, witty, with quotations from the poets, and this was responded to by President Russell, who then delivered the annual address, calling attention to many needed reforms in the association, followed by the annual statement of Secretary-Treasurer Riesberg. The books showed $1,277.35 received and $1,235.22 paid, leaving a balance of $42.13. The indebtedness at date was $839.20, the resources $906.50 from the advertisements in the program book, and the local guarantee fund of $800. The net income from the program book alone was over $500, which is more than ever before.

Following his financial statement the secretary-treasurer alluded to the necessity of reform in the business of running association finances, and gave the following brief résumé of the years since 1898:

1898, Second Binghamton Meeting—Poor financial results, because the 400 new members of the year before (when the meeting was held in the same place) all became renewal members at $1 each. These 400 paid $2 each in 1897.

1899, Albany Meeting—Poor local support, with only 150 local members, against 400 in the much smaller city of Binghamton. The chairman of the program committee worked hard, but he could not do it all, and others could not or would not support him.

1900, Saratoga Meeting—Again poor results, owing largely to the indiscriminate giving out of season tickets by the local chairman, some 120 chorus singers getting free season tickets, the one village paper getting fourteen; so there was a mass of deadheads.

The chairman of the local Saratoga committee turned over to the secretary-treasurer $540.50, while the receipts from the program book alone, under the secretary-treasurer canvassing, were over $1,000.

All this showed the need of reform, and the above statements were plain facts, undeniable. What was best to do would undoubtedly develop at the meeting.

Prize Winners.

President Russell then called Miss Lillian K. Wendell, of Glens Falls; Mrs. Belle Van Derveer, of Amsterdam, and Miss Kate Stella Burr, of New York, presenting to the first two each $10 in gold, and the latter being absent, it was sent to her, this forming the Mrs. George Tracy Rogers $25 prizes for the vice-presidents obtaining the most memberships in their respective counties.

This is the second time Miss Burr and Mrs. Van Derveer won prizes. Up to the time of the meeting the moneys turned in by these three vice-presidents was as follows: Miss Wendell, $84; Mrs. Van Derveer, $15, and Miss Burr, $12, which shows these women are workers.

The report of the specialist committees was next in order, followed by a talk on "How to Teach," by Amy Fay, that clever writer, pianist and teacher. An hour was given up to this very interesting talk, and after her paper many questions were asked, and the general interest taken, because of the omnipresence of the instrument, the piano, showed the committee had done wisely in asking Miss Fay.

Following Miss Fay came a vocal recital by Lewis Williams, baritone, assisted by Miss Rebecca Wilder Holmes, violinist, of Springfield, Mass., and Miss Anna Elizabeth Wilbur, pianist, of Troy. Mr. Williams sang songs by Schubert in such manner as to convince one that the deep German Lied is not for him; the last group of songs, Hawley's "Rose Fable," Chaminade's "Stay," and Parker's "'Lark Now Leaves His Wat'ry Nest" suit him better, and were applauded.

Miss Holmes played two Händel numbers with classic repose and style, and with considerable dash the Sarasate

AMY FAY.

"Habanera"; she is a growing young artist, recollected by many who attended the Binghamton meeting. Miss Wilbur proved a pleasant surprise, such was the grace and effectiveness of her playing, notably in the MacDowell concerto, with her teacher, Miss Marion Sim, at the second piano. If the Troy Seminary Conservatory can turn out many such pupils, then the beware, ye New Yorkers and Bostonians!

Tuesday Afternoon.

Otis R. Greene, of Cohoes, ex-secretary-treasurer, and whose brother was the first secretary-treasurer of the association, started things by a paper on "Vocal Music in the Public Schools; Some of the Influences That Retard Its Progress and Obscure Its Mission."

Mr. Greene held that the influences exerted by the wealthy publishing houses who deal in school supplies interfered in most cases with the right management, as did Sterrie A. Weaver last year, at Saratoga; that politics, and nothing but politics, was at the bottom of most school troubles.

Following Mr. Greene, Albert Gerard-Thiers gave his essay on "The Technic of Musical Expression," with vocal illustrations, F. W. Riesberg at the piano. This was listened to with evident interest, the points of his essay creating much interest. THE MUSICAL COURIER has ere this animadverted on this lecture, when delivered before the drawing room, Sorosis, &c., and will not here repeat, making place only for the interesting program:

Plaisirs d'Amour.....Martini
J'ai Perdu.....Henri III., Roi de France et de Pologne
Caro Mio Ben.....Giordani
It Was a Lover and His Lass.....Morley
Wenn ich in deine Augen seh.....Schumann
Still wie die Nacht.....Böhm
Could I?.....Tosti
At Parting.....Rogers
Midsummer Fancies.....D'Hardelot
Hey, Dolly, Ho, Dolly.....Sawyer

Marvin Grodzinsky, a lad of fourteen, gave a piano recital, playing much little known music, such as August

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Winding's op. 28, all delightful pieces; Graham Moore's "Chromatic Studies," De Zielinski's Prelude and Kaffenberger's Fugue in D minor, and three old style dance pieces by De Zielinski which are simply charming. The

A. Gerard-Thiers.

boy played without notes, and though at first a bit ill at ease, soon got his head, and played with much credit to himself and teacher.

Vice Presidents' Meeting.

At this meeting there was considerable discussion as to the best way of increasing the association's income, and after various propositions had been made, that of Frank H. Shepard, that the membership dues be $2 annually, was considered most practical; it has heretofore been $2 the first year and $1 thereafter. The advisability of dividing the office of secretary-treasurer was discussed, the present incumbent of the hyphenated office, F. W. Riesberg, being asked his views first; he stated he had not considered the matter, and would not on impulse give an answer. Alterations in the constitution were also proposed, the recommendations passed, and at the business meeting next day acted on.

Tuesday Evening.

The first grand concert took the form of a concert of chamber music by the Trio Club, composed of M. Jaroslaw de Zielinski, piano; Frederick E. Hahn, violin, and Mark Skalmer, 'cello. Ellis Clark Hammann, pianist, and Miss Grace Preston, contralto, also assisted, and the composers of the two trios played were Carl Goldmark and Otto Malling, the Schütt Suite for violin and piano, op. 44, also being an important component of the program.

To many present this form of refined music was altogether new, indeed, doubtless many had never before heard such a combination as piano, violin and 'cello, and the entire program, carefully considered, played in dignified style, was heard with great attention. There was much genuine ensemble, each player striving for the good of the whole, and the two trios were notable performances. Perhaps the height of dramatic impulse was reached in the suite by Schütt, played by the two Philadelphians, Hahn, violin, and Hammann, pianist; here there was such perfect unity, such beautiful sinking of assertiveness, such dignity of purpose and such perfection of technical attainment, along with true warm blooded interpretation, that great enthusiasm was engendered and the two young men recalled.

Miss Preston sang the following:

I Chant My Lay.....Dvorák
Hark, How My Triangle.....Dvorák
Tune Thy Strings, O Gipsy.....Dvorák
In His Linen Vesture.....Dvorák
Cloudy Lights of Tatra.....Dvorák
In Haven, from Sea Pictures.....Elgar
Where Corals Lie, from Sea Pictures.....Elgar

The very difficult first group, the characteristic Dvorák songs, so gypsy-like in every strain, showed Miss Preston as a self-sacrificing artist, for they are not for the multitude, nor did they appeal to her hearers on this evening; they require wide range, a full control of method and voice and style, and appeal nowhere to the sense. So with the Elgar songs—but they certainly fitted well in the program, and gave many a singer present the thought that there were other things in singing besides mere display, word picturing or sentimentality. Miss Preston sang well indeed, with unimpeachable German, a repose that was a lesson to the fidgety singer one meets usually and made a deep impression at this, her first appearance.

Reception.

After the concert a reception was given the members by the Ladies' Reception Committee, composed of the following: Miss M. A. Rockwell, chairman; Mrs. William McEchron, Mrs. H. A. Bowden, Mrs. John R. Mackay, Mrs. A. B. Colvin, Mrs. George L. Richardson, Mrs. J. T. Finch, Mrs. W. F. Bissell, Mrs. E. W. West, Mrs. H. H. Pruyn, Mrs. W. W. Buckingham, Mrs. W. E. Baldwin, Mrs. H. L. Sherman, Mrs. John Loomis, Miss Mary Pruyn, Miss Jessica Little, Mrs. G. B. Greenslet, Mrs. F. H. Bullard, Mrs. Eugene Ashley, Mrs. L. P. Juvet, Mrs. J. W. Hunting, Mrs. W. W. Bronn and Mrs. E. S. Bullis.

Fred E. Hahn.

This was a well planned, delightful affair in all respects, the Hon. A. B. Colvin and his handsome better half introducing the members, the spacious parlors of the theatre; the big ballroom, the electric lights, the handsomely gowned women present, the bevy of young girls who flitted about with that favorite national dish, ice cream—of which there seemed limitless store—all conduced to make the affair most pleasant. No reception of recent years has been as well planned or as well handled; for one thing the accommodations permitting of this better than at other places.

Second Day—Wednesday Morning, June 26—Business Meeting.

This began with the annual business meeting, for active members only, when the recommendations of the vice-presidents' meeting were read by the committee in charge, and the members proceeded to make changes in the constitution, chief among which are these:

The annual dues shall hereafter be $2.

The new office of treasurer is created, without salary.

The secretary and the treasurer both to be members of the executive committee.

The auditing committee to be appointed.

The county vice-presidents to be elected by a system to be devised later; probably by the members of each county.

A committee to be named to consult as to the best place of meeting.

These changes were duly bulletined, along with nominations of officers, and at the business meeting next morning all changes were carried out as above.

It should be here stated that Secretary-Treasurer Riesberg made no objection whatever to dividing his office, but did object most vigorously to the suggestion that the secretary, because he was a paid officer, should not be a member of the executive committee. His objection was duly sustained by the members.

There followed a session on vocal music, of which the chairman was Herbert Wilbur Greene, of New York. Mr. Greene read a number of papers from various teachers in response to his query as to "What is most needed to improve the condition of singing and teaching?"

He later introduced Madame Von Klenner, who read a very bright paper on specialism in voice teaching. Lillie d'Angelo Bergh advanced the proposition that vocal teachers should be graded, or certificated, just as are doctors and lawyers, and there was considerable discussion. Madame Cappiani thinks "this is not possible in free America; the vocal teacher should get a legitimate diploma to teach music. The one thing possible is to educate vocal detectives;

Ellis C. Hammann.

the robbers of Italy are persecuted by the soldiers, and so should bad vocal teachers be hunted down, for they not only steal the money out of the pocket of the pupil, but, what is worse, scrape the voice out of the throat. Such

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vocal detectives should find out the bad teachers, and put them in prison, so that only good teachers remain."

There was some discussion, and an adjourned meeting named for next day in the parlors of the hotel, At this

KATHARINE EVANS VON KLENNER.

subsequent meeting a resolution was passed requesting the program committee of next year to arrange for a session in which vocal teachers may, through oral illustration and mutual criticism, arrive at some definite opinion as to the production of correct tone.

Madame Von Klenner attracted absolute attention through her paper, in which many sharp things were said in plain fashion, and through her opinions, so well pre-

ALFRED KLINGENBERG.

sented and defended. She was accorded big applause. An hour with Norwegian composers followed, the two participants being Alf Klingenberg, pianist, and Adolf Dahm-Petersen, baritone. These men presented a most unique program, as follows:

Ballade, op. 24.....Grieg
Alf Klingenberg.
The First-Born.....Winter-Hjelmaer
Summer Sadness.....Kjerulf
Night on the Fjord.....Kjerulf
Adolf Dahm-Petersen.

Burlesque, from op. 48.....Sinding
Three Caprices, from op. 44.....Sinding
Rustle of Spring.....Sinding
Alf Klingenberg.

Sunset.....Grieg
I Love Thee.....Grieg
Adolf Dahm-Petersen.

Serenade.....Gröndahl
Etude.....Gröndahl
Etude.....Neupert
Humoresque.....Neupert
Album Leaf.....Grieg
Wedding Day.....Grieg
Alf Klingenberg.

Mr. Klingenberg, who with the coming of the autumn goes to the school which Scharwenka visited annually, and which Wm. H. Barber now visits during June, at Mexico, Mo., proved himself an artist of the first rank; he

ADOLF DAHM-PETERSEN.

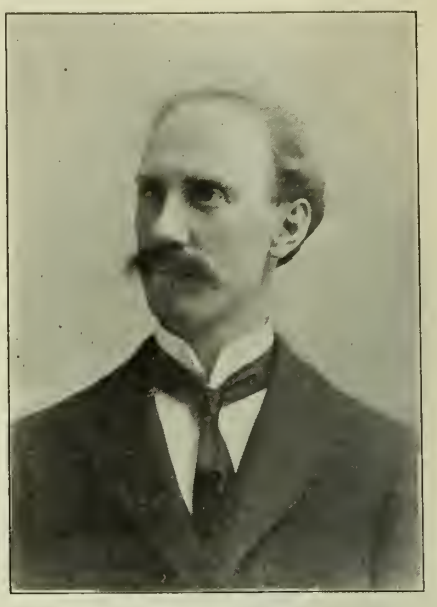
plays with lots of dash, yet with plenty of delicacy, and the strange harmonies of the North, with their constant open fifth drone basses, the peculiar intervals in the melodic scale, the sudden contrasts, much like the music of the Russians—all this proved vastly interesting to the audience, and no less so the modest and grave young man himself.

Mr. Dahm-Peterson has a baritone voice of unusual range and sonority, enunciates well, and has a fine stage presence; this, along with his style and vocal technic, created interest from the moment he came on the stage; he sings with much gusto, and it must be taken for granted that his interpretation of the Grieg songs is authoritative, for both he and Klingenberg are Norwegians. There is, besides, musicianship behind all he does, so the listener unconsciously feels the power that guides the singing.

Wednesday Afternoon.

This afternoon was given up to organ recitals by three eminent organists, namely, Carl G. Schmidt, of New York; Wilhelm Kaffenberger, of Buffalo, and William C. Carl, of New York and everywhere else, assisted by Mrs. Antonia Sawyer, contralto.

It was a pretty hot afternoon, way up in the 90's, but an audience of good size attended, Mr. Schmidt leading off with a paper on church music, in which he said many very



CARL G. SCHMIDT.

sensible and practical things. This he followed with his recital of German composers, as follows:

Prelude to Fugue in C minor.....Bach
Intermezzo and Chromatic Fugue from Sonata in A minor.....Rheinberger
Sonata in A major.....Mendelssohn
Fantaisie.....Merkel
Introduction to Act III. and Bridal Chorus from Lohengrin..Wagner
(Arranged by S. P. Warren.)

Of these compositions that which appealed most to many present was the great Chromatic Fugue by Rheinberger, which rolls along in stupendous harmonies, big, big as is

ANTONIA H. SAWYER.

the ocean, undisturbed, ever grand; this Schmidt played finely in every respect. The Merkel Fantasia was pleasing.

After Mrs. Sawyer finished singing "O Ye That Love the Lord," by Barnby, a listener nearby was overheard to

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say "It seems to become the fashion now that singers speak their words so they can be understood"—would "fashion" were all the power behind this! The listener did not know that this was ever one of Mrs. Sawyer's best points; her power, the conviction with which she sang, her delightfully

William C. Carl.

clear enunciation, all served to make her singing effective.

Organist Kaffenberger, of Buffalo, for the second time in the history of the State association proved himself the scholarly player, playing his entire program without notes, and this in itself imposes on the average hearer.

His pedaling in the Bach Fugue in D was great; his registration in the Parker "Eclogue" tasteful, and the "Venusberg" music which runs through the trio of Bartlett's Toccata in E made of this piece a bravous number.

Louise B. Voigt.

His program was made up of compositions bly French, German and American composers.

William C. Carl followed with this program:

Allegretto from Sixth Organ Symphony.....Widor
Musette en Rondeau.....Rameau
Intermezzo (Masterpieces).....Callaerts
(Dedicated to Mr. Carl.)
Allegro con Fuoco (Sonata VI.).....Guilmant
Pastorale in F major.....Lemmens
Etude for the pedals alone.....De Bricqueville
Toccata in E minor.....De la Tombelle

Though last, Mr. Carl still drew to himself undivided interest, all his pieces having been selected with due regard to time and place, and the result was that interest increased the moment he began playing. Undoubtedly the most interest was caused by his playing of the Etude for pedals alone, by Eugene de Bricqueville; this composer must have from four to eight feet, judging by the effect produced in much of the study—in any case, those present heard with astonishment harmonies of four notes, sustained, and later asked with consternation, "How did he do it?"

The toccata, by the French Baron de la Tombelle, closed the program brilliantly.

Wednesday Evening.

This was the second grand concert, with the following participants: Miss Louise B. Voigt, soprano, of New York; Miss Grace Preston, contralto, of New York; Robert Burton, tenor, of Buffalo; Miss Jessie Shay, piano, of New York; Miss Rebecca Wilder Holmes, violin, of Springfield, Mass.; Mark Skalmer, violoncello, of New

Rebecca W. Holmes.

York; the Glens Falls Lyceum Choral Society, William G. Merrihew, conductor.

Accompanists: F. W. Riesberg and Mr. De Zielinski.

Now I don't want my back hair pulled, or my eyes scratched out for saying it—nevertheless I will say that the special star of the evening was handsome Louise B. Voigt, who had twenty-four hours previously changed her name to Mrs. Richard Byron Overstreet; with her brand new man she arrived at Glens Falls just in time to sing, conquer and run off, leaving behind many admiring people, for she sang with such artistic impulse and such tonal volume that she received an ovation and nothing less. Her aria was "Er Kommt Zurück," from Halévy's "The Jewess," and her group of songs these: "I Wait for Thee," Hawley; "He Loves Me" and "Before the Dawn," Chadwick.

Miss Jessie Shay played the Henselt Larghetto and Litolff Scherzo, with second piano (Mr. Riesberg), in brilliant fashion, making a great hit; later she played a group of three pieces by modern composers, and received much and long continued applause.

Miss Grace Preston's only appearance this evening was in the long and difficult aria by Mrs. H. H. A. Beach, entitled "Eilende Wolken," that concert aria which few contraltos attempt, for it takes most extraordinary endurance, great range, power and musicianship, all of which are Miss Preston's. The Scotch melody in it catches the ear, and its recurrence always finds pleased listeners; the poem, with its reference to the land of the Scot, makes the introduction of the melody apropos.

Mark Skalmer.

Violinist Rebecca Wilder Holmes played her best on this evening, notwithstanding the heat and consequent condition of the violin strings; her playing of the Wieniawski Polonaise in D was a tour de brillance, and later her playing of the Hungarian "Hejre Kati," by Hubay, showed that she had not listened to the Hungarian Joachim, her teacher, in vain. There were character and finish in her playing, and modesty and charm in her demeanor.

Robert Burton, tenor, sang well some songs by Bendel, and later Balfe's evergreen, "Come Into the Garden, Maud"; he was much applauded. The only remaining soloist was 'Cellist Mark Skalmer, who, though looking

John Young.

like a lad, yet plays with great finish and ripeness; his tone, though not large, is still pure and appealing, and he has a splendid left hand. He played the Popper Polonaise in D with much dash.

A quartet, consisting of Miss Voigt, Miss Preston, Mr.

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Burton and Mr. Dahm-Petersen, sang De Zielinski's "Exultate Deo" well, though it seemed to me that this music was particularly out of place, and the Glens Falls Lyceum Choral Society, William G. Merrihew director, also appeared, singing three numbers with considerable style.

Thursday Morning.

The business meeting resulted in the election of the above named officers, and the changes in the constitution

DR. CARL DUFFT.

were made by majority vote of the members, as mentioned under Wednesday morning. Chairman De Zielinski was in natural line for promotion to the office of president, but absolutely declined the nomination, predicting divorce, business troubles, fights with lawyers, and all manner of troubles should he permit his selection; whereupon there was a general stampede Russellward, who was re-elected. For the fourth consecutive time Secretary-Treasurer F. W. Riesberg was elected, excepting that for the coming year he becomes secretary and J. Ellsworth Stille, of Gloversville, becomes treasurer, the new office just created.

The committee on resolutions, consisting of J. Ellsworth Stille, of Gloversville; A. J. Goodrich, of New York city, and Mrs. Margaret H. Bradley, of Fort Edward, presented resolutions which were unanimously adopted, thanking the village of Glens Falls and its citizens for their kindly reception, and especially the Hon. A. B. Colvin, for his cordial and hospitable welcome; the ladies of Glens Falls who tendered the association such a hearty greeting; Rev. John R. Mackay and the trustees of the Presbyterian Church for so generously placing at their disposal their splendid church edifice; the newspapers for their valuable reports; the artists who have so charmed and delighted with their art, and to the essayists who have spent so much valuable time gathering material.

"That the thanks of the association are due to W. F. Bissell, chairman of the local committee, and to the specialist committees and the vice-presidents who have labored so earnestly and successfully for the benefit of the association; the members of the program committee, especially its chairman, J. de Zielinski, of Buffalo, and F. W. Riesberg, in carrying forward the aims and plans of the association; the president, Louis Arthur Russell, of Newark, N. J., for his able work at the head of the association."

The secretary, on motion of Mr. Shepard, was instructed to send telegrams of greeting to conventions in session in Indiana, Michigan and Iowa, which he did, as follows: "Warm greetings (about 95 in the shade) to our sister association from the members of the New York State Music Teachers' Association. Signed, L. A. Russell, president." The Indiana State M. T. A. returned the greetings, as follows: "Greetings warmly returned; highly appreciated. Very successful meeting despite heat. Signed, O. W. Pierce, president."

There followed a session on harmony and interpretation, the chairman being Frank H. Shepard, who read an essay on "The Practical Side of Harmony," in which he attacked many of the old fogy ideas prevailing, including the old-fashioned, non-progressive methods of teaching harmony. The paper was vigorously discussed. He introduced A. J. Goodrich, who gave a paper on "Modern Interpretation."

There followed a song and violoncello recital by Miss Gertrude Harrison, soprano, of Washington, D. C., and Mark Skalmer, 'cellist, of New York. Miss Harrison has a sweet voice and pretty personality, and sang in keeping with her looks, while young Skalmer again demonstrated his right to be reckoned with as one of the best 'cellists in America; he was a popular favorite throughout the meeting, and did much to add to the enjoyment of all. Said a local paper of him: "Mr. Skalmer is a 'cellist of exceptional ability, and his appearances have all been warmly greeted." The Troy *Times* said that "Mark Skalmer is on the threshold of a brilliant career. His best work was in the Golterman Capriccio and the Popper 'Harlequin,' in which his light bowing and graceful style shone eminently;

H. ESTELLE WOODRUFF.

Davidoff's 'At the Fountain' was also well played, and he got much applause, with Mr. Riesberg at the piano."

Thursday Afternoon.

The only afternoon concert had the following artists: Miss Charlotte I. Bord, soprano, of Troy; Mrs. Antonia Sawyer, contralto, of New York; Robert Burton, tenor, of Buffalo; W. E. Chamberlain, baritone, of Cortland; Alberto Jonás, piano, director of the Michigan Conservatory of Music, Detroit, Mich.; Frederick E. Hahn, violin, of Philadelphia, Pa.; the Æolian Male Quartet, of Cortland.

These artists united in a very enjoyable concert, the special feature being the pianist, Alberto Jonás, who, however, permitted himself to alter his program, disappointing many by not playing the Schubert-Liszt "Erlking" as programmed, and raising the wrath of Chairman de Zielinski, who got on his hind legs over it. Jonàs played brilliantly, as usual, the Paganini-Liszt "La Campanella" being his best piece. Miss Charlotte I. Bord, a young Troy woman, with a sweet voice, shy manner and graceful personality, as well as superior method and mind, sang her two groups of songs more than well; they were both by American composers, as follows:

Ah, Me!.....Hyatt
A Red, Red Rose.....Hastings
A Rose Fable.....Hawley
Don't Sigh.....Jordan
Love Has Wings.....Rogers
Shoogy Shoo.....Ambrose

Said the Troy *Times* of her: "The singing of Miss Bord was marked by an artistic finish and confidence which made every listener an admirer of the Troy vocalist. The wave of tender interest flowing from the audience toward the effort of Miss Bord must have been a source of inspiration to her."

W. E. Chamberlain, a baritone, sang with much verve; he has a voice of ringing quality, under good control, and should in time take prominent place. His songs, too, were by American composers, Brewer, Beach, Chadwick and Hadley; indeed, but for the compositions for piano and violin the entire program would have been of American composers. This speaks volumes, inasmuch as the American composer was so long neglected; it means simply this, that he has attained such merit that singers sing him solely on his merit, and not only because he is an American composer.

Mrs. Antonia Sawyer repeated her previous successes, singing Chadwick's "Dear Love, When In Thy Arms I Lie"; Collins' "My Little One," and Nevin's "Rosary" and "O, That We Two Were Maying." Again her ever distinct enunciation and general style, as well as charm of manner and handsome appearance on the stage, caused much complimentary comment. Violinist Frederick E. Hahn was received with such spontaneous applause that he must have realized what the previous evening's work on his part had done for him; he augmented the high opinion held of him, in his playing of a Spohr Adagio, the Nachez "Gypsy Dances," Nocturne by Chopin, and Wieniawski Mazurka. His fire and tenderness, as well as fine appearance, drew much attention, manifested by insistent applause.

Mr. Burton again sang his tenor solos, and the Æolian Male Quartet contributed three numbers; the members are George Oscar Bowen, John F. Byrnes, Lee L. Wellman and J. G. Osgood, who together form an excellent combination.

Thursday Evening.

This was "The Messiah" evening, for which all sorts of dire things had been predicted, inasmuch as the local chorus had found it beyond their time and capacity to attempt; however, with the aid of a score of Troy singers,

ALBERTA V. SELLECK.

imported for the occasion, of some of the members and a few local people, a good sized chorus was gotten together, and President-Conductor Louis Arthur Russell overcame all difficulties.

Nevertheless, let it be said this performance went off with credit to all concerned, Mrs. Marie Zimmerman, the Philadelphia soprano; Mrs. Antonia Sawyer, alto; John Young, tenor, and Dr. Carl Dufft, the popular bass.

Mrs. Zimmerman sang with much repose, but she

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seemed rather inclined to hurry the "I Know That My Redeemer Liveth." Mrs. Sawyer's ever distinct enunciation was remarked on all over the house, and tenor John Young proved himself a fine artist, reliable at all time, with a pleasing voice, of much resonance and clear quality. As to Dufft no oratorio singer of the present day is better known, and he sang with tonal volume, rhythmical swing and fine style. Of several of the singers the Troy *Times* said:

Mrs. Zimmerman's clear diction, dignity of expression and glorious tones were those of the true artist. John Young, the tenor, has a voice exquisite in quality, and his style of singing is exceptionally well adapted to oratorio. Carl Dufft bravely met the demands of his part. He is an interpretative artist of the first type and of rare musical temperament. His tones have a firmness and resonance rarely heard.

There was an orchestra of about twenty pieces. Mr. Russell had the entire vocal and instrumental force well in hand, and certainly deserves much credit for putting the thing through.

Trolley Ride.

Friday morning the members, on the invitation of the Hon. A. B. Colvin, president of the Glens Falls, Sandy Hill and Fort Edward Street Railroad Company, took a ride throughout the town and environs, and enjoyed the bit of relaxation greatly; most of the officers were on hand, many of the vice-presidents, and so it was voted by all a most pleasant finish of a particularly social convention. On getting off the cars three cheers were given for Mr. Colvin, who had done so much to make the meeting enjoyable, and a series of 'rahs for his handsome wife and interesting family.

A Prominent Member.

Miss H. Estelle Woodruff, originator of the non-syllable sight reading method and author of "Woodruff's Comprehensive Music Course," is to teach at Round Lake, N. Y.,

Mrs. Belle Van Derveer.

during July and August. Miss Woodruff conducts the assembly chorus, and is director of the summer school of music, elocution and art. The winter season finds her busy in her New York studio, pupils coming from all parts of the country for the special normal and sight reading courses, which they claim are of the greatest value to them as singers and teachers. Miss Woodruff is also well known as a pianist, composer and lecturer upon musical subjects.

Two Prominent Vice-Presidents.

Miss Alberta V. Selleck, of Huntington.—Miss Alberta V. Selleck, of Huntington, L. I., vice-president for Suffolk County for seven years past, is a teacher of piano, voice and organ, and for five years past organist of St. Patrick's R. C. Church, having organized and trained a choir of twenty-five singers.

Last year she successfully formed classes for the study of the libretti and music of the opera; the class, after hearing the story and the music in different piano and vocal arrangements, went to New York and saw them presented at the Metropolitan Opera House. Miss Selleck studied piano under Miss Mary Burnham, a pupil of William H. Sherwood, and also studied with C. Whitney Coombs, of New York; voice with G. F. Le Jeune and Mr. Coombs, and organ with Dr. R. W. Crowe, of Brooklyn.

Miss Selleck is one of the best workers the association has, and makes it a point, not matter what the effort may cost, to attend the annual meetings.

Mrs. Belle Vanderveer, of Amsterdam.—Mrs. Belle Vanderveer is the prize winner for two years past of Amsterdam, Montgomery County. She was appointed by the N. Y. State M. T. A. to represent the association at the M. T. N. A. meeting at Put-in-Bay, and was invited by President Manchester to take part in the round table discussions, and read a paper. Mrs. Vanderveer is an organist and teacher of twenty years' experience, and has a conservatory in Amsterdam, teaching vocal and instrumental music and elocution. She has written a book of poems entitled "Soul Waifs," and has composed a number of songs, the latest being "Tell Mother I Died for Old Glory," a war song, and a negro lullaby, "Honey You Belong to Me."

Mrs. Vanderveer says she will yet have the New York State M. T. A. meet in Amsterdam.

Notes.

To W. F. Bissell the association is indebted more than to anyone else for the carrying out of local plans; he was always on hand, with a staff of ready men and women to assist, and, indeed, the convention could not have occurred but for him, and the immense amount of work done by him and by those under his direction. There were many excellent accompanists, as follows, and they all had their hands full:

Ellis Clark Hammann. Miss Marion Sim.
Adolf Dahm-Petersen. Jaroslaw de Zielinski.
F. W. Riesberg.

The attendance of teachers from all over the State was not nearly as large as last year at the Saratoga meeting; this was no doubt because of the Pan-American Exposition, to which many preferred to go, or were attending the same week, when the Saengerfest was taking place. Also, many of our leading teachers had school commencement week and could not leave their posts.

The weather was ideal, excepting that it got hot and hotter, until at the end one could take a pitcher of cold water, stand it on a window sill, and in five minutes have hot water for use.

A pathetic occurrence of the meeting was the fainting of a member, Miss Katie Peters, of Schenectady, at the Tuesday session, and her subsequent death at the hospital, due to heart weakness, from which she had long suffered. A goodly sum was collected and forwarded her stricken mother.

The stage was at all times a pretty picture, inasmuch as the local committee (this means W. F. Bissell again) had taken the pains to have plants, palms and other greens arranged at the sides.

There was a funny town clock that struck nine times when it was 6 o'clock in the morning, and twenty-four times at a quarter past 6; this seemed a regular thing there, however, and no one was disturbed by it.

The John Church Company had their usual very complete exhibit in the lobby, and W. L. Coghill, as usual for

E. M. Zimmerman.

some years past, was in charge, and made many new friends for both himself and the John Church Company.

Thus ended the 1901 meeting of the New York State M. T. A. F. W. R.

Signor Carbone's New Studios.—A representative of The Musical Courier who visited the new studios of Sig. Agostini Carbone, at 240 Fifth avenue, found what are probably the most completely equipped vocal studios in this city. Occupying the entire top floor of the building, they are delightfully cool and airy. As one steps out of the elevator, one enters an elegantly furnished waiting room, which contains a table filled with the latest magazines and weeklies. The adjoining room, which is the studio proper, is a large room with excellent acoustics, and containing at one end a miniature stage. In short, nothing which might add to the comfort or convenience of Signor Carbone's pupils is lacking.

Rafaello La Marca Arrived.—This well-known basso-cantante has arrived, direct from Italy, and will make a specialty of teaching the true Italian school of voice. Among his best known American pupils is Miss Anna Plum, of Milwaukee, who highly recommends him. She regards him as the greatest vocal teacher in the world, having had a varied experience of ten years abroad. Other pupils are F. Stanton Heck, of New York, a baritone of fine voice, and John Dunsmore, the basso last season of the Bostonians. A Mr. Adam, tenor of New York, is also becoming well known.

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BUFFALO, July 5, 1901.

HAPPY Germans took possession of our Temple of Music, and the jolly crowd captured all the honors. It was Liederkranz Day, and to-day, of all days, I am proud of my countrymen. Director Dr. Paul Klengel was assisted by the following artists: Mme. Lillian Blauvelt, soprano; Miss Olive Mead, violin; Mme. Fannie Richter Fuchs, piano, and Carl Schlegel, baritone.

Madame Blauvelt captured the audience at once. Particularly good was the aria, "Il re pastore," for soprano, with violin obligato; aria for soprano, "To All Dear Loyal Friends"; "Sicilian Vesper Hymn" and "The Belfry Warden's Daughter," male chorus with soprano solo. She has a pure German enunciation. Many bouquets and a laurel wreath were presented her. Piano soli, "Legende" ("St. Francis on the Waves"), Liszt, and "Polonaise," Paderewski, by Mme. Fannie Richter Fuchs, were given with a brilliancy of execution truly marvelous. Both numbers teem with technical difficulties. She also received floral gifts. Miss Olive Mead won new laurels by her violin solos, "Faust" Fantaisie for violin, Wieniawski; Air, Goldmark, and "The Butterfly," Sauret. Carl Schlegel gave several fine baritone solos: aria from oratorio "Elijah," "It Is Enough," Mendelssohn, with Otto Graff at the organ. The baritone solo in the male chorus "Rheinfahrt" won him hearty recognition.

The male chorus of the Liedertafel has brought its singing to such a degree of perfection that Director Dr. Paul Klengel may well be proud. The following program was given with good attack and shading, the number of tenors and baritones being about equal. Particularly fine was the Maennerchor à capella, "Rheinfahrt," and "Wach' auf, du schoene Träumerin," Gericke. Following is the program:

Omnipotence, for soprano, male chorus and organ.....Schubert-Liszt
Soprano solo, Madame Blauvelt; organ, Otto Graff.
Waldweben, male chorus.....Weber
Male chorus—
Rheinfahrt, with baritone solo.....Beschnitt
Baritone solo, Carl Schlegel.
Wach' auf, du schoene Träumerin.....Gericke
Folksongs for male chorus—
Plaint.
Song of Finland.
Bohemian Folksong.
Old Black Joe.
(Arranged by P. Klengel.)
Male chorus—
From Youth's Happy Day.....Radecke
Spanish Lay.....Neubner
Down in the Valley.....Attenhofer
The Belfry Warden's Daughter.....Rheinthaler
(For male chorus, with soprano solo.)
Solo, Madame Blauvelt.
Neuer Fruehling.....Petschke

"Old Black Joe" was given in English. The male chorus seemed to hit the popular taste and it had to be repeated. The Liederkranz will take many mementos of their popularity from the Pan-American in the shape of floral offerings of many designs.

Carl Schlegel is a pupil of Prof. M. J. Scherhey. Schlegel is the possessor of a sympathetic baritone voice. His success was phenomenal. He sings with so much soul and just carried his audience away. The criticisms from the different papers regarding both Mr. Scherhey's pupils, Mrs. Dora Phillips and Carl Schegel, will follow in a later issue of THE MUSICAL COURIER.

Dr. Louis Falk, of Chicago, gave his organ recital this evening, assisted by Robert Burton, tenor, and William Gomph. A furious thunderstorm prevailed and in some way the current of electricity became detached and the large audience was left in total darkness. Both organists rose to the occasion, playing all sorts of popular and patriotic airs, in which the vast audience joined, singing "Onward, Christian Soldiers," "America" and "The Star Spangled Banner."

Mr. Burton warbled like a nightingale. The audience dispersed with three cheers for both organists and three cheers for the singer.

LOUDON G. CHARLTON.

JUST after the retirement of one musical manager last summer and the sad and sudden death of J. V. Gottschalk, Loudon G. Charlton came into prominence in the field.

Mr. Charlton had some experience, but more resource, ambition and pluck than there had as yet been opportunity for him to demonstrate. Yet he assumed, at a day's notice, the management of the Gottschalk concert bureau, with all its obligations artistic and financial, and with that, in addition to his own recently established office and list of artists, Mr. Charlton made a record during the season 1900-1901 in the field of concert management in New York.

In the city and out of it, from the Atlantic to the Pacific, from Canada to the Gulf, this clever, energetic young impresario handled the artists he had acquired and those others who were thrust upon him without a serious blunder or error of any sort.

Dividing his time between the two New York offices he arranged bookings singly or in tours, and like a veteran attended to the intricate arrangements and the infinite number of details incumbent upon the work, kept a clear head, a cool, shrewd judgment and showed tact and discrimination.

In view of these pertinent facts there seems but one outcome for Mr. Charlton for the next season, and that is a more pronounced and substantial success in all ways than last. His preliminary announcement shows a splendid array of artists, headed by Mme. Lillian Nordica. She has intrusted her first recital tour in this country to Mr. Charlton's sole management, and he will also introduce to American audiences Eduard Zeldenrust, the celebrated Dutch pianist, and Gregory Hast, the eminent English tenor. Mesdames Charlotte Maconda and Webb-Gardner, soprani; Mme. Katharnie Fisk, contralto; Miss Lotta Mills, piano; Leonora Jackson, violin; Flavie Van den Hende, 'cello; Emil Hofmann, baritone; George Hamlin, tenor, and Albert Quesnel, tenor, all well and favorably known, are included in his list, and negotiations are now pending with other artists, foreign and American.

BARRON BERTHOLD.—When last heard from Barron Berthold, the tenor, was singing with remarkable success at Sydney, New South Wales.

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MUSICAL PEOPLE.

Frederic Archer gave his closing organ recitals for this season at Carnegie Hall, Pittsburg, on June 29 and 30.

The pupils of Professor Graber gave a piano recital on June 21 in the Sunday school room of the Presbyterian Church at Joplin, Mo.

Miss Rachel Steinman, of Des Moines, Ia., who has studied with Van Ordt in Chicago, gave a violin recital at Grand Rapids, Mich., on June 21.

Among the June musical events at Dallas, Tex., was the piano recital given by the pupils of Mrs. Albert R. Harned at Watkin Music Hall on Main street.

Guy C. Latchaw, pianist; Miss Emma Kayser, violinist, and Carl Weber, violinist, gave the senior recital at the Findlay College Conservatory of Music, at Findlay, Ohio.

At the commencement exercises of the Leech College, of Greensburg, Pa., W. R. Anderson, who is vocal instructor of that institution, sang several songs and was well received.

Miss Juliet Kinney, of Oberlin Conservatory of Music, and Miss Clarine Kinney, of Highwood Park, gave a piano and literary recital on June 27 for the benefit of the North Hudson Hospital.

Miss Edith O. Lapham, pianist, gave the graduation recital of the Conservatory of Music connected with Drury College, at Springfield, Mo. W. A. Chalfant is the musical director of the Conservatory.

Patrick O'Sullivan, who has studied abroad for several years with such distinguished teachers as Harold Bauer, Xaver Scharwenka and Feruccio Busoni, is expected to return to his home at Louisville, Ky., some time this month.

The annual commencement exercises of the Roosa violin school at Elmira, N. Y., were held in the auditorium in the Realty Building. The graduates were: Miss Edith Miller, Miss Theo White, Joseph Samuels and Abraham Lande.

The pupils of Mrs. Marie W. Fobert gave their tenth vocal recital last month at the Rockland Opera House, Rockland, Mass. William Faxon, violinist, assisted the young singers. The accompaniments were played by Mrs. Fobert and Paul V. Donovan.

Harry Dibble's piano recital at New Liederkranz Hall, Louisville, Ky., was a brilliant success. H. N. Goodwin, one of the most thorough artists of the city, has just cause to be proud of his pupil. Another charming feature was the singing of Mrs. Cecilia E. Bailey.

Jacob L. Hjort, a pupil of Arturo Marescalchi, of Chicago, is now the musical director of the Lutheran Ladies' Seminary at Red Wing, Minn. The seminary is said to be the only one for Scandinavian young ladies in this country. The Rev. H. Allen is the president.

The Sickner Conservatory of Music, of Wichita, Kan., which was incorporated ten years ago, has just closed one of its most successful years, having an enrollment of 490 students; from ten States and forty-five different towns our mid-summer normal term has enrolled over 200 pupils. A. M. Sickner is the director.

Mrs. J. C. Bonshire, contralto, gave the closing recital at the Marion (Ind.) Conservatory of Music. She was assisted by Mrs. P. L. Nussbaum, violinist; Miss Ethel Case, pianist, and C. F. Tucker, baritone.

The pupils of John Knowles Weaver gave a piano recital last month at the First Congregational Church, Oshkosh, Wis. The young pianists were assisted by Miss Martha Rollins, soprano, and Daniel L. Johnson, basso.

The closing concert of the Cleveland School of Music, Alfred Arthur, director, was given on June 25. Solos and duets were given by the following: Grace Curtis, Luella Holley, Nora Durschlag, Ella Durhamer, George H. Wagner, Myrtle Skeel, Ida Stoll, Mrs. Ida Andrews Winckler, Lulu B. Garvin, Mrs. Belle Flagg and Maud Maxson.

Mariner and His Pupil in Maine.

THE cream of Bangor society attended the recital given by Master Arthur Beaupre, and the lecture by his teacher, Frederic Mariner. The appended criticisms give just tributes to both musical events:

Despite the oppressive atmosphere on Tuesday an audience which more than filled the hall attended the recital in the memorial parlors by Master Arthur Beaupre, a pupil at the Virgil school in New York city, assisted by local artists; the main numbers of the program were of course those by Master Beaupre, who gave a remarkable exhibition of the progress which he has made on the piano since last fall under the direction of Frederic Mariner. In each of his numbers he showed plainly the marked improvement which he has made since he went to the Virgil school, and all his friends are more certain now than ever before that he has a future before him.

Before the appearance of Master Beaupre for his first numbers Mr. Mariner, his teacher, spoke briefly to the audience, in which he told how the boy's ambition for study was aroused by the playing of Master Gallup here last summer. He then told of Arthur's life in New York, how he worked and what he had accomplished and of the methods which were employed in the development of his talent.

In each of his numbers Master Beaupre gave evidence of his genius and proved that rather than losing powers of expression which he had before going to Mr. Mariner he possessed them to a far greater degree, indeed his expression is one of his most remarkable qualities; liquidness and strength of touch are among the other notable characteristics of his work.

He played Beethoven's Sonata, op. 14, No. 2, beautifully, and his performance of this number alone would have been sufficient to prove the excellence of Mr. Mariner's instruction. The Chopin Waltz in A flat and two Grieg numbers, and particularly the Staccato Caprice, by Vogrich, were all highly enjoyed, the dainty movements in the last being particularly pleasing.

Master Beaupre was assisted by Miss Frances Weston, soprano, and Miss Kate Atherton Barker, violinist. Miss Abbie N. Garland was the accompanist.—Bangor (Me.) Daily Commercial, July 3, 1901.

A lecture given by Frederic Mariner, of New York, whose wonderful success with young Arthur Beaupre has excited general admiration, was given in the Memorial parlors Wednesday morning to a large audience, which contained almost all of the prominent musicians of the city. Mr. Mariner's address was of more than usual interest, and held the close attention of the listeners for more than two hours. Mr. Mariner gave a detailed description of the methods employed in the Virgil school, of New York, which Master Beaupre is attending. These methods came as a surprise to many of the people in the audience, and while perhaps some of the Bangor teachers did not agree with all of the points taken, the morning, on the whole, was one of uncommon interest to the musical people of the city.—Bangor Daily News, July 4, 1901.

MRS. POTTER-FRISSELL.—Mrs. Potter-Frissell, who has been living in Vienna, Dresden and Paris, and who has been writing many important letters to THE MUSICAL COURIER from those points, is due to arrive in this country soon, having accepted an important position as head of the musical department of St. Mary's College, Dallas, Tex., of which Bishop Garret is the dean.

AT MELBOURNE.—The concert given by the mayor of Melbourne, Australia, in honor of their royal highnesses the Duke and Duchess of Cornwall and York had as a quartet of singers Miss Ella Russell, soprano; Marie Van der Veer-Green, contralto; Signor Salvi, tenor, and Laurence Mooney, baritone.

Joseffy Returns.

RAFAEL JOSEFFY, accompanied by Mrs. Joseffy, returned from Budapest last Wednesday on the Deutschland. It will be remembered that the great piano virtuoso went to Hungary to look after his personal interests, his mother having left him sole heir to a generous estate. Mr. Joseffy's plans are not yet formulated for the coming season, either for teaching or playing, but in all probability he will be heard in public before the winter has passed.

Master Miner Walden Gallup will play the D minor Concerto by Mozart with the Kaltenborn Orchestra some time during the week of the 15th. The date will be given in our next issue. Master Miner is already one of the famous pupils of the Virgil Piano School, and this with less than two and one-half years' study.

Mrs. Norma Knupfel, who was identified here with the direction of the Leipsic Philharmonic Orchestra, left here for Bremen last Thursday on the Barbarossa. It is understood that she is to return to this country to manage a number of artists she is to bring over.

MME. DORIA DEVINE'S VACATION.—Mme. Doria Devine will spend the entire month of July at the Las Vegas Hot Springs, New Mexico. All communications may be addressed to the Hotel Montezuma, Las Vegas Hot Springs, New Mexico.

RUBEN.—Manager L. M. Ruben, who has been in Europe for a month or so, is expected back here this month.

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MUSICAL COURIER OFFICES—FINE ARTS BUILDING.

CHICAGO, July 6, 1901.

THE Dearborn Theatre claims this week's novelty in the shape of a musical comedy entitled "The Explorers," a production which is of local interest, Lincoln Park having been selected as one of the scenes. In the latter portion of the opera winter climes are depicted, contrasting strangely with the July heat which audiences are at present experiencing. The music is light, but not unattractive. Bert Leston Taylor and Walter H. Lewis respectively are the librettist and composer, while the cast consists of Charles Dickson, Edward Mackay, Ruth White, Lillian Coleman, Harry Stubbs, Edithe Janet Walters, Joseph S. Welch, Joseph Sullivan, W. B. Rock, Sadie Stockton and R. J. Moye. Maude Lambert having retired, Maude Odell is now taking the part of Queen Lili in the comic opera "King Dodo," which enters its seventh week of popularity next Monday night at Studebaker Hall, Fine Arts Building. "Among the Breakers" has well been described as a "thrilling melodrama." That the Auditorium Conservatory's School of Acting was able to give a performance of so formidable a production is a matter for congratulation. Under the direction of Mr. and Mrs. Henry Dickson this play was presented in the Auditorium recital hall on the evening of July 2, an appreciative audience being present. Joseph de Stefani assumed the exacting and somewhat ungrateful role of David Murray, keeper of Fairpoint Light. His assistant, Larry Divine, was impersonated by David O'Keefe. Mother Carey's part, which is one of the most difficult, was played by Miss Agnes Dolan, an actress of unusual promise, many of whose lines were spoken with true dramatic fervor. E. M. Herries, as Peter Paragraph, a newspaper reporter, did some clever acting, while the most amusing character of the play, that of Scud, a colored servant, was well taken by E. Charles Flynn. The remainder of the cast consisted of W. J. Elliston, Herbert Mott, Miss Queena Robinson, Miss Ellen Wachter and Miss Raeburn Replogle.

Under the auspices of the Chicago Auditorium Conservatory an admirable program was presented last Saturday afternoon by prominent pupils, including those who were successful in winning the gold medals recently awarded by that institution. Robert Hood Bowers played an original "Suite Antique," consisting of minuet, sarabande, gavotte and gigue. Adam's "Pilgrim" was given by Miss Edna Lewis, soprano, whose finished singing aroused so much enthusiasm that the young musician was compelled to respond with an encore. Aldrich's "Pauline Pavlorna," an exceeding creditable dramatic number, was recited by Josephine McGillan, who likewise was recalled many times and prevailed upon to contribute a second selection. The concluding feature in the first part of the program proved to be a scene from Weber's "Der Freischütz," which Miss Estelle Solon and Miss Elsbeth Korrer interpreted artistically. A one-act play, "The Violin Maker of Cremona," was then presented by the Conservatory's School of Acting, the cast consisting of such talented dramatic exponents as W. J. Elliston, Henry Dickson, Laurence Dunbar and Miss Ooliata Zimmerman. This pathetic play was so adequately performed that it brought many persons in the audience to tears.

Charles R. Baker announces Miss Mabelle Crawford's engagement of one week's duration as soloist at tne Omaha Musical Festival, which will be inaugurated on Monday, December 9. The talented contralto will then go to Spirit Lake, S. Dak., in order to sing for the Chautauqua Assembly there; thus this concert tour is to be of an extended nature. Miss Crawford will sing in "The Messiah" with the Apollo Club, of Chicago, on December 5, and later in the same month will take part in the Milwaukee Arion Society's performance of this great oratorio.

A resumé of Miss Helen Buckley's past season is of interest, the gifted soprano having successfully filled a number of important engagements. In the course of one of her recent concert tours she gave a representative program before the Normal School in Emporia, Kan., singing twenty-four songs and playing her own accompaniments. After appearing in Sterling, Kan., she went to the Albion (Mich.) Festival, at which, it will be remembered, her singing proved to be a notable feature in the performance of "St. Paul." Her recital on the following day, at the residence of Otto Sand, conductor of the festival, was another artistic achievement.

During the past season many of Maurice Aronson's pupils met with success as pianists and teachers, prominent among them being Miss Erie Backus, Miss Katherine Ida Johnston, Arthur Wood and Charles I. Newberry. The latter gives sixty-three lessons a week in the towns of Smithfield and Canton, Ill., and meets with brilliant results as soloist and instructor. Mr. Newberry, who for the last two years has pursued his studies with Mr. Aronson, writes of a desire to return in September for further lessons, and expresses gratitude for what his teacher has accomplished on his behalf.

Among the many instructors whom Mary Wood Chase numbers in her large and representative class are Eric de Lamarter and Harry Shaffer, both of Muskegon, Mich. Concerning these promising young musicians the Muskegon *Morning News* makes the following comment:

"Mr. De Lamarter has been in Chicago studying organ music with Middelschulte, the celebrated teacher. He has given up the greater part of his time to the work, practising eight or nine hours every day, and is making such rapid progress in his studies that he gives promise within a few years of becoming one of the finest concert organists in the country. The fact that Mr. De Lamarter played at the last organ recital held in Central Music Hall previous to the tearing down of the building is a fact worthy of notice.

"Another of our musicians who is studying piano music in Chicago and making a great success of it is Harry C. Shaffer, of this city. Mr. Shaffer is taking lessons of Mary Wood Chase, with whom Mr. De Lamarter has also studied the piano. Mary Wood Chase is one of the youngest and also one of the finest pianists in the country, and has made a great success of teaching. As a pianist her fine technic compares favorably with that of Fannie Bloomfield-Zeisler, and she bids fair to rival that fine pianist. As an interpreter of Chopin she is particularly good and has something of the style of De Pachmann, whose playing of Chopin has been very popular. Mr. Shaffer speaks in the highest terms of Mary Wood Chase as a teacher of piano, and expects to complete a three years' course under her guidance."

The numerous friends of Mrs. Johanna Hess-Burr trust that the rest and medical treatment which she is now experiencing at Lakeside General Hospital, Milwaukee, Wis., will restore her to good health. When it is learned that during the past two years Mrs. Hess-Burr has had to contend with physical weakness, in the midst of professional duties, much sympathy will be extended toward her. In the fall she hopes to return to this city and resume teaching and concert engagements.

Theodore Spiering, director of the Spiering Violin School, in the Fine Arts Building, is spending the summer at Hartland, Wis.

Frederic Grant Gleason, director of the Chicago Auditorium Conservatory, has gone to Starlake, Wis., for the summer. William A. Willett, of the same conservatory, visited Cleveland, Ohio, this week. Phillip A. Laffey, of the violin department, will spend his vacation at Oshkosh, Wis., and Miss Beatrix M. Peixotto, one of the vocal instructors, has arranged to visit Lake Geneva, Wis.

W. S. B. Matthews has thus described the playing of Mrs. Theodore Worcester, the gifted Chicago pianist, who will be heard frequently in public next season:

Mrs. Theodore Worcester was, for many years, a pupil of that great master, Leopold Godowsky, from whom she acquired the distinguishing qualities of her work, which are ease, smoothness and refined intelligence. Mrs. Worcester makes a specialty of recital work, giving preference to the modern composers, of which her knowledge is very unusual. She plays well the most of the standard repertory of the instrument, but latterly she has been making a great deal of the Russian school, from which she plays one or two entire programs. Her range is unusual, and one of her best interpretations is that of the great Tschaikowsky concert in B flat minor.

In her Liszt interpretations she has profited from her work with Mr. Godowsky, bringing out the more refined and musical qualities of this composer, in place of emphasizing his sensationalism, which at times approaches vulgarity. In all this her beautiful finger work gives her resources of great value.

It is pleasant to observe a new player coming forward with programs composed mainly of pieces which are less common.

William H. Sherwood is now directing the piano department at the Chautauqua (N. Y.) Assembly.

Shirley Gandell, vocal instructor, has just been appointed a member of the Sherwood Music School's faculty.

SAAR IN THE CATSKILLS.—Louis V. Saar, the composer and pianist, is spending the summer in the Catskills with his family. He will return to New York on September 2.

Notice.

Mr. George Hamlin, the tenor, has made arrangements to accept, during the summer months, a limited number of pupils for instruction and coaching in singing. Apply at his studio—Kimball Hall, Wabash and Jackson, Chicago.

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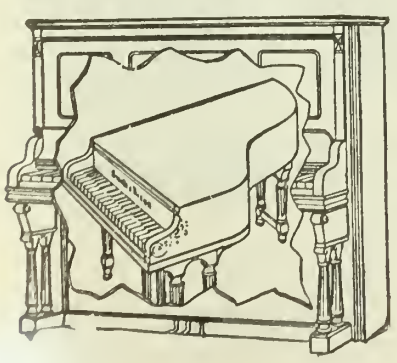

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AMERICANS AT BAYREUTH.

THE following Americans will be at the Bayreuth Festival this summer:

Schell, Miss., New York city.
Whitmer, T. C., Columbia, Mo.
Hallowell, Miss E., New York city.
Newcombe, V., New York city.
Laegler, C., Baltimore, Md.
Coyle, Miss E. B., Washington, D. C.
Bigelow, A., Boston, Mass.
Hicks, J. A., Brooklyn, N. Y.
Sheffield, Mrs. George, Boston, Mass.
Parsons, Miss G., New York city.
Scofield, Mrs. E., New York city.
Allen, F. G., Moline, Ill.
Kauser, Miss A., New York city.
Beigel, V., New York city.
Meyer, W., New York city.
Gale, W. C., New York city.
Travers, Miss S., New York city.
Adams, H. M., Galesburg, Ill.
Latimer, Miss M., Brooklyn, N. Y.
Warner, L. C., New York city.
Dickson, Mrs. C. T., New York city.
Peterson, Mrs. W., New York city.
Lumbard, Miss J. H., Berkeley, Cal.
Davison, Miss, New York city.
Drier, D. O., Brooklyn, N. Y.
Hoppenstedt, Mrs. G. L., Brooklyn, N. Y.
Wight, Delano, Cambridge, Mass.
Coffin, S., New York city.
Ferrin, Adele, Morristown, N. J.
Caldwell, R. A., New York city.
Loring, Miss, Boston, Mass.
Park, J. H., New York city.
Rogers, F. S., Albany.
Winkler, E. K., Aurora, N. Y.
McClosky, Miss, Pittsburg, Pa.
Clark, Mrs. C. W., New York city.
Lathrop, F., New York city.
Eames, Mrs. F. L., Brooklyn, N. Y.
Meyer, Mrs. H., New York city.
Latimer, Miss C., Brooklyn, N. Y.
Davison, E. M., Pittsburg, Pa.
Wood, Mrs. H. D., New York city.
Fisher, W. H., Cincinnati, Ohio.
McLeod, N., Brooklyn, N. Y.
Wilde, J. C., New York city.
McVickar, Bishop, Providence, R. I.
Schulz, Leo, New York city.
Murray, Mrs. J. F., New York city.
Odell, G. D. D., New York city.
DuBoy, Mrs. M. B., New York city.
Holt, R., New York city.
Bulkley, H. D., New York city.
Nordhoff-Jung, Dr. S. O., Washington, D. C.
Keeler, W. B., Boston, Mass.
Parker & Gray, New York city.
Weiler, F., Washington, D. C.
Selfridge, K., New York city.
Davison, E. M., Pittsburg, Pa.
Healy, Mrs. J., Boston, Mass.
Wilkins, Mrs. M. L., Cambridge, Mass.
Hammond, W. C., Holyoke, Mass.
Lauriat, Mrs. C., Brookline, Mass.
Stone, Mrs. F. C., Saginaw, Mich.
Frothingham, Mrs., Boston, Mass.
Hale, J. C., Cleveland, Ohio.
Hazen, Mrs. J. C., Pelham Manor, N. Y.
Hoffman, Dr. R., Baltimore, Md.
Bingham, Miss C., Cleveland, Ohio.
Starr, Miss F., Brooklyn, N. Y.
Morris, Mrs. G. C., Ann Arbor, Mich.
Thatcher, A. S., South Hadley, Mass.
Edgell, Mrs. G. S., New York city.
Goodrich, J. W., Boston, Mass.
Jefferys, Dr. J. A., Boston, Mass.
McKinity, Miss H., Painesville, Ohio.
Bigelow, W. P.

The above does not represent the complete list, but merely those who ordered their tickets through American sources. There are hundreds of Americans in Europe who have purchased their tickets through the London office of the Bayreuth performances or directly at Bayreuth. Estimating each purchase as representing two attendants it is probable that no less than 150 Americans will be present at each performance. This is a moderate estimate. The smallest percentage of the audiences will come from Germany itself, outside of those who are directly interested in opera or other musical matters professional.

THE KALTENBORN CONCERTS.

THE Wagner festival nights at the St. Nicholas Garden, arranged for Wednesday and Thursday, July 10 and 11, have aroused a more than passing interest among the music lovers in town. It is as a conductor of Wagner music that Mr. Kaltenborn has largely established his hold upon the New York public. When Wagnerian compositions are played at the St. Nicholas concerts the enthusiasm of the audience is great, and the young conductor is rewarded with rounds of applause. As a first violinist under one of the greatest of Wagnerian conductors, the late Anton Seidl, Kaltenborn imbibed the spirit of dramatic conducting, and thus it has come to be that New York's youngest orchestral conductor has raised up a following all his own. This evening, the first night of the festival, the concert will open with the "Tannhäuser" overture. Next will come three numbers from "Parsifal," the "Prelude," "The Flower Girl Scene" and Mr. Kaltenborn himself will play as a violin solo "The Parsifal Paraphrase." After the "Parsifal" excerpts, the "Rienzi" overture will be played. The "Lohengrin" prelude, the "Introduction to the Third Act" and the "Bridal Procession" will be played after the intermission. The "Lohengrin Narrative" will be sung by Tor Van Pyk.

The closing group for Wednesday night will be from "Tristan and Isolde." Thursday, the second night of the festival, will be devoted to parts from "The Nibelungen Ring," beginning in chronological order with "Das Rheingold" and concluding with "Die Götterdämmerung."

Miss Florence Traub, the young pianist, played with the orchestra last Wednesday evening, scoring a success with her brilliant performance of the first movement of the Rubinstein Piano Concerto in D minor.

Miss Traub, who is one of Mrs. Virgil's talented players, and who is well known to the music loving audiences of New York through her many public appearances in connection with the Virgil School, acquitted herself on this her first occasion of playing with an orchestra, with splendid honors. As an encore Miss Traub played the "Revolutionary Etude" by Chopin.

The operatic concert last Friday evening attracted one of the largest audiences of the week. Of especial interest at that concert was the singing of Mrs. Eunice St. Clair Martens, a Chicago artist, who recently returned from her studies in Europe. Mrs. Martens' voice, a rich, sympathetic dramatic soprano, completely filled the large auditorium. It is rare that one hears a voice of such power also combined with sweetness. As might be expected from a woman of such charming stage presence, Mrs. Martens won the audience, receiving after each of her solos a hearty recall. For her first number Mrs. Martens sang "The Swallow Song" from "Esmeralda," and after the intermission, when she appeared again, she sang an arioso by Delibes, and then the florid "Où voulez vous aller," by Gounod. As encores Mrs. Martens sang "Dear, When I Gaze," by Rogers, and the old English song, "When Love is Kind." Emile Levy accompanied for Mrs. Martens in his usual acceptable style.

The reorganized Kaltenborn Quartet played at the Sunday night concert. On Monday evening the vocal soloist was Miss Sadie Dorsel, soprano, a gifted pupil of Mme. Helene Maigille. More about Miss Dorsel's singing next week.

Following are the programs for Friday and Saturday evenings, and that for Sunday next:

FRIDAY, JULY 12.

Overture, Bohemian Girl.....Balfe
Ballet Music, Copelia.....Delibes
Bacchanale, Tannhäuser.....Wagner
Harp solo, selected.
Charles Schuetze.
Waltz, Where the Citron Blossoms.....Strauss
Tableau Music, Romeo and Juliet.....H. R. Shelley
Aria, Romeo and Juliet.....H. R. Shelley
Leo Liebermann.
Duo, Parting of Romeo and Juliet.....H. R. Shelley
Miss Charlotte Walker, Leo Liebermann.
Selection, Aida.....Verdi
War March, Rienzi.....Wagner

SATURDAY, JULY 13.

Overture, The Merry Wives of Windsor.....Nicolai
Selection, In Gay New York.....Kerker
Song, Oh, My Heart Is Weary.....Thomas
Miss Henrietta Wilson.
Reverie.....Bottesini
Violin solo, Mr. Kovarik.
Mice Around the Trap.....Koehler
Selection, Florodora.....Stuart
Waltz, Kroll's Ballklänge (by request).....Lumbye
American Fantaisie.....Herbert
Solo, for horn and flute, Serenade.....Titl
Mr. Schulze and Mr. Kurth.
Intermezzo, Salome.....Loraine
Galop, The Bells.....Parlow

SUNDAY, JULY 14.

Overture, Rienzi.....Wagner
Andante Cantabile, Symphony No. 4, C major.....Mozart
Scherzo, Symphony, The New World.....Dvorák
Serenade.....Schubert
Mrs. Elizabeth Hazard.
Kammenoi Ostrow.....Rubinstein
Flower Girls' Scene, Parsifal.....Wagner
Waltz, Morning Journals.....Strauss
Rhapsodie.....Lalo
I Love You.....Sobeski
Ich Liebe Dich.....Grieg
Mrs. Elizabeth Hazard.
Ballet Music, Orpheus.....Gluck
Reigen Seliger Geister.
Flute solo, Charles Kurth.
Furien Tanz.
Priests' March, Athalia.....Mendelssohn

The patrons of the St. Nicholas Garden during the recent hot wave were about the only amusement seekers in town who kept cool. The temperature in the huge auditorium registered only 74°, while outdoors it was 'way up in the nineties. The ice plant at the Garden is a wonderful success.

JESSIE SHAY AT THE KALTENBORN CONCERTS.—Miss Jessie Shay will make her second appearance this summer with the Kaltenborn Orchestra at the St. Nicholas Garden, on July 23. On that date she will play the Henselt F minor Concerto. The young pianist's performance of the Moszkowski Concerto in E major last month was one of the important musical triumphs at the St. Nicholas this season. Later on Miss Shay will play a third engagement at the Garden.

Miss Shay will spend the summer at Belle Haven, Greenwich, Conn.

RECHAB TANDY.—Rechab Tandy, the tenor, who is now in Toronto, has filled a large number of important engagements the past season, in concert, oratorio and recital work. He has also sung at many special Sabbath musical services in churches.

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Carmen.	Bizet. (French and English),	2.00
Faust.	Gounod. (Italian and English),	1.50
Flying Dutchman.	Wagner. (German and English),	1.50
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Romeo and Juliet.	Gounod. (French and English),	2.00
Samson and Delilah.	Saint-Saëns. (English),	2.50
Tannhäuser.	Wagner. (German and English),	1.50
La Traviata.	Verdi. (Italian and English),	1.00
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THE vicious tremolo habit of singers was thoroughly discussed in THE MUSICAL COURIER several years ago. But it is an ever present evil, and we would be glad to reopen the discussion in our columns at any time.

THERE are so many good looking girls studying piano at the Marseilles Conservatory that at the regular examinations they are forced to wear masks so as not to influence the ardent jury. We know of some pianists who might wear masks in public.

THERE are several biographical works published relating to pianists, but they are not of an exalted order. The best thing for our correspondent is to procure Weitzmann's History of Piano Playing (Schirmer's) or Bie's History of the Piano and Piano Players (Schirmer's). Ernst Pauer has published a dictionary of pianists.

W. F. APTHORP'S book on the opera is the best we have yet seen. Gustav Kobbe has published an analysis of "Lohengrin" and "The Ring." This in response to a Houston correspondent. The most remarkable of all the critical studies of Wagner is, of course, Ernst Newman's. Henry T. Finck has written the best life of Wagner. All these books are to be found in Scribner's musical catalogue.

IN a Brooklyn contemporary we learn that "Leopold Winkler then sang Rhapsodie Hongroise, No. 6, by Liszt. He has a splendid voice, which was heard to excellent advantage by the large audience." This astounding feat was said to have been performed at the recent Buffalo Saengerfest. What puzzles the average reader is how could Mr. Winkler *sing* the octave passages in the finale of this well-known piano rhapsodie of Liszt. Next!

ELEONORA DUSE is to play in this country next winter. Gabriele d'Annunzio will accompany her. The Italian novelist has in one leap jumped into fame as the greatest of living Italian poets. "La Canzone di Garibaldi" is pronounced by the most discriminating continental and English critics as "a splendid poem, simple, robust, sonorous, vibrating with elemental melody and impregnate with elemental action." It is said to be truly epical, and all Italy welcomes with joy this return to mental and moral health of the gifted and once decadent poet.

THERE is to be a national censorship of theatrical performances, Congress having empowered the commissioners of the District of Columbia to adopt the necessary regulations. The prohibition is against any sort of indecency, whether conveyed by speech, gesture, music, or in any other way.

Now how is the commission to tell when music is indecent? It often is, but who in the name of Offenbach is to decide the matter? Here is a new occupation for the music critics.

THE late John Fiske was a great lover of music. He played the piano very well, Beethoven especially, and sang Schubert, Schumann and Brahms. His voice was a baritone. Once in a semi-humorous vein he wrote out his system of health rules as follows: "Always sit in a draught, when I find one; wear the thinnest clothes I can find, winter and summer; catch cold once in three or four years, but not severely, and prefer to work in a cold room, 55 to 60°. Work the larger part of each twenty-four hours, and by day or night indifferently. Scarcely ever change a word when once written, eat when hungry, rarely taste coffee or wine or smoke a cigar, but drink two or three quarts of beer each day, and smoke a pipe all the time when at work. Never experienced the feeling of disinclination for work, and, therefore, never had to force work. If I feel dull when at work, a half hour at the piano restores normal mental condition, which is one more argument for the hygienic and recuperative effects of music."

THE Rhode Island Society of the Cincinnati at its annual meeting in the Old State House at Newport, on the Fourth of July, passed, among other things, a resolution for the adoption of an original air or tune to the hymn "America." The idea of this is to do away with the singing of the hymn to the tune of "God Save the King."

Even as an original tune the text of "God Save the King" is without an idea. There isn't a musical thought involved in it, and it consists of a number of very commonplace sequences. It is even an ugly hymn. "America," as it is called, should have been set to some original popular music that would attract the public. There are thousands of songs and hymns to-day to which the text of "America" could be adapted with success. It is not even necessary to invent a new one, because such an invention is an inspiration.

IBSEN is more comfortable at present, though he remains seriously ill, and it is thought that the end must come within a few months. He is nursed with the greatest care by his wife, who never leaves him day or night, and he refuses to receive help from anybody else. Only with the greatest trouble can he make himself understood, and he has not enough strength to write what his tongue refuses to speak. During the few drives he has taken with his doctor it was plain to see that his formerly strong constitution has been undermined by the illness. It evidently cost him the greatest exertion to sit upright in the carriage. An impatient movement of the head showed that the drive and the sight of so many persons, who gazed at him curiously, fatigued him. His whole appearance made a sad impression. After the first attack he requested to be accurately informed as to the character of the affection. He knows that his condition is dangerous, and he daily feels his strength diminishing. With the greatest strength of will he hears the daily bulletins of the doctor, and himself gives orders as to how the inquiries are to be answered. His trouble is a cerebral one.

A WRITER in the London *Musical Standard*, Adolph Schloesser, asks whether the repeat marks in a sonata movement should be observed. We are inclined to the negative. Other days, other ways. The cyclical form is the best we know of, but the double bar is often a bore. Mr. Schloesser thinks so. He writes:

"We all know that in some of Beethoven's sonatas the first part is not repeated, that there is not even a double bar to show where the first part finishes and where the second part begins, though it is just as plain as if there were the usual double bar at the termination of the exposition. Think of the wondrous change and development of the form of the sonata from the earliest examples by Frescobaldi, Turini, Bach, Händel, Porpora, Rossi, Kuhnau, Corelli, &c., and later by Mozart, Haydn, Clementi, &c., until Beethoven outshone all preceding masters by his highest achievements. One cannot help wondering whether the repeat of the exposition is an actual necessity, that the structure of the movement requires it, or whether it is only an old habit, sanctioned by tradition. If a Beethoven has already broken with that habit in some of his

sonatas he must have had good reasons for doing so. May not this new departure owe its origin to the fact that the subjects were at once so plainly stated that a repetition was superfluous? The backbone of the movement is the principal and the second subject; the second part opens with the working out; here the composer is free to make use of all his fancy, romanticism, contrapuntal devices and inventive power until he returns to the opening subject again, in the recapitulation. Where the first part is in a somewhat condensed form, and the second part much longer, the first part may be repeated in the interests of the symmetry of the whole movement, while otherwise the repetition of the first part does not appear to be absolutely imperative."

FOREIGN RELATIONS.

SOME peculiar affairs that have recently arisen in Germany must be of considerable interest to readers of musical matters in America, because of their peculiar application to our home conditions. We quote from the New York *Staats-Zeitung* of July 3 the following:

A strange story is told of Marcella Sembrich, the singer. The Chicago baritone, Hartman, endeavored to secure an engagement for her opera season at Kroll's Theatre in Berlin. The husband of the prima donna informed the applicant through the impresario, Wolff, that Madame Sembrich did not wish to have any Americans in her company.

Now, Madame Sembrich has just been engaged by Grau for the opera here. Her American engagements form the bulk of her money making resources, like those of the other singers, and this is exactly the case with Lilli Lehmann, who is engaged for a concert tour in this country, but who is really also coming over here to sing in the Grau company.

Madame Sembrich is like all of her associates of the operatic stage that come from Europe—a bitter opponent of everything that is American. She, as do the rest of them, ridicules this country and its people and for justifiable reasons, because in this operatic question the Americans are nothing else but an aggregation of fools. There is no reason whatever why the European artist who comes over here and sings for $500 a night, when he cannot get more than $100 a night in Europe on the Continent—there is no reason why he should not look upon us as a large aggregation of imbeciles—as mere money makers and people of inartistic consciences, who occupy the position in matters of art which President Schurman, of Cornell University, recently represented in an essay on the subject. It isn't a question at all as to the attitude of these opera singers—Lehmann and Sembrich in this case and of others, for they, from their point of view, have the best logical reasons for coming to such conclusions. The great question with us is, How much longer are *we* going to remain in this attitude? Here is a case in point which illustrates that they on the other side have no use for American artists, and they certainly have not. It is only on rare occasions that an American artist is heard in Europe. He isn't even tolerated in some sections of the Continent. Only after the greatest outlay of money and by the application of intrigue and wire pulling does an American at times succeed in being heard there, and out of a thousand Americans that study in Europe not more than one ever gets an opportunity for an artistic début or engagement. However, it is probable that the European people are right, and they look upon us purely as money makers and as people without artistic instinct, for they judge us entirely from the emulation and the monetary tribute which we pay to these foreign opera singers who come here. Madame Sembrich then, from her point of view, is right. Why should she have an American in her company? She knows that if she were to have an American in her company it would hurt her here. People in America would think less of her were she to have an American in her company. From a monetary viewpoint a baboon would be preferable. So again we say that it isn't Sembrich and Lehmann and Grau and those people, but it is the American idiot who is doing this thing and is receiving his just share of punishment.

In connection with this matter there is another little episode that has recently come to the knowledge of this paper. Mrs. Alma Webster Powell secured an engagement with the Berlin Opera. Whenever Mrs. Powell was put in the cast some other singer would send word that he or she could not sing on that occasion, and an opera had to be substituted which did not include Mrs. Powell. Now, nearly all of the singers that have come here from Germany have come from the Berlin Royal Opera—Lehmann, Niemann, Brandt, Alvary, Götze, Schumann-Heink and many others, and yet, whenever an American singer is to have an opportunity to show what she can do in opera, the intrigue forces her out, so that she is compelled to ask for a release, as Mrs. Powell was forced to, it being granted on June 11. Mrs. Powell immediately went to Munich, where she sang the Queen of the Night on the 29th of June, and made a success. We do not care to make this an official statement. We merely give this as information received from reliable sources that say they are prepared to prove their statements.

The conduct of the management of the Berlin Royal Opera has always been known to be so refined and on such an intellectual and æsthetic basis that it is difficult to perceive for one moment how it was possible for a cabal of opera singers to oust Mrs. Powell, but those things are done sometimes without the knowledge of the management. The intrigues of opera singers are notorious in the annals of opera in Europe for the last hundred years and more. They existed in the days of Mozart at Prague, and they went all through Italy, where they were part of the national life at one time, the people becoming interested in them, and they still exist in that country, as may be remembered in the recent case of Miss Goddard, of Boston, at Modena. The management itself participated in many of these intrigues, but in the case of the Berlin Royal Opera, with a man like Pierson at the head, it would be hardly reasonable to suppose that these underhand proceedings had his approval, and yet the circumstances lead us to conclude that the information is, to some extent, correct.

These personal matters are merely straws indicating the direction of the wind. Sembrich, we can reiterate, was perfectly justified in refusing to take an American singer in her company because it would injure her in America. Through the annual invasion of this foreign opera we have been gradually educated up to the fact that anything emanating from America pertaining to the art of music, be it a composition or the individual reproducer of it, is necessarily commonplace and ordinary, and has no *right* to demand a hearing on a basis of equality with Europe. That has been our text. We are reaping now the whirlwind, and after a while we will have become so thoroughly saturated with this thing that the American musician will have to become a millionaire first to make a success in his profession.

There is another matter here of some importance which bears upon this same subject. We publish the following, taken from the daily press:

WANT FOREIGN MUSICIANS DECLARED LABORERS.

The delegates of a number of local unions of musicians throughout the United States have decided to ask Congress to pass a law classifying foreign musicians as laborers. They say that the classification of musicians as artists by the immigration authorities puts the New York musicians in unfair competition with the musicians of other countries who are admitted as artists, whereas, if they were classified as laborers, they would come under the Contract Labor law.

Musicians are justified in this demand, namely, that every singer and every player coming here from Europe should come in under the Contract Labor Law. They are laborers; they are engaged in Europe as laborers; they receive labor wages as pay in Europe; that is to say, the laborer in this country sometimes gets twice as much money as the musical artists get in Europe, and they are recognized as laborers, and that is all, with a few exceptions—those exceptions being the musicians who have come to America *first* and made a reputation here, and after having made a reputation here they have returned to Europe and become known as artists. The musicians should make a great effort to put this law through Congress. It will at least afford an opportunity to put a duty on this thing which will, to some extent, compensate for the vast pay which these people get in America—a pay which we believe is, to some extent, divided with the managers. For years and years THE MUSICAL COURIER has been calling attention to these matters, and they are now finally coming to that point where they are attracting universal attention. And when they do, it will be generally admitted by everyone that THE MUSICAL COURIER foresaw these things and understood their trend and was advocating the proper steps all along for the benefit of music in America and the American musician.

PORTRAITS ON STUDIO WALLS.

MUSICIANS frequently reveal their learning and the seriousness of their art by their surroundings, more especially by the portraits upon the studio walls. In the case of a pianist of earnest purpose and thorough education one will find at least one good portrait of Beethoven. The Liszt pupils, of course, own an immense picture, with the autograph of the Weimar master signed to some appropriate inscription. Bach portraits and photos have become very common in the few years past, owing doubtless to the revival in this country of the immortal Bach works, and truly nothing in the pictorial line in musical life could be more inspiring than the noble physiognomy of Johann Sebastian Bach. (Born at Eisenach, March 21, 1685.)

One interesting group of portraits of musicians placed upon the market many years ago, and now out of print, was sold at auction incased in a wide gilt frame 2 feet wide by 3 feet long. The arrangement of the group is striking. Franz Schubert's homely but honest likeness adorns the top. Then come the three early symphony composers—Haydn, Mozart and Beethoven—in a row; Mendelssohn and Wagner, both taken with side whiskers, complete the bottom row. Altogether the arrangement is most graceful, and the portraits are excellent examples of the originals.

Some studios are so covered with pictures that one can scarcely find anything interesting to say of the arrangement, or disarrangement. When taste and symmetry are shown, the walls become a rare delight to the visitor. One of the most charming studios in this country has a frieze done in black and white pen sketches of the great musicians in chronological order, with scores or scenes illustrating the style of music which made them famous.

Sentimental pictures like "The Death of Chopin," "The Death Vision" of Von Weber and Paderewski's favorite pose abound, and are to be found in many studios. One woman known for her good taste in musical matters owns five pictures of Beethoven, none of them of intrinsic value, but each one nevertheless prized for its associations. One of the small pictures of the great Bonn master the woman picked up at a sale in a department store. The portrait engraved on celluloid is the one which gives the best view of the leonine head and physiognomy of Ludwig Van Beethoven. A facsimile of the composer's autograph is appended. The pic-

ture, included in a jumbled collection of Madonnas, holy families and country scenes, sold for 10 cents. No one could tell where the picture came from. The owner had the small portrait framed in ebony, and this with the clear pane of glass over the celluloid enhances the ivory-like effect of the background. Many people have admired this picture. Another of the woman's small pictures of Beethoven was given away as a souvenir by a piano house. This shows the composer as he approaches middle life. The portrait is colored, and the owner went to the expense of having it handsomely mounted on an easel. Another portrait is a large head of Beethoven. A fourth is a very small miniature picked up in Europe, and the fifth is included in the group of six musicians referred to above.

The sweet, spiritual face of Mozart is another one to inspire the soul of the one who studies the musical portrait galleries. Wagner being of our times, his pictures with autographs are to be found in the homes and studios of many musicians. With almost one accord the portraits of modern composers are intensely modern in expression and outline. Grieg, Dvorák, Moszkowski, Tschaikowsky, Brahms, Guilmant, Saint-Saëns, MacDowell, Foote and the rest look indeed like men in other walks of life in this age—commercial age, as Dr. Chauncey Depew expressed it in his Fourth of July speech in Paris.

MR. BETTS, in the London *Daily News*, writes of Boïto's new opera, "Nero":

"After publishing his libretto of 'Nero,' and after choosing Signor Tamagno as the creator of the Pagan Emperor, Dr. Boïto has withdrawn his opera from La Scala, and has gone into retirement, no one seems to know whither. Various reasons have been assigned for this step, but the true cause beyond much doubt is the diffidence of the composer, who is well aware that an opera begun a quarter of a century ago, and upon which he is still occasionally engaged, must show a strange mixture of styles. It may, perhaps, also be stated that for years past Dr. Boïto is understood to have been more or less engaged upon an opera entitled 'Orestiade,' the libretto being also from his own pen."

"NERO" SHELVED.

Of the poem itself, which has been published in Milan, the London *Saturday Review* has the following admirable criticism:

"At length we have the long looked for 'Nero' of that most singular of all Italian geniuses, Arrigo Boïto, and its publication is certainly the literary event of the year. If genius be indeed the infinite capacity of taking pains, then this tragedy is a work of genius. The archæology of it is quite surprising, superior far to the archæology of Sienkievics, yet we dare not say that it is overdone. The Pagan pictures are as fine and convincing a presentment in that kind as any we know, but the Christian scenes fall behind similar presentments by the author of 'Quo Vadis.' And they have not the same convincing necessity. In fact Boïto does not in this tragedy show in the same degree that quality which is his so peculiarly, the subtle power of interweaving, which reached its height in the libretto of Verdi's 'Falstaff.' 'Nerone' is a mosaic of scenes; there is a Pagan bit and a Christian bit, but the bits are as separate as white and colored marble, and the tragedy fascinates rather as a presentment of wonderful scenes than as a consistent picture. The author is careful to tell us in a brief note that the book now published differs somewhat in form from the version intended for 'scenic representation.' That version is the libretto of an opera by Boïto himself, the music of which, says popular report, is as good as finished. We hope that the many tongues of rumor are in the right. It is thirty years now since 'Mefistofele' was written, and we trust that this stalwart musical genius has been gathering strength. And when this new opera is produced in England, let us hope that there will be a proper rendering of its book by one of our better poets, or what serve for poets nowadays."

It is a pity if "Nero" is not soon heard. Boïto is dean of Italian composers since Verdi's death, and this new score may contain some revolutionary pages.

AN anonymous writer asks if it is envy, jealousy, malice or ignorance that prompted us to call Rostand a mediocrity. Not any of these, excitable sir or madame! Rostand is a clever rhetorician, a third rate poet, "a rhyming Sardou," and his literary pretensions are smiled at in Paris. But in England and America, where French is not spoken, the theatre going public—the most uncultured in the world—raved over Mansfield—who assumes eccentric manners to mask his mediocre acting—and poor Sarah Bernhardt, who has ceased to be regarded seriously in her native country for the past ten years and more. Rostand is simply a melodramatist writing pretty jingling verse. He has attempted to stem the modern realistic movement in the theatre, and the gifted Coquelin aided him in Cyrano. But a reactionary in art or literature does not last long. As a writer in the *Academy* truthfully says:

THE CASE OF ROSTAND.

"It is fitting that M. Rostand, the author of such astounding successes as 'Cyrano de Bergerac' and 'L'Aiglon,' should be crowned with academical glory. Where the popular M. Coppée sits the thrice popular M. Rostand may lounge. What matters that his work is of slight literary value, that his poetry is quite as bad as popular poetry should be? Is this not as it should be to explain his popularity? And when a dramatist, with the assistance of the ultra-divine Sarah, has made the round of both halves of our sphere it would be churlish to begrudge him a seat among the Immortals. But only strive to read, in the privacy of one's library, such a masterpiece as 'L'Aiglon,' and then ask yourself: 'What, in heaven's name, is the real value of academical choice?' "

Arthur Symons wittily remarked that Rostand appeals to the public as a millionaire appeals to society. He is having his little vogue, but in the real history of the drama he will cut no figure. Indeed, his success shows at what a low ebb is public taste. Bernhardt in "L'Aiglon" was simply absurd.

THE *Sun* last Saturday printed the two following reviews of two books about music:

Mme. Mathilde Marchesi, who for some years has been the idol of American girls who are sure that they have great voices and yearn to use them on the operatic stage, has written a book called "Ten Lessons in Singing," which the Harpers publish. The book should sell well on account of the firm belief that every young woman has who can emit a loud note that she has the making of at least a Nordica or an Eames in her, and also on account of the title, which appeals to the human failing of hoping to attain by a short cut the knowledge for which long years of study and practice are needed. Madame Marchesi puts that fact bluntly before her readers, and makes suggestions and gives hints that should be useful to those reading with understanding. Her ten lessons, however, consist mainly of chats about herself and her pupils and the singers and musicians she has seen and heard. She is very flattering to her foreign pupils. She says very nice things of Melba, and Melba writes a nice little preface about her. There is a picture of the two standing side by side for a frontispiece. W. J. Henderson writes an introduction, in which he, too, manages to say nice things about both Madame Marchesi and Madame Melba. They are all agreed, and most people will be of their opinion, that there is nothing that can come up to the Italian method of singing. Much that is of interest to musical people will be found in Madame Marchesi's reminiscences; though she employs the fetich of Garcia's name almost to excess, there is no doubt that Garcia has been a very great teacher of singing. To some people the tone in which she addresses her pupils may savor of gush, but perhaps her pupils like it. The naïve faith in her own system of instruction and management of her pupils is too genuine to be called self-advertising; but it is evident that a frame of mind resembling adoration is needed in approaching Madame Marchesi. The book is sure to be read with enthusiastic awe by some, with a good deal of amusement by others.

MARCHESI REVIEWED.

To the proposition laid down by Prof. Hugh A. Clarke, Mus. Doc., in "Highways and Byways of Music" (Silver, Burdett & Co.) "that poets and literary people in general are not only ignorant of music but singularly wanting in a due of appreciation of its position among the arts," it might be easy to join the corollary, based on no more sweeping a generalization, that musicians and persons of a musical temperament are as a rule ignorant of literature and unversed in the logical frame of mind which a literary training creates. One statement is as fair as the other. The desultory talks which Professor Clarke has collected are too slight for university extension lectures, but would probably do for women's clubs, as they deal pleasantly enough and with a show of erudition with various musical topics, but break out at times into a tone which a literary man might call flippant and a musician perhaps might designate as scherzando ma troppo. In his first essay, "Some Musical Myths," in which he puts together well-known stories about the origin of music in Greece and India and China and among the American Indians, Professor Clarke tells of a belief in India which we are glad to learn, namely, "that certain kinds of music are appropriate to certain seasons of the year, and that fatal effects will follow the performance of a piece of music at an inappropriate season." The Hindus are wise and the unmusical among us may regret that our civilization does not permit fatal effects for music out of place. A few pages further on Professor Clarke is humorous: "There must surely have been some strange power in these old tunes that is not possessed by any modern tune, except that mysterious one that nobody knows, that is said to have caused the death of the old cow." Professor Clarke has theories as regards the Teutonic element in music and also, apparently, as to modern tendencies in music.

ELSEWHERE may be found some extracts from "L'Art du Chant en France." This work just published is by P. Marcel, at one time a singer at the Paris Opéra. We understand that the absurd theories on the singing voice exposed therein are also to form the subject of the conférence to be given in Paris by the highly successful teacher M. Haslam, so well known to American students of singing.

THE next season of Chicago Orchestra will run 24 instead of 22 weeks, and the two additional weeks will prevent the orchestra from accepting many outside engagements. A few cities only will be visited hereafter. Mr. Thomas is averse to traveling, and a 24 weeks season was readily arranged.

THERE is a prospect of a legal row in case Mascagni should come to America under the management reported, as an Italian manager claims to hold a prior American contract with Mascagni made with him personally at Pesaro last summer. The editor of this paper happened to be in Florence at the time this contract was made.

Another Montefiore Pupil Sings in Public.

AT the annual concert of Simon Buchhalter, Friday, June 28, Miss Dora Gottlieb, another pupil of Caroline Montefiore, sang two effective songs by Robert Kahn —"Das Obdach" and "Der Gärtner." Miss Gottlieb created much enthusiasm with her rich dramatic soprano voice and refined interpretation. After many recalls she was obliged to sing again. There is a brilliant future before this young woman. Her voice is remarkable, and under the careful guidance of Miss Montefiore the method will be of the kind upon which reliable criticism is agreed.

Mrs. A. M. Virgil is conducting a highly successful summer school for teachers at 29 West Fifteenth street, New York. A number of very prominent teachers and directors of conservatories are here acquiring the Virgil method, for the purpose of introducing it in their schools the coming season.

"Kennst du der Mutter künste nicht?"—TRISTAN AND ISOLDE.

THE TEMPERAMENT OF ISOLDE.

I.

"I'D rather see her in her grave than as Isolde!" Mrs. Fridolin tightly closed her large, soft eyes, adding intensity to a declaration made for the benefit of her companion in a German railway carriage. The young woman laughed disagreeably.

"I mean what I say, Miss Bredd; and when you know as much about the profession as I do—when you are an older woman—you will see I am right. Meg—I should say Margaret—shall never sing Isolde with *my* permission. Apart from the dreadfully immoral situation, just think of the costume in the garden scene, that chiton of cheese cloth! And these Wagnerites pretend to turn up their nose at 'Faust!' I once told dear, old M. Gounod, when Meg was in Paris with Parchesi, his music was positively decent compared——"

The train, which had been traveling at a dangerous pace for Germany, slackened speed, and the clatter in the compartment ahead caused the two women to crane their heads out of the window.

"Bayreuth!" cried the younger theatrically, "Bayreuth, the Mecca of the true Wagnerite." Mrs. Fridolin gazed at her, at the neat American belted serge suit, the straw sailor hat, the demure mouse colored hair, the calm, insolent eyes—eyes that bored like a gimlet. "Oh! you love Wagner?" The girl hesitated, then answered in the broadest burr of the Middle West: "Well, you see, I haven't heard much of him, except when the Thomas Orchestra came over to our place from Chicago. So I ain't going to say whether I like him or not till I hear him. But I've written lots about the Ring——" "Without hearing it? How very American!"—— "And I'm a warm admirer of your daughter. Madame Fridolina always seemed to me to be a great Wagner singer. Now *she* can sing the Liebestod better than any of the German women——" "Thank you, my dear; one never goes to Bayreuth for the singing." "I know that; but as it's my first trip over here I mean to make the most of it. I am a journalist, you know, and I'll write lots home about Wagner and Fridolina."

"Thanks again, my dear young lady. I'm sure you will tell the truth. Margaret was refused the Brünnhilde at the last moment by Madame Cosima—that's Mrs. Wagner you know—and she had to content herself with Fricka in 'Rheingold' and Gutrune in 'Götterdämmerung,' two odious parts. But what can she do? The Brünnhilde is Gulbranson. She is a great favorite in Bayreuth, and has kept her figure, while poor Meg—wait till you see her!"

The train rounded the curve and leaving behind the strange looking theatre, surely a hieratic symbol of Wagner's power, entered the station full of noisy, gabbling, curious people—Bayreuth at last.

II.

The atelier was on the ground floor at the end of a German garden full of angular desolations. It was a large, bare, dusty apartment, the glare of the August sun tempered by green shades almost obscuring the big window facing the north. A young woman sat high on a revolving platform. She was very fat. As the sculptor fixed her with his slow glance he saw that her head, a pretty head, was too small for her monstrous bulk. The profile, pure Greek, the eyes ox-like, the cups full of feeling, with heavy accents beneath them. Her face, almost slim, had planes eloquent with surface meanings upon the cheeks and chin; while the mouth, sweet for a large woman, revealed amiability quite in accord with the expression of the eyes. These were the glory of her countenance, these and her resonant black hair. Isolate this head from the shoulders, from all the gross connotations of the frame, and the trick would be done. So thought the sculptor, as the problem posed itself clearly; then he saw her figure and shuddered.

"I *am* hopeless, am I not, Herr Arthmann?" Her voice was so frankly appealing, so rich in comic intention, that he sat down and despite himself laughed. She eagerly joined in: "And yet my waist is not so large as Mitwindt's. We always call her Bagpipes. She is absurd. And such a chest——! Why, I'm a mere child. Anyhow, all Germans like big singers, and all the German Wagner singers are big women, are they not, Herr Arthmann? There were Alboni, Parepa-Rosa—I know they were not Wagner singers; but they were awful all the same—and just look at the Schnorrs, Materna, Rosa Sucher, poor Klafsky and——" "My dear young friend," interrupted the sculptor as he took up a pointer and approached a miniature head in clay which stood upon a stand, "my dear"—he did not say friend the second time—"I remarked nothing about your figure being too large for the stage. I was trying to get it into harmony, your magnificent shoulders and antique head. That's all." His intonation was caressing, his speech that of a cultivated man, and his accent slightly Scandinavian. At times his voice seemed to her as sweetly staccato as a mandolin. He gazed with all his vibrating artistic soul into the girl's humid blue eyes; half frightened she looked down at her pretty dimpled hands, the hands of a baby despite their gladiatorial size.

"How you do flatter! All foreigners flatter American girls, don't they? Now you know you don't think my shoulders magnificent, do you? And my waist—O! Herr Arthmann, what shall I do with my waist? As Brünnhilde, I'm all right to move about in loose draperies; but as Fricka, as Gutrune—Gutrune who falls fainting beside Siegfried's bier! How must I look on my back? Oh, dear! and I diet all the time, never drink water at meals, walk half the day and seldom touch a potato. And you know what that means in Germany! There are times when to see a potato, merely hearing the word mentioned, brings tears to my eyes. And yet I get no thinner—just look at me!"

He did. Her figure was gigantic. She weighed much over 200 pounds, though the mighty trussing to which she subjected herself and her discreet manner of dressing made her seem smaller. Arthmann was critical, and did not disguise to himself the impossibility of the task. He had determined on a head and bust, something heroic after the manner of a sturdy Brünnhilde. All the preparations were made. There was the skeleton, the framework of lead pipe for the clay, with the crossbar for the shoulders and the wooden "butterflies" in position. On the floor were water buckets, wet cloths and a vast amount of wet clay—clay to catch the fleshly exterior, clay to imprison the soul—perhaps—of Fridolina. But nothing had been done except the tiny wax model, a likeness full of spirit, slightly encouraging to the perplexed artist. The girl was beautiful; eyes, hair, teeth, coloring—all enticed him as man. As sculptor the shapeless, hopeless figure was a thing for sack-like garments, not for candid clay or the illuminating commentary of marble. She drew a silk shawl closer about her bare shoulders.

"And Isolde—what shall I do? Frau Cosima says that I may sing it two summers from now; but then she promised me Brünnhilde two years ago after I had successfully sung Elsa. I know every note of Tristan, for I've had over a thousand piano rehearsals, and Herr Siegfried and Caspar Dennett both say that in time it will be my great role." "Who was it you mentioned besides the Prince Imperial?"—they always call Siegfried Wagner the Prince Imperial or the Heir Apparent in Bayreuth. "Mr. Dennett. He is the celebrated young American conductor—the only American that ever conducted in Bayreuth. You saw him the other night at Sammett's garden. Don't you remember the smooth faced, very good looking young man?—you ought to model him. He was with Siegfried when he spoke to me." "And you say that he admires your Isolde?" persisted Arthmann, pulling at his short reddish beard. "Why, of course! Didn't he play the piano accompaniments?" "Was his wife always with you?" "Now, Herr Arthmann, you are a regular gossipy German! Certainly she wasn't. We don't need chaperons in America, like your Ibsen women—are you really Norwegian or Polish? Is your name Wenceslaus, Bohemian or Polish? Besides, here I am alone in your studio in Bayreuth, the most scandal-mongering town I ever heard of. My mother would object very much to this sort of thing, and I'm sure we are very proper." "Oh, very," replied the sculptor, "when do you expect your mother. To-morrow, is it not?"

The girl nodded. Tired of talking she watched with cool nervousness the movements of the young man; watched his graceful figure, admirable poses; his long, brown fingers smoothing and puttering in the clay; his sharply etched profile, so melancholy and insincere. "And this Dennett?" he resumed. She opened her little mouth. "Please don't yawn, Fridolina," he begged. "I wasn't yawning, only trying to laugh. Dennett is on your mind. He seems to worry you. Don't be jealous—Wenceslaus; he is an awful flirt and once frightened me to death by chasing me around the dressing room at the opera till I was out of breath and black and blue from pushing the chairs and tables in his way. And what do you suppose he gave as an excuse? Why he just said he was exercising me to reduce my figure, and hadn't the remotest notion of kissing me. Oh, no, he hadn't, had he?" She pealed with laughter, her companion regarding her with tense lips. "No one but a Yankee girl would have thought of telling such a story." "Why is it improper?" She was all anxiety. "No, not improper, but heartless, simply heartless. You have never loved, Margaret Fridolina," he said, harshly. "Call me Meg, Wenceslaus, but not when mamma is present," was her simple answer. He threw down his wooden modeling spatula.

"Oh, this is too much," he angrily exclaimed: "you tell me of men who chase you—"a man Wenceslaus," she corrected him earnestly—"you tell me all this and you know I love you, without your love I shall throw up sculpture and go to sea as a sailor. Meg, Meg have you no heart?" "Why, you little boy, what have I said to offend you? Why are you so cynical when I know you are really so sentimental?" Her voice was arch, an intimate voice with liquid inflections. He began pacing the chilly floor of the studio.

"Let us be frank. I've only known you two months, since the day we accidentally met leaving Paris for Germany. You have written your mother nothing of our engagement * * * well, provisional engagement, if you will—and you insist on sticking to the operatic stage. I loathe it and I confess to you that I am sick with jealousy when I see you near that lanky, ill favored, German tenor Burgmann." "What poor, big me!" she interjected, in teasing accents. "Yes, you, Fridolina. I can

quite sympathize with what you tell me of your mother's dislike for the role of Isolde. You are not temperamentally suited to it—it is horrible to think of you in that second act." "How horrible? My figure, you mean?" "Yes, your figure, too, would be absurd." He was brutal now. "And you haven't the passion to make anything of the music. You've never loved, never will, passionately——" "But I'll sing Isolde all the same," she cried. "Not with my permission." "Then without you and your permission." She hastily arose and was about to step down from her pedestal when the door opened.

"Mother! Why, mamma, you said you weren't coming until Sunday." Mrs. Fridolin could not see very well in the heavy shadows after the blinding sunlight without. "What are you doing here Margaret, and of all things alone up there on a throne! Is this a rehearsal for the opera?" "I'm not alone, mother. This is Wenceslaus—Mr. Wenceslaus Arthmann, the sculptor, mamma, and he is 'doing' me in clay. Look at it; isn't it sweet? Mr. Arthmann, this is my mother—and who is the young lady, mamma?" "Oh, I forgot. I was so confused and put out not finding you at the station I drove at once to Villa Wahnfried——" "Villa Wahnfried!" echoed two voices in dismayed unison. "Yes, to Frau Cosima, and she directed me here." She directed you here?" "Yes, why shouldn't she? Is there anything wrong?" asked the stately, high nosed lady with the gray pompadour, beginning to peer about suspiciously. "Oh, no, mamma, but how did Frau Cosima know that I was here?" "I don't know child," was the testy answer. "Come, get down and let me introduce you to my charming traveling friend, Miss Bredd." "Miss Saïs Bredd," put in the Western girl; "I was named Saïs after my father visited Egypt, but my friends call me Louie"—"and Miss Bredd, this is Mister ——" "Arthmann, madame," said the sculptor. They all shook hands after the singer had released her mother from a huge, cavernous hug. "But Meg, Meg, where is your chaperon?" Fridolina looked at the young man: "Why, mamma, it was the hausfrau who let you in, of course." Miss Bredd smiles cynically.

III.

Up the Via Dolorosa toiled a Sunday mob from many nations. The long nebulous avenue, framed on either side by dull trees, was dusty with the heels of the faithful ones, and the murmur of voices in divers tongues recalled the cluttering of the sea on a misty beach. Never swerving, without haste or rest, went the intrepid band of melomaniacs, speaking of the singers, the weather, veal, beds and prices until the summit was reached. There the first division broke ranks and charged upon the caravansary which still stood the attacks of thirsty multitudes after two decades. Lucky ones grasped schoppen. of beer and Rhine wine, hemmed in by an army of expectant throats, for the time was at hand when would sound Donner's motive from the balcony, music made by brass instruments warning the elect that "Rheingold" was about to unfold its lovely fable of water, wood and wind.

Mrs. Fridolin went to the theatre and longed with mother's eyes for the curtains to part and discover Fricka. She took her seat unconcernedly; she was not an admirer of Wagner, educated as she had been in the florid garden of Italian song. The darkness at first oppressed her. When from mystic space welled those elemental sounds, not mere music, but the sighing, droning, rhythmical swish of the waters, this woman knew that something strange and terrible was about to enter into her consciousness. The river Rhine calmly, majestically stole over her senses; she forgot Bellini, Donizetti, even Gounod; and soon she was with the Rhine Daughters, with Alberich. * * * Her heart seemed to stop. All sense of identity vanished at a wave of Wagner's wand, as is absorbed the ego by the shining mirror of the hypnotist. This then was the real Wagner, a Wagner who attacked simultaneously all the senses, vanquished the strongest brain; a Wagner who wept, wooed, sang and surged; ravished the soul until it was brought lacerated, and captive to the feet of the victorious master magician! The eye was promise crammed, the ears sealed with bliss, and she felt the wet of the waters. She breathed hard as Alberich scaled the slimy steeps; and the curves described by the three swimming mermaids filled her with the joy of the dance, the free ecstatic movements of free things in the waves. The filching of the Rhinegold, the hoarse shout of laughter from Alberich's love foresworn lips and the terrified cries of the luckless watchers were as real to her as life. Walhall did not confuse her, for now she caught clues to the meaning of the mighty epic. Wotan and Fricka—ah! Meg did not look so stout; and how lovely her voice sounded—Loki, mischief making, diplomatic Loki; the giants, Fafner and Fasolt; Freia, and foolish, maimed, malicious Mime—these were not mere papier-maché, but fascinating deities. She saw the gnomes' underworld, saw the ring, the snake and the tarnhelm; she heard the Nibelungs' anvil chorus—so different from Verdi's—saw the giants quarreling over their booty; and the sonorous rainbow seemed to bridge the way to a fairer land. As the Walhall march died in her ears she found herself outside on the dusky, picturesque esplanade, and forgot all about Meg, remembering her only as Fricka. With the others she slowly trod the path that had been pressed by the feet of art's martyrs. Mrs. Fridolin then gave tongue to her whirring brain:

"Oh! the magic of it all," she gasped. "I'm afraid I rather agree with Nordau, Mrs. Fridolin—the whole affair reminds me of a tank drama I once saw in Chicago." It was the cool voice of Miss Bredd that sounded in the hot, humming lane punctuated by vague, tall tress. * * *

[To be continued.]

AN advertisement in this issue announces that the concert, oratorio and recital engagements of the artists of the Metropolitan Opera Company are under the sole control of Ernest Goerlitz, Metropolitan Opera House, this city.

SOUSA'S RETURN.

JOHN PHILIP SOUSA and his band were welcomed by throngs of admirers at the Manhattan Beach Hotel last Sunday afternoon, when the first concert of the present engagement was given. The band had just come from Buffalo, where it had won a series of brilliant successes at the Pan-American Exposition.

Sunday afternoon the music pavilion was crowded. There was not a vacant seat and many persons were content to stand during the concert.

The program presented was excellent, the piece de resistance being Sousa's new march, "The Invincible Eagle.' This was received with every evidence of delight, and aroused unbounded enthusiasm. Of course it had to be repeated several times before the audience was satisfied. This march is one of sterling merit, full of originality and strength. It bids fair to become as popular as any of its predecessors. Sousa's melodic vein seems incessant; his fountain of inspiration is apparently inexhaustible

Sunday night another large crowd attended the concert, and gave the band and its leader a rousing reception.

THE FLETCHER MUSIC METHOD.

Evelyn A. Fletcher-Copp.

NEARLY five years ago the musical world was aroused to great interest and enthusiasm over the introduction into America of the Fletcher music method. No one invention in the way of musical instrument or system, it was said, had ever surpassed the importance of this method. Its aim is the simplification of the study of music, and this is accomplished, because musical study has been put on a pedagogical basis and the interest of the children aroused by the cleverly invented sets of apparatus.

The originator of the system, Evelyn A. Fletcher-Copp, has since then spent five very busy years, and has instructed over 300 teachers in her system. These teachers are scattered over the United States and Canada, and a small number are already in Europe. The system has been indorsed by the leading musicians in America and Europe, and among the list appear such prominent names as Dr. Hugo Riemann, Leipsic; William Cummings, Guildhall School of Music, London, England; Antoinette Sterling, Signor Garcia, Dr. William Mason, Thomas Tappert, B. J. Lang, John Orth and many others.

The system opens up a new field of success and usefulness for music teachers, for it makes it possible for almost every child to succeed in his music, and the gaining of his musical knowledge is a pleasure to himself as well as to those around him. Children are taught in classes, although the method can be as successfully taught privately. The apparatus invented by the originator is protected by patents, in order that she may keep the system in the hands of competent teachers adapted to this work, and she even limits the teaching of teachers to herself, as many another for the sake of pecuniary gain might accept a teacher quite unfitted to the work.

The method, besides giving a thorough knowledge of notation, chords, scales, intervals, keyboard, time and rhythm, gives a very systematic course in memorizing, analysis, ear training, a knowledge of musical instruments and many other things necessary, and yet so seldom taught to young pupils desiring to be all round musicians.

Evelyn A. Fletcher-Copp, who has for the last few years made her headquarters in New York, since her marriage has resided in Brookline (a suburb of Boston, Mass.), but as she will continue her work in the same way as heretofore, she expects to hold two normal classes each year in New York city. At present she is in Buffalo with a large normal class composed of teachers from as far south as Texas and as far west as the Pacific Coast.

Two years ago the method was very satisfactorily introduced into Europe by Miss Fletcher, who gave at that time some important lectures before large musical societies, such as the Incorporated Society of Musicians, of which she is a member, and the Royal Academy of Music for the Blind. She also gave demonstrations while in Leipsic, Berlin and Brussels. There is already a demand for another normal class in England.

The teachers of the Fletcher music method who are located in and about Boston have formed the Fletcher Association with a large membership. Lectures are given before this association by well-known musicians upon various topics, the one of last week being by John Orth, in "How to Practice."

There have been so many demands for lectures and lessons from Mrs. Fletcher-Copp that it is in the possibilities of the coming season that she makes an extended lecture tour through the West, perhaps as far as the Pacific Coast, where much interest is expressed in her system. In spite of the large number of teachers who are now using the Fletcher music method, the demand for instructors is greatly in excess of the supply. But time will correct that before many years. During the summer many teachers take advantage of the holiday time to secure lessons from Mrs. Fletcher-Copp who are unable to give up a winter to the study of the Fletcher music method.

Already a large number of applications for lessons have been made beginning with the September season.

LACHMUND IN MINNESOTA.—Carl V. Lachmund, of the Lachmund Conservatory of Music, is visiting his aged mother at Duluth, Minn. Later Mr. Lachmund and Mrs. Lachmund will visit the parents of the latter at Minneapolis. After returning from Minnesota the Lachmunds will go to Maine and spend the remainder of the summer in a camp.

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Artistic Faculty, consisting of { RAFAEL JOSEFFY, ADELE MARGULIES, LEOPOLD LICHTENBERG, LEO SCHULZ, HENRY T. FINCK, MAX SPICKER, CHARLES HEINROTH, AND OTHERS.

SUMMER TERM BEGINS IN MAY.

ADMISSION DAILY. . . . . .

O. B. BOISE TO FLOERSHEIM.

MY DEAR FLOERSHEIM—It just occurs to me that the twenty-fifth anniversary of the beginning of your career as musical critic is near at hand, and having observed its course I want to add my testimony to that of all honest musicians who are conversant with your aims and results.

Your artistic nature and assertive devotion to art interests have endowed your reviews with a weight which has accomplished incalculable good. That your big heart may beat faster whenever you see a spark of talent for another twenty-five years, as it has in the past, is the wish of your devoted friend, O. B. BOISE.

BERLIN, June 21, 1901.

COMPOSITIONS OF SEBASTIAN B. SCHLESINGER.

Op. 14.—Three Songs, published by J. H.Schroeder, New York, and Chappell & Co., London.
- Requiescat. For mezzo soprano.
- I Once Had a Sweet Little Doll, Dear. For soprano.
- Mother, Oh Sing Me to Rest. For mezzo soprano.

Op. 15.—The Broken Flower. For tenor or soprano, published by J. H. Schroeder, New York.

Op. 16.—The Buried Flower. Song for bass or alto voice, published by E. Schuberth & Co., 23 Union square, New York.

Op. 17.—Sing to Me Some Homely Ballad. For mezzo soprano, published by E. Schuberth & Co., 23 Union square, New York.

Op. 18.—Five Miniatures for Piano, published by Novello, Ewer & Co., 1 Berners street, London, W., and E. Schuberth & Co., New York.
- Pleasant Dreams.
- Good Morning.
- Melody.
- Meditation.
- Flirtation.

Op. 19.—Ave Maria. For soprano, published by Novello, Ewer & Co. and Oliver Ditson & Co., Boston.

Op. 20.—Shadows. Song for soprano or mezzo soprano, published by E. Schuberth & Co.

Op. 21.—I Would We Had Not Met Again, published by E. Schuberth & Co.

Op. 22.—Two Lyrics. I Shall Return Again. Bass or baritone. The Answer. Soprano or mezzo soprano, published by Oliver Ditson & Co., Boston.

Op. 23.—Maidens Who Laughed Thro' the Vines. For baritone, published by C. H. Ditson & Co., 867 Broadway, New York; Oliver Ditson & Co., Boston.

Op. 24.—Two Songs. for soprano, published by E. Schuberth & Co., New York.
- The Lost Word.
- A Valentine.

Op. 25.—I Love Thee. Duet for soprano and tenor, published by Novello, Ewer & Co.

Op. 26.—Improvisation. For piano solo, published by A. P. Schmidt.

Op. 27.—Nine Songs, published by A. P. Schmidt.
- The Midnight Wind, for bass or baritone.
- A Birthday Song, for mezzo soprano.
- When Twilight's Dews Are Falling, for soprano.
- Slumber Song, with violin obligato, for mezzo soprano.
- The Cry of the Dreamer, for contralto or baritone.
- A Thought of Home at Sea, for mezzo soprano.
- Rio Verde Song, for soprano.
- And Yet He's Far Away, for soprano.
- Summer's Madrigal, for soprano.

Op. 28.—Impromptu Caprice, for piano solo, published by A. P. Schmidt.

Op. 29.—Mr. Nobody, song for baritone, published by W. A. Pond & Co., 25 Union square, New York.

PAUR NEXT SEASON.

EMIL PAUR, with his symphony orchestra, will make an extended tour the coming season. The larger cities of the West, Southwest and Northwest will have the opportunity of hearing a remarkably strong orchestra conducted by a man who stands to-day in New York and the East where few, very few, other men of music have stood. Emil Paur is the only conductor America has ever had who has held the three great positions, namely: Conductor of German opera in the Metropolitan opera of New York, conductor of the Boston Symphony Orchestra and, subsequently, of the New York Philharmonic Society. Theodore Thomas was conductor of the Philharmonic and now is at the head of the Chicago Orchestra, while the late Anton Seidl had both the Philharmonic and the German opera. Mr. Paur's work the past four years, since he came to New York at the close of his five years' work as conductor of the Boston Symphony Orchestra, has steadily grown in its influence and has shown results which four years ago would have been thought impossible, especially under the existing unfavorable circumstances for the growth of orchestral music in New York.

Mr. Paur is a forceful, intelligent and always artistic conductor, and therefore always interesting. Fortunate indeed are those cities which will be able to hear him and study him in contrast with others equally great. This is itself an education, in fact the very best. The names of the soloists will be announced as soon as the negotiations now pending are closed. The project has the backing of responsible persons, and the success of the venture is beyond doubt.

Von Klenner Summer Studio on Lake Chautauqua.

MME. EVANS VON KLENNER'S summer studio is now open at the Waldmere at Lakewood on Lake Chautauqua. Those who have seen the place declare it to be one of the finest summer schools ever conducted in this country. A number of Madame Von Klenner's pupils are with her and others are to follow this week. The school on the cool and invigorating lake will remain open throughout the summer, and one of the features will be the musicales later on in the season.

Madame Von Klenner has taken the house at 230 West Fifty-second street and by October 1 will open her New York school at that address. The house, a fine four story building, is conveniently located to the concert halls and in every way will prove an advantage to the Von Klenner pupils who may desire to take up a residence with their teacher. As the house is a large one, Madame Von Klenner will be able to accommodate a limited number of students.

Scottish Recitals by Amy Murray.

MISS AMY MURRAY, who is now touring the British possessions north of the United States, has received a letter from the honorary secretary of the Y. M. C. A. in Stirling, Scotland, offering her a re-engagement in the "Star Course." Miss Murray gave one of her Scottish recitals under the auspices of the Stirling Y. M. C. A. last October. In his letter to Miss Murray the honorary secretary states:

We shall be glad to hear if you will give us a lecture on a Friday evening in January or February next. You know you will get a warm welcome if you come back again, and none more so than from the Stirling Y. M. C. A. Yours faithfully, JAMES BANKS.

Subjoined are extracts from recent newspaper reports in the northern provinces:

Miss Amy Murray in her "Scotch Songs" last night afforded us the greatest musical treat that we have enjoyed for years. Her voice is highly cultured, strong, full of melody, sweet and possessed of that peculiar magnetic power which carries her audience along with her. Particularly was this noticeable in her rendering of "The Flowers of the Forest." It seemed as if her very soul were stirred to its depths while she sang of the brave young men who had fallen in the battles, "The Flowers of the Forest."—Daily Examiner, Charlottetown, P. E. I., June 29, 1901.

Miss Murray's voice is extremely rich and flexible, giving expression with equal ease to the dreamy pathos of "Sweet Afton" and "The Rowan Tree," the more piercing sorrow of "The Flowers of the Forest" and "Will Ye No' Come Back Again?" the arch sprightliness of "Whistle and I'll Come to Ye" and "Hey, Johnnie Cope," and the martial fire of "Bonnie Dundee" and "Cam' Ye by Athol." The closing piece on the program was Lady Nairne's well-known "Caller Herrin'," sung in the costume of a Newhaven fishwife more realistically than it is usually given. The Scottish harp or clarsach to which the Gaelic songs were sung created much interest, and Miss Murray's knowledge of "the tongue first spoken in Eden" was voted remarkable.—The Casket, Antigonish, N. S., June 20.

Kubelik in London.

E. A. DITHMAR, the well-known critic of the New York *Times*, cabled the following to his paper last Sunday:

LONDON, July 6.—Young Kubelik has finished his second series of concerts in London without quite justifying the claims of marvelous powers made for him. He is scarcely yet a violinist of the very first rank, but there is no doubt that he has made a great English reputation.

We understand from private sources that Rudolph Aronson has an option on Kubelik for the United States, and it is also rumored that Daniel Frohmann has secured a like privilege. We cannot vouch for the truth of either report.

THIS SPACE IS TO BE DEVOTED TO THE INSERTION OF

PORTRAITS OF SUCCESSFUL

BOWMAN PUPILS

Mr. BOWMAN is assigning LESSON HOURS for next season. Early application is suggested. He may be addressed until SEPT. 5th at HIS SUMMER HOME, Grand View Cottage, SQUIRREL ISLAND, COAST OF MAINE

E. M. BOWMAN. Piano and Theory Studio: Steinway Hall, New York.

Organist and Conductor Baptist Temple Choir, Brooklyn.

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CINCINNATI, July 6, 1901.

THE last of the closing series of Conservatory of Music recitals were of considerable interest. Many of the normal class presented their claims to good training.

On Monday evening, June 24, pupils of Miss Clara Baur, Miss Frances Moses, Miss Helen May Curtis, Hugo Sederberg, Louis Schwebel and Pier Adolfo Tirindelli appeared in the following program:

La Morena.....Chaminade
Spring Song.....Seeling
Tarentelle Fantastique.....Salmon
Miss Clara Putman.
Alhumblatt.....Bungert
Miss Florence Edmondson.
Piano soli—
Abends.....Raff
Caprice, op. 4.....Moszkowski
Miss Elizabeth Mudd.
Gondoliera.....P. Scharwenka
Etude, G major.....Moszkowski
Miss Clara Hindersman.
Recitation, Rivermouth Rocks.....Whittier
Miss Lena Ruscher.
Prés de Berceau.....Moszkowski
Sonata in F major, No. 7.....Mozart
Miss Emma Clark.
Aria, Daughter of the Regiment.....Donizetti
Mrs. Robert Parks.
Recitation, Oh, Sir! translated from the French by.....Alfred Ayers
Miss Sallie Reemelin.
Le Papillon.....Lavallee
Miss Bella Bowman.
Violin soli—
Legende.....Wieniawski
Mazurka.....Wieniawski
Miss Francesca Nast.
Concerto, A major.....Mozart
First movement. Cadenza by Reinecke.
(Orchestral part on second piano.)
Miss Alice Langdon.
Waltz Song.....Gumbert
Miss Carrie Rieder.
Impromptu, A flat major, op. 142.....Schubert
Les Deux Alouettes.....Leschetizky
Miss Bernice Hicks.
Rondo, D major.....Mozart
Etude.....Wollenhaupt
Tarentelle in A minor.....Raff
Miss Eliza Abbott.

I was particularly struck by the fact that both instrumentalists and vocalists showed the unity of system in force at the conservatory.

The results were substantial—nothing of the uncertain sort. It would hardly be in place to select one more than another for criticism, and yet there was something particularly satisfactory in the pupils of Miss Moses and Mr. Sederberg that deserves to be emphasized.

On Tuesday evening, June 25, the pupils of Miss Clara Baur, Miss Laura Anderson, Miss Frances Moses, Mrs. Ira Kennedy Wickersham, Miss Susan Monarch, Miss Frances Shuford and Miss Amalie Staaf were in evidence. Program:

March, from Leonore Symphony.....Raff
Arranged for eight hands.
Miss Della Eppinger, Miss Selma Benjamin, Miss Bella Bowman, Miss Madeline Mayer.
Valse Caprice, Eglantine.....Loeschhorn
Miss May Siebert.
Introduction and Allegro Scherzoso, op. 87.....Raff
Miss Nellie Hosbrook.
Valse Song, Nymphs and Fauns.....Bemberg
Miss Sadie Reed.
Gavotte, D major.....Pirani
Arranged for two pianos.
Miss Elizabeth Brown.
Sonata, op. 2, No. 3 (first movement).....Beethoven
Miss Ivy Edmondson.
Song, The Swallows.....Cowen
Miss Florence Teal.
Murmuring Zephyrs.....Jensen
Miss Grace Treharn.
Waltz, Impromptu, B flat major.....Raff
Miss Alma Mueller.
Le Papillon.....Lavallee
Miss Emily Wickersham.
Au Rouet, op. 35.....Godard
Miss Selma Benjamin.
Waltz Impromptu, D flat major.....Raff
Miss Clara Oehler.
Nocturne, D flat major.....Ravina
Miss Della Eppinger.
Songs—
Midsummer Dreams.....D'Hardelot
Dost Thou Know?.....Massenet
Miss Jeanne Beresford.
Caprice Espagnol.....Moszkowski
Miss Edith Witt.
Recitative, Fia dunque vero (La Favorita).....Donizetti
Aria, O Mio Fernando (La Favorita).....Donizetti
Miss Blanche Loewenstine.
Valse Caprice, No. 3.....Jensen
Miss Hilda Marks.
Concerto, No. 19 (first movement).....Mozart
Cadenza by Hummel.
(Orchestral part on second piano.)
Miss Carrie E. Willson.

The march from "Leonore" Symphony was given with a great deal of rhythmic precision and no small degree of brilliancy. Miss Moses deserves much credit for the training.

Mrs. Fanny Polk Hosea writes the following account of the Bohlmann-Monarch nuptials, which were solemnized on Monday afternoon, July 1, at the Conservatory of Music:

"The marriage of Theodor Bohlmann and Miss Monarch was solemnized at the conservatory with fitting impressiveness and that exquisite propriety that pervades all the functions of this institution, like its own atmosphere. Recital Hall, with flowers, palms and garlands, and beautiful organ music, seemed to grow into a church as the cortège walked to the altar, where the Episcopal service was read by Mr. Nelson, rector of Christ Church. Miss Monarch received her musical education at the conservatory, and is one of the most talented of the younger pianists of the day, so that this wedding tendered by Miss Baur to two members of her faculty possessed a double grace—showing affection for her pupil as well as regard for the artist professor whose home in distant Germany she sought to represent by this wedding and reception at his music home in America. Mr. Bohlmann is now on his way, as fast as the Barbarossa can take them, to show his lovely American bride to his family in Berlin, while, as in the case of the wonderful outburst of song that followed Schumann's marriage, may we not look for many lieder, for which Herr Bohlmann has so charming a talent? In this way only can such a man voice the new life begun under these happy auspices, and thus will the world be made richer."

Mr. and Mrs. Albino Gorno have gone East on their vacation, which they expect to spend in this country for the first time in many years, as they usually go to their lovely summer home on Lake Como.

Frederic Shailer Evans, of the Conservatory of Music faculty, sailed July 3 on the Lombardia for Italy. He is accompanied by his father and mother.

Mr. and Mrs. Georg Krueger sailed Thursday from New York for London, and thence go to Baden-Baden and the Black Forest for the summer months.

It is said that the May Festival Association, of Louisville, is contemplating giving an oratorio in September, and is negotiating for the services of the Cincinnati Symphony Orchestra for that occasion.

What is generally conceded by critics to be the best company that ever appeared during the summer at Chester Park began a season of opera two weeks ago in the beautiful pavilion of this resort with "The Black Hussar." The company is under the financial management of Thomas H. Persse, with Al. Roth as the business agent. Mr. Persse, who is well known in the East, is the tenor and leading voice of the company, and this combination of art and business in one and the same person ought to prove a successful and profitable one. The critic of the *Enquirer* thus spoke of the initial performance:

The beauty and fitness of this particular opera, however, are of minor importance to the fact that the company is the best one, taking everything into consideration, that has been heard here for several seasons, and probably the best balanced that has ever been heard in the park. Of late years opera as given here has been woefully in need of an adequate tenor, but Thomas H. Persse seems to fill all the requirements. Besides possessing a smooth, mellow voice of good range and excellent timbre, he has the presence necessary to make a satisfactory stage hero, and after the first act of last night's offering his popularity was assured. As the handsome Colonel of the Black Hussars he was a decided hit, and with the other principals earned an encore and a curtain recall at the end of this act.

In Edith Mason the company provides a soprano who is certain to become a strong favorite before the season has progressed much further. She has a voice of excellent quality and great flexibility. Combined with this she has a charming personality, and in the character of Minna displayed good command of all those little tricks that the actor's art brings to the aid of music.

Hattie Belle Ladd was here with the Murray-Lane Opera Company three years ago, and shows considerable improvement over her former work both in voice and acting. As Rosetta there was but little opportunity for individual display, but such chances as were afforded were well handled.

The chorus deserves a special mention. A number of the girls are really pretty, and all have good voices. The chorus is larger than the one of last year, is better trained and far better from a musical standpoint. In fact, the company is unusually strong in

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musical excellence. The sextet by Messrs. Persse, Gaillard and Engleton and Misses Mason, Ladd and Fairbairn was faultlessly rendered, and it was this at the close of the first act that awoke the latent enthusiasm of the audience.

Nearly the entire company, all of whom are from the Madison Square Opera Company of New York, are strangers here, but the universal verdict last night was that they are welcome strangers.

"The Mikado" was finely staged and well presented this week.

Virgil Alonzo Pinkley, formerly of the College of Music, and for the past year in charge of a school of elocution of his own in the Pike, was elected president of the National Association of Elocutionists at the convention of the society in session at Buffalo.

Cecilia Rosa (Rosa Shay) has returned from the East and is spending her vacation with her parents in a lovely home at Winton Place. She will be the prima donna of the Rosa Cecilia Shay English Opera Company next season.

The company will give grand opera in English. They begin their tour in the early fall at Richmond, Va. The cardinal idea is to present grand opera in English. The repertory will be extensive and will include some of the old Italian operas as well as the modern works. Thos. Shay, father of the prima donna, is one of the most successful criminal lawyers in the country. Miss Shay is enjoying the most exuberant health and besides a glorious voice is possessed of the genius of hard work.

J. A. HOMAN.

Mme. Lamperti in Paris.

MME. EDVIGE LAMPERTI, the widow of the late Maestro Lamperti, of Milan, has decided to open a school for singing in Paris this coming fall. It will be in the Quartier Parc Monceau. Voice production, the art of singing, opera, concert, church singing, &c., and for the purpose of finishing pupils, facilitating their débuts will be the chief advantages. Madame Lamperti has been an opera singer herself, and of course is thoroughly equipped for the work before her. She participated with her husband in giving singing lessons to some of the greatest artists before the musical world.

In connection with this school there will be a pension under the direction of a distinguished lady from Italy, who will take particular care of the young ladies in Paris, so that their home affairs will be conducted with the proper environment. Other information on this subject will be published as soon as the school opens.

MINNE HUMPHRYES.—Minne Humphryes, one of the professional pupils of Miss Caroline Montefiore, has succeeded through her beautiful voice and excellent vocal method in capturing the discriminating musical opinions in various cities. The following extracts are from recent reports of her singing:

The solo of Minne Humphryes, "I Will Extol Thee," from "Eli," was rendered exquisitely with remarkable power and sweetness.—Mansfield (Ohio) News.

Minne Humphryes, soprano, was heard to excellent advantage in Proch's Theme and Variations and an English ballad. Both were heartily encored.—Brooklyn Eagle.

Miss Minne Humphryes was compelled to respond to an encore for her rendition of "Se Saran Rose," which was the most artistic number on the program.—Newburgh (N. Y.) Daily Register.

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MARY MÜNCHHOFF IN SWITZERLAND.

PHILHARMONIC CONCERT, JANUARY 27, 1900.

Several times we have had the pleasure of listening to the two queens of colorature song and priestesses of the traditional *bel canto*—Adelina Patti in Paris and Desirée Artôt in Dresden and Berlin. After these stars vanished musical enthusiasts, who had already been infatuated with Malibran and Jenny Lind, wrung their hands in desperation. Their lamentations knew no bounds over what they believed to be the death of vocal art.

Mary Münchhoff, from Omaha, U. S. A., made her appearance here on Friday and took the exceptionally large audience by storm. The artist sang first the cavatina from "Barber of Seville," something that every one has heard a hundred times and is still for the connoisseur an exquisite musical gem. She showed a wonderfully clear, even, very high soprano voice, absolutely free from tremolo. The middle register is round and voluminous. The aria was a triumphal flight over keen-edged staccati, perfect chromatic roulades and faultless, even trills and trill cadenzas, and in her song numbers Miss Munchhoff filled the measure of her vocal jugglery to overflowing. We consider Mary Munchhoff, on account of her multifarious talent, one of the most interesting concert singers that we have ever heard.—Luzerner Tageblatt.

PHILHARMONIC CONCERT.

On November 18 the third subscription concert attracted us to Basel. We beg permission to join heartily in the song of praise which has already been sung to the vocal artist, Mary Münchhoff, on page 313 of this paper. Miss Munchhoff is a native of Omaha, Neb., and has studied with Marchesi in Paris. She lives in Berlin, but flies like a merry song-bird untiringly through the whole of Europe. She will soon be honored with an opportunity to appear in the Gewandhaus in Leipsic. Her voice is so beautiful that the "stern critic's" eyes filled with tears on first hearing her. Wherever Miss Münchhoff appears she is greeted as an artist of the highest rank.—C. H. Richter, Schweizerische Musikzeitung, Geneva, December 29, 1900.

The Schubert Club arranged a very interesting evening of song for its members yesterday, and the hall was therefore crowded. Every one awaited with great suspense the appearance of Mary Münchhoff, whose celebrated artistic reputation was already well known; the fact that she came from Omaha, U. S. A., increased the interest. Formerly European stars wandered over the seas, in order to acquire gold and jewels in abundance as well as fame. The Americans have recently reversed this order and begun to send artists over to us. In Vienna Sibyl Sanderson was forced to learn that it was no easy task to gain recognition in old Europe. In spite of our customary naïve weakness for exotic persons and things, sensational advertising alone makes no impression on us. There were therefore many persons among the audience yesterday who were rather skeptical about the success of Mary Munchhoff. But the old saying will bear another variation: "She came, she sang, she conquered." Mary Münchhoff was honored with a storm of applause before she had finished the cavatina from "The Barber of Seville," and this was enthusiastically renewed at the close of every number. Her magnificent appearance and winsome beauty enhanced her triumph. Above all, the artist is a genuine concert singer. With her high, bell-like, excellently cultivated voice she pipes and trills until our hearts seem to grow warm. Now and then a wave of deep feeling breaks over her singing and then the applause is always doubled. This was the case in "Haideröslein" and "Solveig's Song," by Grieg. The artist sang Italian and French as well as German, but she is never theatrical. It is her countenance that is so expressive and her smile.—Triester Tageblatt, March 10, 1901.

PHILHARMONIC CONCERT.

Mary Münchhoff celebrated here also a genuine triumph, which seemed to us perfectly justified. As a concert singer she presents an extraordinary and celebrated appearance. She possesses not only a magnificent voice but stupendous vocal skill. She is especially gifted with remarkably high head tones, which she produces with extreme ease. No tremolo disturbs our enjoyment of her pure, refined tones. In her selection of songs the first one, "Du bist die Ruh," by Schubert, was rendered with classical repose and charmed us greatly. Löwe's exceptionally pretty song, "Niemand hat's gesehen," called forth a storm of applause.

Undeniably Mary Münchhoff is an adept in her art, and wherever she appears she is sure of an enthusiastic welcome.—Baseler Tageblatt, November 19, 1900.

Julie Rive-King's Vacation.

JULIE RIVE-KING is at her summer home, Charlotte, Monroe County, this State, and with her are a number of her advanced pupils, who will continue their studies during the months of July and August. Appended are additional criticisms of Madame King's recitals:

Mme. Julie Rive-King gave a piano recital yesterday afternoon in the Pike, presenting a program which taxed her versatility and her powers both as a musician and virtuoso. In these days of extreme virtuosoship, when tremendous velocity seems to have been made more the gauge of greatness than musicianly equipment, it is refreshing to have the opportunity of hearing one who, with her superb technical resources, never loses sight of the requirements of true art. * * *

Her interpretation of the Brahms Sonata in F minor was a scholarly piece of work. Her conception of it was broad and deep. The intellectual side of Brahms was thoroughly grasped, but his poetry side was just as happily expressed. * * *

The Liszt transcription of the Bach Fugue in G minor was given with marvelous clearness and rhythmic force. Beautifully sustained was the melody in the andante of the Schumann Sonata in G minor.—Cincinnati Tribune.

Madame Rive-King, whose name recalls memories of the early days, gave a piano recital last night at University Hall before an appreciative audience. The years have merely mellowed her art. * * *

The program was a comprehensive one, several of her own compositions being included. She pleased best in the Beethoven "Rondo Capriccio" and the Liszt "Rhapsodie Hongroise."—Chicago Inter-Ocean.

The program presented by Mrs. Rive King at the Chamber of Commerce was well calculated to display to the fullest extent her versatility of pianism. And it must be confessed that whether interpreting the mysticism of Schumann, the polyphony of Bach, the romanticism of Chopin, the intellectuality of Brahms or the virtuosity of Liszt, the pianist was fully adequate to the task she assigned herself.—Cleveland Leader.

Recitals by Pupils of J. H. Hahn.

J. H. HAHN, of Detroit, is a worker in the cause of music. His versatility is well understood among musicians; above all, his qualities and success as a teacher stand pre-eminent.

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PROGRAM OF MISS GEORGIA RICHARDSON.

Sonate in E flat, op. 31	Beethoven
Elfentanz	MacDowell
Berceuse	Chopin
Etude in C sharp minor, op. 10	Chopin
Prelude and Fugue in C sharp major	Bach
Concert Polonaise	Hahn
Suite in C minor	Foote
Novelette in E major	Schumann
Angelus	Klein
Rhapsodie Hongroise No. 10	Liszt

PROGRAM OF MISS MARIE GAULT.

Sonata in A major, op. 120	Schubert
Prelude and Fugue in B flat major	Bach
Etudes, C sharp minor, op. 25, and E minor	Chopin
Romance in F major, op. 15	Foote
Quadriglia, op. 21	Von Bülow
Traumswirren (Dream Visions)	Schumann
Warum? (Why?)	Schumann
Aufschwung (Exaltation)	Schumann

PROGRAM OF CARL BEUTEL.

Fourth Piano Sonata (Keltic)	MacDowell
Prelude and Fugue in A minor, No. 20	Bach
Nocturne in E major, op. 62	Chopin
Valse in E major, op. 34	Moszkowski
Piano Concerto in F minor	Arensky

Orchestral accompaniment on second piano by J. H. Hahn.

GRACE GARDNER.—Miss Grace G. Gardner will leave New York about July 15 for her vacation, which she will spend at the mountains and the seashore. Before returning to New York Miss Gardner will give several concerts in Ohio.

1901

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TOTAL LIABILITIES (Including Reserves),	26,317,903.25
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SURPLUS	3,543,126.81
Paid to Policy-holders since 1864,	$42,643,384.92
Paid to Policy-holders in 1900,	2,908,464.03
Loaned to Policy-holders on Policies (Life),	1,586,652.20
Life Insurance in Force,	109,019,851.00

GAINS FOR THE YEAR 1900:

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IN INSURANCE IN FORCE (Life Department Only),	8,685,297.06
INCREASE IN RESERVES (Both Departments), (3½ per cent. basis),	2,484,392.52
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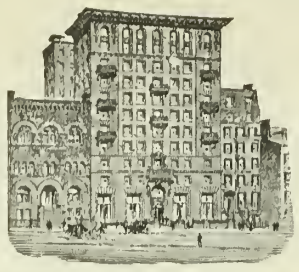

HOTEL BELLEVUE,
17 BEACON STREET,
BOSTON, July 6, 1901.

The lists of passengers on the outgoing steamers read more like a list of subscribers to the Symphony concerts, or the attendance at a concert during the winter season. It seems as if it was a safe estimate to say that more than half the musicians of Boston and vicinity have gone to Europe this summer. On the steamer sailing last Wednesday were Fred. R. Comee and wife, Mr. and Mrs. Baermann, Miss Lilian Shattuck and Miss Jennie Daniell.

Some of the returning ships are bringing back some of the travelers who left early in the season. George W. Chadwick reached Boston one day last week. He is still obliged to use crutches in walking, although his ankle is well, but not strong. In another month he expects to walk as well as ever.

Quite a number of teachers are coming in to their studios two days during the week, living at some convenient suburb for the summer. But as a rule the studio buildings are like small deserted villages and it will not be until about the first of September that they begin to resume life and activity.

Everett E. Truette will give organ concerts at the Pan-American Exposition at Buffalo September 6, 7 and 8. Mr. Truette has rented his cottage at Winnecook Lake for the summer and will spend his time at Moosehead Lake, Me., returning to Boston September 1. The past has been the busiest season he has ever had, so the woods and mountains look particularly attractive this year.

Mr. and Mrs. Carl Faelten are at their summer home, beautifully situated at Lake Sunapee, N. H. The house stands on an elevation overlooking the lake and town of Sunapee.

Madame Decca is teaching all the summer at her studio, coming in from Winthrop twice a week.

Mrs. Richard Blackmore, Jr., is spending the summer with her mother at Waverly, N. Y.

May Sleeper Ruggles has been engaged for the contralto parts at the New Hampshire Music Festival, to be held at the Weirs late in July or early in August. She has booked a number of song recital engagements for next season. She is now singing at the Harvard Church, Brookline, and is filling a number of summer engagements in this vicinity.

Alberto Randegger.

THE Leipsic Stadt Theatre will shortly produce Alberto Randegger's one act opera "Werther's Schatten." Mr. Randegger is a pianist, and at one time was a resident in this country. He is a nephew of Randegger, the London singing master.

MRS. JOHANNA WEBER DEAD.—KANSAS CITY, Mo., July 8—Mrs. Johanna Weber died at her home here to-day aged sixty-five. Mrs. Weber was born in Hesse-Darmstadt, Germany. She was the daughter of Louis Pabst, whose family was distinguished in music and art. She sang in concert in London, Berlin, Vienna and also on several occasions at the palace of the Emperor. In 1860 she was married to August Weber, a music dealer, at Peoria, Ill., coming to Kansas City with her husband in 1886.

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MUSICAL COURIER OFFICES—FINE ARTS BUILDING.

CHICAGO, July 13, 1901.

THE Western reader is forcibly impressed by the fact that modern journalism is remarkably resourceful in its employment of contrasting methods for the treatment of any given theme. As nature's charms, or as art's characteristics, are being dealt with in a thousand diverse fashions, so more serious subjects attract fluent and fantastic pens. Educational problems claim universal interest. What must constitute the qualifications of the teacher? asks one writer. Of how exacting a nature should be the pupil's requirements? inquires another.

In a recent article on "The College Beautiful" advantages to be derived from congenial educational environments are graphically described by a literary authority, whose selection of this topic is peculiarly happy, inasmuch as he is able to give an illustrative account of a famous school of art, which is his realized ideal. The writer does not select that which may exist in the imagination as a pedagogical feature of some Utopian country. Instead of resorting to any such "castle in the air," he establishes the surroundings and equipments of the Chicago Musical College as the basis of his well founded argument, the conclusion reached in regard to the institution being embodied in the following paragraph:

"Everywhere is the evidence of luxury and good taste, of a wise expenditure of money in creating an atmosphere which will tempt the imagination away from what is sordid to a contemplation of the spirit of art, which, when all is said and done, is as intangible as a dream."

Inspired by Col. Francis W. Parker's claim, made last Sunday in Detroit, that the Sunday school should be placed upon a "more common sense basis," a step in that direction being the abolition of such hymns as "I Want To Be An Angel," the Chicago *Inter Ocean* of July 9 offers the following editorial comment:

Doubtless Colonel Parker's objection to such songs is that they are not sufficiently intellectual—that they express only the "rudimentary emotions." So a conference of divines in New York some years ago went on record against "Jerusalem the Golden," that popular hymn, rescued by Dr. Neale from Bernard of Morlaix's mediæval Latin satire, as "too florid and pagan." In like manner "There Is a Fountain Filled With Blood"—that old Methodist favorite—has been censured as "grossly material," and "There Is Rest for the Weary" as too "barbaric in its imagery."

The critics of such hymns as these forget that the average man does not sing to express his adhesion to some fine-spun theory of transcendental philosophy. If he did, George Eliot's "Choir Invisible" might well stand first in all our hymn books. He sings to express his emotions—to voice a belief that is felt and lived rather than defined with scholastic precision. And if he takes the concrete symbols of the Orient rather than the mental imagery of the Occident to embody his feelings it is because they better serve his need. Christianity is an Oriental religion, and nineteen hundred years' use of its forms has ingrained them into the popular consciousness.

Who that has succeeded in mentally visualizing Gustavus Adolphus singing at the head of his troops on his death field "Fear Not, Little Flock," or Oliver Cromwell chanting his Ironsides to victory with "Let God Arise," or has heard men sobbing in an old-fashioned Methodist meeting, as they sang of the fountain whose flood alone could wash clean their souls, can doubt the power of such hymns?

And they have power because they express no mere intellectual concept, but the emotions of a living belief. To the great majority of mankind religion always has been and doubtless ever will be a matter of intuitive feeling rather than of reasoned conviction. To express that feeling they sing, and they prefer those hymns which give their emotions concrete form. When they consent to abandon such hymns for mere rhythmical definitions of abstract principles they will cease to be religious.

William Norris having resigned in order to meet other engagements, the title role in "King Dodo" will next week be played by Raymond Hitchcock. Lillian Green's spirited acting and singing have been much missed of late in this popular operatic production at the Studebaker Hall, Fine Arts Building. It continues to be noticeable that the tenor, Miro Delamotta, not only sings creditably but acts carefully. As a rule the comic opera tenor who is fortunate enough to possess fine stage presence and creditable voice labors under the delusion that these qualifications supply all necessary demands; however, the operatic hero at the Studebaker evidently entertains considerable respect for the histrionic requirements of Pedro's role. Manager Louis Francis Brown is to be congratulated upon the fact that "King Dodo's" popularity has not begun to wane.

On July 7 the May Festival of the United Workingmen's Singing Societies of the Northwest was held in the First Regiment Armory, the large hall being appropriately decorated with lyres and the flags of the United States and Germany. Several thousand persons heard the musical program, which consisted chiefly of orchestral selections and folksongs. The third convention of the societies will be held at St. Louis in 1903.

A brilliant list of artists will be under the direction of the Hamlin Company next season. Already the names include: Sopranos—Genevieve Clark Wilson, Jessica De Wolf, Lucille Stevenson Tewksbury and Helen Smyser; contraltos—Sue Harrington Furbeck and Elaine DeSellem; tenors—George Hamlin and Holmes Cowper; baritones—Charles W. Clark and Sydney Biden; pianist—Augusta Cottlow; violinist—Herr Anton Witek; concert organist, Arthur Dunham; the Spiering Quartet, the Chicago Sextet Club and Carl Armbruster, musical lecturer.

It is interesting to learn that the Hamlin Company has secured the exclusive management of the celebrated European violinist, Herr Anton Witek, first concertmeister of the Berlin Philharmonic Orchestra, who has never before appeared in America.

Glenn Hall, the eminent Chicago tenor, who sang in the "Redemption" with the Handel and Haydn Society of Boston, last Easter, has been re-engaged by that well-known organization for a concert on November 11. Mr. Hall is under the direction of Charles R. Baker.

On July 18, under the auspices of the Auditorium Conservatory, pupils of Robert Stevens, director of the piano department, and of Errico Sansone, violin instructor, will present an artistically arranged and representative program, consisting of compositions by Bach, Chopin, Schumann, De Beriot, Moszkowski, Paderewski, Brahms, Mozart, Gleason, Henselt and Pratt.

Walter Keller, of the Chicago Auditorium Conservatory, will give a recital on the new organ at the First Methodist Church, Evanston, on July 20. He will be assisted by the well-known baritone William A. Willett, of the same institution.

Frederick Warren, baritone, of the Auditorium Conservatory, will sing at a benefit concert to be given at the Pennoyer Sanitarium on July 15. His other engagements include private recitals at Waukegan, Ill., and Chicago, on July 26 and 29 respectively.

Miss Mabelle Crawford's concert appearances last week at Omaha, Neb., inspired the following appreciative estimate, written by Thomas J. Kelley, musical editor of the Omaha *Bee:*

Miss Crawford is a contralto who has forged ahead to the front ranks of American contraltos by hard, painstaking, honest study, eternal digging, deeper and deeper every year, a happy, healthy, sweet manner withal. Miss Crawford stands to-day on the pedestal she has herself carved out of the marble of reputation as one of the very few great contraltos we possess. Her voice is delightful. Her use of it is a most interesting study of brain work and muscle ease. Her temperament is the true fire, the emotional expression, the poetic delineation. She is a great artist. And she is an American.

George Hamlin, tenor, and Sydney Biden, baritone, gave their recital of classic songs and duets before the National Music Teachers' Association, at Put-in-Bay, on July 3, with distinguished success.

The Hamlin Company announces that Genevieve Clark Wilson, soprano, has been engaged for a concert at Neenah, Wis., on Friday, July 19. Miss Wilson has sung at Neenah several times, and is a great favorite there.

William H. Sherwood writes to his representative, Charles R. Baker, that the present season is the most successful he has had at the Chautauqua (N. Y.) Assembly in thirteen years.

The MacDowell Club, of Brook, Ind., conducted by Frederick Warren, of Chicago, will give a concert on Friday, July 19.

Miss Elsbeth Korrer, of the Auditorium Conservatory, is spending the vacation weeks at her home in Wisconsin, and Miss Fay Hill, of the same conservatory's piano department, is giving a number of piano recitals at Chautauqua resorts.

During July and August band concerts will be given at frequent intervals in the following Chicago parks: Lincoln, Humboldt, Jackson, Douglas, Washington and Garfield.

George Hamlin Honored.

George Hamlin, of Chicago, has accepted a personal invitation from Horatio W. Parker to sing the tenor role in "Hora Novissima," at New Haven, Conn., on October 22, when the bi-centennial of Yale University will be celebrated.

Sherwood's Success at Put-in-Bay.

William H. Sherwood received an ovation on July 3, the occasion being the Music Teachers' National Convention at Put-in-Bay. The climax of the American pianist's recital was Raff's March in D, op. 91, No. 4, which was characterized by brilliant execution and artistic interpretation. The enthusiastic applause was noteworthy, owing to the exceptionally discriminating nature of the audience. Mr. Sherwood expressed a desire to eliminate Liszt's Twelfth Rhapsody; however, notwithstanding the heat and also the length of the program, his hearers would not permit the pianist to leave out this number, at the conclusion of which there was a chorus of "bravos." Among those present was Charles R. Baker, Mr. Sherwood's manager, who carried away with him half a dozen contracts for this artist's appearance next season, three of the engagements being in Texas.

SARA ANDERSON AT BAYREUTH.

BAYREUTH, June 28, 1901.

SINCE the inauguration of the Wagner festivals, held each alternate year at Bayreuth, but two American sopranos have had the honor of being engaged to sing principal roles—Lillian Nordica, about six years ago, and this year Sara Anderson, who during the past two years has sung with such great success in most of the large centres of the United States.

Miss Anderson was originally asked to sing Senta in "The Flying Dutchman," but this being her début in opera she refused and accepted the roles of Gutrune in "Die Götterdämmerung" and Blumenmädchen in "Parsifal." After her first rehearsal, however, so enthusiastic was Frau Wagner over the work of this young American singer that she at once prevailed upon her to sing in addition Freia in "Rheingold," Rossweisse in the "Walküre" and "Eine Knappe" in "Parsifal."

These are honors which the young American artist must appreciate. Miss Anderson has made wonderful strides since her student days in Paris, and that is not very long ago, either, only three years by the calendar. Her appearance at the Worcester Festival last year was a triumph, and now all the musical world will hear of her success in opera here at the Mecca of the Wagnerites.

Miss Anderson will return to New York about October 1, and begin her season in the United States. Many concert dates are already booked for her.

THE AMERICAN OPERA COMPANY.—The American Opera Company, organized by William G. Stewart, which is filling an engagement in Providence, R. I., opened up last Monday night with a presentation of "Mikado." From the press notices which have been received it would appear that they had taken the place by storm. The *Evening Telegram* said: "Its principals are thorough going artists; its chorus a highly capable one." The *Journal* mentions the reputed coldness and critical spirit of Providence first night audiences and then says: "A few more audiences like that of last night and this reputation will be undeserved. * * * In the performance last evening there was no one particular star who stood pre-eminent above all the rest of the company, but each one fitted well into the part taken." The *News* remarks that "The chorus is fresh and full, and the principals leave very little to be desired." All of the principals, many of whom have been pupils of the American School of Opera, of this city, received individual "puffs." Miss Ruth Peebles, a former pupil of the school, and Miss Odette Bordeaux, were specially represented by photographs.

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FREDERIC ARCHER, of Pittsburg, Pa., played at the Temple of Music on June 22 before a crowded house. He was enthusiastically received. He is an artist well known and admired here and abroad.

Chas. E. Clemens, of Cleveland, gave several organ concerts at the Temple of Music.

Both programs showed thoughtful care. Each number, a gem from some noted composer, afforded as wide a range as possible, and Mr. Clemens' technic and registration leave nothing to be desired. He is a magnetic musician, carrying his audience with him, and the applause he won was his just due. Mr. Clemens began his career at the age of twelve as organist of St. Paul's Episcopal Church, Devonport, England. In 1889 he went to Berlin, Germany, and his merits were not slow to be recognized. He accepted a position as organist at the Royal Chapel of St. George and of instructor at the Klindworth Conservatory, enjoying the distinction of being the only Englishman ever enrolled among the staff of professors in a Berlin institute. His organ recitals were always attended by

Chas. E. Clemens.

told of his intention to emigrate to America. He inaugu- the Empress Friedrich, who expressed great regret when rated a vested choir at St. Paul's Episcopal Church in Cleveland, and is conductor of the Singers' Club and of the Akron Musical Club.

Henry Houseley, of Detroit, gave two organ concerts June 26 and 27. I am sorry not to have heard him, but as he is to appear again for a recital, we will have the pleasure of greeting him.

Harrison M. Wild was the organist on June 28, 29 and 30. His home is in Chicago. He is organist and choirmaster in Grace Episcopal Church, and is conductor of the Apollo Musical Club and the Mendelssohn Club of that city. His playing is characterized by remarkable brilliancy of execution, variety of touch and expression and musicianly interpretation, while behind it there lie sincerity of purpose, and not only a physical but a mental reserve force known by no better name than intellectuality. His career is destined to be as brilliant in the future as it has been in the past. His selections were from Dubois, Lemaire, Lorenz, Bach, Wagner, Buck, Luccas, Guilmant and some other American composers.

Harrison M. Wild.

"Concert Variations," by Dudley Buck, showed his remarkable proficiency in pedal phrasing. In some parts he brought out the music by the pedals alone. Buffalo soloists were Miss Julia O'Connor and Mrs. Hoag Haughty, both giving several soprano selections.

On July 1 and 2 Albert Jordan, of Brantford, Ont., gave two organ recitals. The feature of the concert was the violinist Poure, who shows good schooling. The boy soprano Lloyd Ames assisted.

Louis Falk, of Chicago, gave several concerts. July 3 he was assisted by the tenor Evan Williams, who sang "The Holy City," "The Sorrows of Death," from Mendelssohn's "St. Paul," and "All Through the Night." A beautiful accompaniment was played by William Gomph.

This notice of the recitals given July 7 and 8 by F. W. Riesberg, is written by Miss Mary Howard, music critic of the Buffalo *Express:*

The organ recitals at the Temple of Music on Sunday and Monday were given by F. W. Riesberg, formerly organist in the First Baptist Church and the Lafayette Presbyterian Church at Buffalo, and now organist and director of the Roseville Avenue Presbyterian Church, Newark, N. J., and widely known in New York musical circles.

Mr. Riesberg's programs were largely made up of compositions of the French school, which were especially well adapted to hold the popular interest, as well as to show off the resources of the organ as to registration. The nice coloring of Dubois' "March of the Magi Kings," and the simplicity and sweetness of the "Swiss Melody," by Otto Froehlich, appealed so strongly to the audience that it tried to secure a repetition of both pieces. An organ duet, "Plymouth Church March," by John Zundel, played by Mr. Riesberg and his sister, Mrs. J. S. Marvin, furnished a touch of novelty.

F. W. Riesberg.

The vocalist at both recitals was Miss Estelle Harris, of New York, whose success was pronounced. Her full and brilliant voice filled the large auditorium with ease, and her singing of the Bach-Gounod "Ave Maria," with Mr. Riesberg at the piano, Mrs. Marvin at the organ and the violin obligato by J. K. Hartfuer, won an enthusiastic encore.

The Harmonie Quartet sang before the New York State Teachers' Association Saturday. The quartet is composed of Mrs. Harriet Welch Spire, first soprano; Miss Julia Agnes O'Connor, second soprano; Miss Neenah Lapey, first contralto; Mrs. Robert H. Heussler, second contralto; under the direction of Miss Mary M. Howard. They made their début about one year ago at the Orpheus and Saengerbund concerts, and have had many engagements since. Miss Howard has arranged many numbers for them and under her efficient training they are doing splendid work. Saturday they sang "Juanita" and "A Southern Lullaby."

Archer Gibson, of Baltimore, gave three organ concerts July 9, 10 and 11. He is organist and choirmaster of the First Presbyterian Church and teacher in the Peabody

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Conservatory of Music, Baltimore. Mr. Gibson came well heralded; is said to be one of the finest organists of the country, playing with great artistic perception and much feeling. He was assisted by William J. Sheehan, basso, who is a popular singer and teacher of Buffalo. At his second concert he was assisted by Mrs. Howard Humphrys, soprano, Lockport. MRS. KATHERINE RIESBERG.

FLORENCE DODD SAILS FOR ENGLAND.—Miss Florence Dodd, who has been a very successful teacher at the Clavier Piano School for the past two seasons, sailed for Europe by the steamer Laurentian of the Allen Line, Wednesday, July 10.

Miss Dodd has been associated with Mr. Virgil in his work since 1895 in London and Berlin, and for the past two years in New York.

Notwithstanding she had studied under several of the best teachers of England and Germany, she quickly recognized the advanced ideas of Mr. Virgil, and was one of the first to study with him in London. She has been an enthusiastic worker ever since, and to her indefatigible and untiring thought is due much of the success of the Virgil method in London, Berlin and New York.

Miss Dodd will spend the summer with her parents at their country house in Surrey, England, returning in October to resume teaching in the Clavier Piano School.

ZIEGFELD EN TOUR.—Dr. F. Ziegfeld, of the Chicago Musical College, sails to-day from Europe on the Kaiser Wilhelm der Grosse, and is due here next Tuesday. He spent June 27 in St. Germain-en-Laye and Contrexeville, and then in Paris and Northern France. He has become a universal traveler.

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RUMORS ABOUT THE ORCHESTRA.

Secretary E. A. Woods, of the Art Society, Makes a General Denial of Trouble—Wilson Manager of All Concerts.

(Pittsburg Leader.)

"FREDERICK M. RANKEN, manager for Victor Herbert's Pittsburg Orchestra."

The gossips are telling how this innocent looking caption on the letter heads of the popular director of the Pittsburg Symphony Orchestra is going to stir up what in the vernacular of the street is designated as "a hot time" in the city's crack musical organization. The *Leader* has already printed the report that Mr. Ranken, a well-known manager of comic opera companies and the writer of the book of Herbert's "Ameer," in which Frank Daniels has been starring, has been engaged to supplant George H. Wilson in the management of the Pittsburg Orchestra's out of town tours, but the busybodies of the musical world look beyond the mere rumored change in the management of the concerts outside of Pittsburg, and see, or imagine they see, the inception of a bitter internecine fight, which, they predict, will either disrupt the orchestra or result in the resignation of Mr. Herbert.

According to the official statement made by William N. Frew, chairman of the orchestra committee, when the *Leader* told him of the report from New York that Mr. Ranken was to succeed Mr. Wilson as manager of the Pittsburg orchestra, Mr. Wilson was re-elected manager of the orchestra some time ago, and will serve until next March at least. Unofficially it is said that the real trouble may develop into a contest between Mr. Herbert and Mr. Frew, the latter having taken up the cudgel in behalf of Mr. Wilson. Some misunderstandings between the orchestra director and manager occurred last season in regard to the railroad arrangements for the tours, and this is made the excuse for the employment of Mr. Ranken, who, so the story goes, is to stay in Pittsburg during the season and collaborate with Mr. Herbert in the writing of several new operas. All the parties concerned in the controversy are out of the city at present, and it was impossible yesterday to obtain a statement from them regarding any of the many rumors that have been afloat.

When the report became known, however, that a Wood street printing house had been given an order to print a quantity of letter heads for Mr. Herbert with the name of Mr. Ranken on and the title of business manager of "Victor Herbert's Pittsburg Orchestra," following it, there were those who foresaw dire things for the Symphony Orchestra.

It is known that Mr. Wilson has some very close friends in the orchestra committee and there are some, also, whose loyalty to him might be questioned. Some dissatisfaction was engendered, it is said, by the so-called "Pops" (popular concerts) given at Duquesne Garden at the close of the regular orchestra season and Mr. Wilson was censured for them, not by the orchestra committee, but by individual guarantors. It seems that an effort had been made to secure the orchestra for the Pittsburg Exposition, but Mr Wilson objected and succeeded in preventing the engagement, on the ground that it would cheapen the organization to play at popular prices. Once having done so it could not expect the public to pay the high prices of the regular season. Then came the "Pops" at cheap prices. What could not be done for the Exposition, in a way a public institution, it was asserted should not have been done for private enterprise.

Mr. Herbert's objection to Mr. Wilson, it was reported was based simply on the railroad arrangements for the past season. Mr. Ranken's wider experience in traveling over the country with a theatrical troupe he believed would be of greater benefit to the organization in making its engagements for the coming season. Mr. Frew, however, did not look at matters in this light and stood by Mr. Wilson. Then came the order to the printer for the "Victor Herbert's Pittsburg Orchestra" stationery, a fact which it is understood has not as yet reached the orchestra guarantors. The organization in the past has been advertised as "The Pittsburg Orchestra, Victor Herbert, Director." The guarantors have been proud to have Mr. Herbert's name on all their printed matter, but some of them, it seems, object to subordinating the organization to the director.

Edward A. Woods, secretary of the Art Society, when questioned in regard to the stories going the rounds, said: "There is absolutely no truth in them so far as the removal of Mr. Wilson is concerned or of any quarrel in the organization. Mr. Wilson's work has been highly commended both by the Art Society and the orchestra committee, and he has been re-engaged as manager for the Pittsburg Art Society and the Pittsburg Orchestra. He will have the assistance of W. B. Clayton, as he had last year. It requires somebody to travel with the orchestra when it is out of town, and Mr. Wilson is too busy to do this all the time. His re-engagement means that he will have charge of the orchestra concerts at home and abroad.

"If it is true that Mr. Ranken is coming to Pittsburg, and that stationery is being printed with his name on as manager for 'Victor Herbert's Pittsburg Orchestra,' that is a private matter between Mr. Herbert and Mr. Ranken. It may be that Mr. Herbert is going to take the orchestra out for a few weeks on his own hook, and if he wishes to do this and stand the expense I don't see why anybody should object."

CHOIR'S PAY HELD FOR LEADER'S DEBT.—BINGHAMTON, N. Y., July 14—The choir of the First Congregational Church, one of the largest and most fashionable in this city, has been obliged to go without its pay because the check given for its salary was seized by its leader's groceryman in payment for a bill.

Arthur Forwood Bower, who came to this city from New York to lead the choir and officiate as organist, had, it is alleged, contracted a grocery bill of $72. The bill was presented, but not paid.

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HANS VON BULOW'S "NIRVANA."

THE number of the *Bayreuther Blätter* for June, 1900, includes a remarkable letter (undated, bearing the postmark, Zurich, October 26, 1854) from Wagner to Bülow, then published for the first time. It has been translated by C. A. Barry for the *Zeitschrift der Internationalich Musik Gesellsschaft:*

DEAR HANS—Best thanks for your letters, and still more for what you sent with them! Your compositions have much engaged and excited my attention; but from the very first in making acquaintance with them I found myself in straits, for the reason that you ask for an opinion upon them which it is impossible for me to give. In the first place, how shall I come to a clear perception of their effect? You know my infamous piano playing, which only allows me to reproduce what I have already acquired a clear perception of. What I can take in with the eye, in contradistinction to what I would know of the matter, is too little for me to form a just idea of it. You must allow, too, that in every respect your style is of a kind which precludes a judgment of it without one's having previously experienced the effect of a performance of the work. Hence I should have first to put myself in your place as pianist, and then to think of an orchestra—in every way a distinguished one—in order to attain an exact idea as to what effect your music would have. What without such help I have with difficulty scraped together, the imperfect image which was all I could represent to myself, I neither would nor could hold for the thing itself, and therefore declare to you that you still owe me a hearing of your compositions. But should I accordingly have formed an opinion, which in my naïve manner I believe I have brought to my comprehension, you must content yourself with the following quite personal expression of it.

Your power of invention has at once struck me; your gift in this direction is undeniably strong, and especially reveals itself in the more recently composed orchestral Fantasia. The thematic structure in your design, and carrying out, is large and lucid, and, especially in the Fantasia, is original, emanating, as it does, entirely from the subject. Your several motives are clearly characterized, but in the "Cæsar" Overture, not nearly so precise as in the Fantasia; at least, after the single scanty impression which I have acquired I cannot yet, except in an arbitrary manner, make up my mind that the several motives throughout correspond with the subject matter; but that also is the fault, perhaps here, of the material, which is at least not quite favorable; this also, as it seems to me, tends to make the themes themselves less original, less telling. Thus, for instance, the principal theme in the bass strikes me as not very remarkable, but rather as somewhat bombastic; an effect which is always produced when one is not quite sure what to do with the given poetical motive. This is advantageously altered in the Fantasia; here you are more at home with the matter, and if ever a music piece was invested with a mood of feeling it is this one; that it is a ghastly mood is another matter. Altogether in this composition you are far more independent, and all therein is unmistakable. In both works I am amazed at your technic; under which head, according to my opinion, in the management of difficult forms, whether in detail or in gross, you cannot well be surpassed. I cannot do otherwise, then, than award you mastership, to the extent of holding the opinion that you can do anything you like. If, on the other hand, I have an underlying doubt in regard to your formal matter, it is as to your attitude toward harmonic euphony; in that particular I avow to you that I have received no other impression than that of a highly important piece performed by instruments which are out of tune, and for this reason I am longing for an adequate performance which might rid me of these disagreeable impressions. I know from experience that there are subjects of musical representation which can only be expressed by inventing harmonic situations likely to offend the ear of the musical Philistine. But if I detected this in my own work, I was always simultaneously impelled by a strong desire to conceal as far as possible the harshness of my harmonic progressions, and at last to present them in a manner which (according to my feeling) would no longer be regarded as harsh. Now I cannot yet get rid of the feeling as if you proceeded just in the contrary way, viz., as if you thought it desirable that the harshness should be felt as harshness; and this I notice in the most unpleasant way where I perceive the entire invention to consist in such harshness.

Here follow some examples of the harsh harmonies which Wagner criticises. Of one of these Wagner remarks: I have with a regular course of training tried to reconcile myself to it, because I saw that you have laid so great stress upon it. At certain moments I have succeeded, especially when I endeavored to regard it as typical of suicidal mania. But this did not last long, and I soon fell back into my old infirmity, which makes me believe that the mission of art is to impart the strangest and most unusual feelings to the hearer, in such a way that his attention may not be diverted by the material of audition, but rather that as it were without resistance he may yield to my flattering enticement and absorb into himself what is most strange.

Observe, Hans, that I too, had in truth just similar experiences even in my earliest composing period, when I put everything else aside till I had discovered such a harmonic device. But at that period I could not create anything good, and was not in a position to write a music piece so much to the point, and testifying to such mastership, as your Fantasia. I can only wonder at you; you have certainly misapprehended yourself, you have far too much inventive faculty to let yourself be amused with such pleasantries. Observe, there is something cold and Jewishly indifferent about the business, if others (as in fact really happens) only take notice in our communications of such oddities, and talk to us as if the matter itself was nothing.

You see how little importance I attach to this matter, and that according to my conviction my criticism of your works refers only to unessentials, not to essentials. Therefore accept my judgment, though I cannot altogether regard it as a judgment, as one very favorable to you. I do not call to mind that I was ever so effected by a new piece, in spite of imperfect acquaintance with it, as now by this Fantasia. Have you heard it played? That you do not say. * * *

This letter (writes Mr. Barry), gives rise to some reflections. As regards its main purport, it came as a response to Bülow, who had asked for Wagner's opinion of some of his (Bülow's) compositions); and it will be observed that while awarding Bülow high praise and encouragement, Wagner also gave him some candid criticism. In the case of two out of three passages which Wagner suggested that Bülow should reconsider, the latter made no alterations. As regards the "subject matter" so much spoken of, it is unfortunate that Bülow's letters to Wagner are not forthcoming so as to establish its identity. Wagner's letter does not once mention "Nirvána" as the subject of the Orchestral Fantasia, and he only writes as if he is quite familiar with the subject treated. It was at a later date that this work was published as an orchestral "mood picture" (Stimmungsbild) with the title of "Nirvána." At the close of Wagner's letter we find that he had just made acquaintance with some of the works of Schopenhauer, who was the first to popularize in Germany the Indian idea of "Nirvána." As a result of Wagner's letter Bülow applied to his friend C. Ritter for information respecting Schopenhauer. We cannot therefore come to any other conclusion than that Bülow knew nothing about "Nirvána" when he wrote this composition in or before 1854, and it must have been a title adopted subsequently. But mention is made in several of Bülow's letters of an Orchestral Fantasia in the same key (B minor) which he composed as an overture to Byron's "Cain." Looking then to the expressions in the present letter regarding pessimism, &c., it seems almost certain that "Nirvána" and "Cain" are identical.

I had the good fortune to attend both the rehearsals and the performance of "Nirvána" at a festival of the "Allgemeiner Deutscher Musik-Verein" held at Meiningen in 1867. In many respects the occasion was to myself a memorable one; for it was then that I was first personally introduced to Liszt. I recall that one day at a rehearsal I was looking over the score of "Nirvána," in company with the late Walter Bache, when Liszt suddenly rushed up to us, seized hold of the score, and, turning over the leaves backward and forward, analyzed its form for us in a most astonishingly rapid manner. I have preserved the program book of the festival. It contains an explanation of the drift of "Nirvána," presumably contributed by Bülow himself, which runs as follows: "Nirvána"—the Indian term of expression, popularized by Arthur Schopenhauer, for that likewise Indian idea of a metaphysical world of non-existence, as opposed to "Samsára," the visible world of illusion, in which we move and have our being, and which alone on this account is accessible to our perception—is the title of this psychological picture in music. Its "program" throughout rests upon no external pragmatical occurrence, but dramatically develops a series and succession of inner moods, which, if the composer has succeeded in depicting them in sound, may awake a kindred echo in the heart of everyone who takes life in earnest, and does not regard death as a passing jest leading to a new life. It represents the ardent longing for release from the torments of individual existence, in passionate conflict with a vehement will clinging to life; this last refusing to sacrifice the dream of a true blessedness distinct from the ethical, which can only be acquired through self-abnegation, through the denial of the will to live. The introduction and the conclusion of the musical piece inclose symmetrically the arena of this struggle (the Allegro). The introductory theme, which points to voluntary self-sacrifice cannot be conquered by any of the various counter-streams of the middle section, in which the strongest motives for a retention of existence, hate and love, make a trial of their power. This holds the battlefield, a solution which optimism might regard as a so-called tragical one, but the last sigh of the vanishing "Nirvána" is not intended by the author in this sense.

Some further explanation of it has been given by Bülow's biographer, Bernhard Vogel.* He writes: "In 'Nirvána' a mood picture which exactly coincides with its subject matter is brought before us. The Buddhistic doctrine of fleeing from the world here finds its orchestral equivalent and a glorification which, as far as we know, has never before been attempted by musical art. In accordance with the nature of the subject, the tone poem is pervaded by a gloomy and sorrowful character; where pessimism strives to entrance, only a gloomy color can be in place, and this diffuses itself in broad streams over many pages of the score, without, however, sacrificing all claims to contrast; but it seems as if the gleam of light too suddenly vanished again to establish an equipoise to the night of despair."

In a report of this festival which appeared in the *Guardian* I myself wrote as follows: "As a work of art 'Nirvána' is a miracle of complexity, abounding in instrumental effects and melodious themes, one or more of which, either alone or in combination, are treated contrapuntally in nearly every bar, with extreme cleverness. Interesting as a musical study as the score of it is, the attempt to portray in musical tones a metaphysical idea of the utmost abstruseness, in the absence of spontaneity of idea and of continuous melody, results in an impression both dreary and unsatisfactory." Against the above I may now say that, so much more pessimistic music having appeared since 1867, it might be desirable to reconsider this opinion.

*"Hans von Bülow. Sein Leben und sein Entwickelungsgang." von Bernhard Vogel. Leipsic, Max Hesse's Verlag, 1887.

Amy Whaley Studying with Miss Montefiore.

MISS AMY WHALEY, the soprano vocalist, who traveled with the Marine Band last season, is now studying with Miss Caroline Montefiore. Before she returns to her duties in the autumn Miss Whaley expects to add a number of big arias and good songs to her repertory. She will devote most of her summer to serious study at the Montefiore studio in the Ormonde. Miss Whaley has been re-engaged for the tour with the Marine Band next season.

VICTOR BAILLARD IN THE ADIRONDACKS.—Victor Baillard, after a more than successful season teaching and singing, is in the Adirondack Mountains at Cascade, taking a rest, hunting and fishing. He teaches only two days each week, just to keep the moths out. Baillard is going to do more singing than ever next winter, and we expect to hear of great things from him.

HAVANA'S POLICE BAND.—The Havana Police Band, which is playing at the Pan-American Exposition, is making a remarkable impression there. The conductor is Captain Tomas, who has trained the band up to that point where it has become a rival of the most important military bands. It is expected that this band will give some concerts in New York before its return to Cuba.

The Bostonians are busy choosing people for their next season. William H. MacDonald and H. C. Barnaby have been hearing voices about twice a week at the Berkeley Lyceum, and last Saturday they engaged eight people who were presented to them through William G. Stewart's American School of Opera—in which school, by the way, they have considerable confidence.

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STELLA HADDEN-ALEXANDER.

STELLA HADDEN-ALEXANDER is a musician of thorough training as well as a pianist of rare and exceptional gifts. In her playing she combines refinement with power, and poetry with intellect, and more cannot be said of any pianist.

Inheriting musical talent from her mother, a skillful organist and singer, the childhood of Stella Hadden was passed amid a charming artistic atmosphere. The mother taught her child the rudiments, and the little one's advancement, while in no way forced, made an impression in the musical world. At twelve Miss Hadden was an accomplished pianist, and about that time she entered upon her studies with Eugene Bonn, graduate of the Royal Conservatory of Munich. For five years Miss Hadden studied with this excellent master, and in the meantime she received intellectual training at Oberlin College, the alma mater of many successful men and women in the arts and sciences. Her studies in mathematics and literature added breadth and spiritual discernment to her music, and before she had passed out of her teens her piano playing appealed strongly to the discriminating critic.

Michigan was the birth State of the little musician, but her permanent home for years was Ohio, and after leaving Oberlin she went to Boston to study the different musical branches with such masters as George W. Chadwick, J. C. D. Parker, Louis C. Elson and Otto Bendix. At the end of the first year in Boston, Miss Hadden gave a recital, and when it is announced that two of her numbers were the Beethoven "Emperor" Concerto and the Chopin Polonaise in E flat, all who heard her realized that she had *arrived,* as the French say. That renowned American pianist, William H. Sherwood, prepared Miss Hadden for Germany. She went to Berlin and put herself under the judicious guidance of Carl Klindworth, and happy indeed did the selection of that professor prove for the young American student. All great singers know that the study of the piano or organ is an aid in making them more musical, and most pianists of fame long since discovered that study of vocal music or the violin helped them to phrase correctly. Like Von Bülow, Klindworth inclined to this broad opinion, and he urged Miss Hadden to take singing lessons, and Julius Hey became her instructor. The natural love of the young pianist for literature made her long for the works of Goethe, Schiller, Heine and other famous poets and prose writers of the Fatherland. Becoming in due time a ready German scholar, the young American girl was able to enjoy these treasures to the full and apply them to her music. About this time Miss Hadden developed her inclination for the romantic composers, and in her performances of the works of Schumann and Chopin gave unmistakable evidence of temperament. After her return from Europe, the pianist continued her studies with MacDowell, and her reverence for that great artist amounts to worship. In another column we review Mrs. Hadden-Alexander's performance of MacDowell's "Sonata Tragica" at Clavier Hall last Friday evening.

The "lucky" star pursued the young pianist in her marriage to Arthur Bengough Alexander, a young man who combines in a remarkable degree the practical with the ideal. He is a successful man of business in the day, and in the evening he enters the artistic world as a singer. His voice, a noble basso cantante, has been finely trained. He and his wife have given recitals together, and the series given by them in the public school lecture course attracted more than ordinary interest. Mr. Alexander is a member of the choir at St. Bartholomew's P. E. Church on Madison avenue. A young son of fine talents completes the happiness of the Alexander household. A happy domestic life is something the professional woman prizes as only the awakened and soulful woman can, and when this is evident to all, the home life of the artist ever stands as a rebuke to those who declare art and matrimony irreconcilable.

Last season Mrs. Hadden-Alexander devoted much of her time to a class of pupils, some of them from out of town whose importunities she could not resist. This coming autumn and winter, however, she will be heard often in concerts and recitals. The announcement was no sooner made than she heard of societies and clubs ready to engage her. In the past Mrs. Hadden-Alexander has played at concerts under the auspices of the Brooklyn Institute, with the Kneisel Quartet, with clubs, in the different cities and of notable importance a recital at Mendelssohn Hall.

As THE MUSICAL COURIER published last winter, Mrs. Hadden-Alexander and Francis Fischer Powers opened studios jointly at Carnegie Hall, and on October 1 next they will resume their work together under auspices more extended. The different departments of the Powers-Alexander studios will be conducted as follows:

SEASON OF 1901-2.

THE POWERS-ALEXANDER STUDIOS, AT CARNEGIE HALL, NEW YORK.

Open for the above season on October 1.

DEPARTMENTS.

Voice Culture and the Art of Singing—Francis Fischer Powers. Assistants, Horace Horton Kinney and George Goldsmith Daland.
Piano—Mrs. Hadden-Alexander.
Violin—Miss Julia C. Allen.
French Diction for Singers, German and Italian—Mrs. Adele Laeis Baldwin (authorized teacher of the Yersin method).
Choral Singing—Mrs. Rous-Wilkinson.
Expression, Strength, Grace of Body, &c.—Miss Dorothy Coates.
Harmony, Theory and Analysis—Frank H. Shepard.
Violoncello—Charles Russell.
Sight Reading—George Goldsmith Daland.
Coach Master (for Mr. Powers)—Horace Horton Kinney.
Drill Master (for Mr. Powers)—Harold Stewart Briggs.

Following are some of Mrs. Hadden-Alexander's press notices:

Mrs. Alexander is a pianist of great power and enthusiasm, and has assured for herself a commanding position on the concert stage.—Cleveland Leader.

Mrs. Alexander is a woman of strong individuality, an artist broad and sympathetic in her readings.—Toledo Blade.

* * * It is not too much to say that her equal has not been heard in New Orleans for many years. She has a wonderful command over the instrument, a firm yet delicate touch, and her shading and tone color are exceptionally fine.—New Orleans States.

Among the best numbers on the program were the piano solos of Mrs. Hadden-Alexander, who was most enthusiastically received and encored. Her fire, brilliancy and temperament recall Teresa Carreño, and to these qualities Mrs. Alexander adds great poetry and delicacy of tone.—New York Press.

Mrs. Hadden-Alexander is a pianist who has gained reputation abroad, and this has been greatly increased since her return to America. Her power of interpretation is remarkable, while brilliancy of technic and warmth of tone color vitalize all her interpretations. In sweep and power her strong passages are masculine rather than feminine. The great charm of her playing, and that which distinguishes it from the work of most women pianists, is its power to make the listener think. Beneath her touch the piano becomes a living, talking personality. The character of the woman is felt in every note—sympathetic, tender and intellectual. Whether she brings us the old masters or the American composers who have won their laurels, she never fails to reveal the musical idea in the clearest possible form. Her programs give peculiar intellectual pleasure to drawing room and club entertainments. She is a favorite in many homes of the choicest people in New York city.—New York Tribune.

The recital given on Thursday afternoon by Mrs. Hadden-Alexander attracted a large number of the pianist's friends and admirers. It was held at Mendelssohn Hall, and was made up of MacDowell's "Sonata Tragica," the Schubert-Liszt "Erlkönig" and compositions by Bach, Schumann, Chopin, Raff, Grieg, Brockway and Liszt. The admirable technic of the performer was rewarded with applause and a quantity of beautiful flowers.—Harper's Bazaar.

* * * Her work is characterized by dash and brilliancy, coupled with refined seriousness and strength. * * * The MacDowell selections were given a superb reading.—Albany Journal.

Mrs. Hadden-Alexander, of New York, who entertained the guests of the New York City Chapter with her wonderful musical talent Monday night is one of the women to be proud of, and the New York delegation made the most of her. She is a pianist of superb technic. She has had the instruction of the best masters in the United States and in Berlin, and the result is the most exquisite combination of power, execution and sentiment, and the elaboration of a divinely bestowed talent. Withal, Mrs. Alexander is a charming woman.—Washington Evening Star.

Mrs. Hadden Alexander gave a piano recital at Mendelssohn Hall yesterday afternoon, and showed herself a facile and agreeable pianist.—New York Herald.

The music room at Rauscher's was crowded last evening to hear the program offered by Mrs. Hadden Alexander, of New York, who proved before she had fairly begun on rather a lengthy program that she is a most capable pianist. Her best work, perhaps, was shown in the MacDowell and Chopin numbers and the "Tarantella" of Moszkowski, this number winning for the performer a storm of applause.—Washington Post.

Mrs. Alexander showed herself to be a thorough artist. She plays with a great deal of brilliancy, finely tempered with exquisite feeling, and a technic that could only have been attained by many years of earnest work. Nothing finer in the way of a technical performance at the piano has ever been given in this city.—Washington Times.

* * * She has the fine intelligence that produces rare tone color. Her physical power is magnificent. Behind these accomplishments is still the endowment of temperament. Her playing is very brilliant, very correct and very beautiful; has strength, freedom and distinction, and is characterized by absolute control of her technic, insuring perfect ease and abandon by an intellectual mastery of her subject and a sympathetic understanding of the composer's intentions. She has an immense repertory at her command.—Elmira, N. Y., Advertiser.

Mrs. Alexander is a broad, romantic player. She is a painter who uses her colors in masses and does not care to work out the minute details. This does not mean that she slights the delicate passages, for she plays them daintily and with beautiful liquid tone. It means that the dominant tone of her playing is brilliant and virile, that she excels when she has a story to tell, and succeeds best when this story is a romance, full of fire and life.

The poetic fire of her playing took the audience by storm. Her marvelous strength and unusual technic were momentarily forgotten in the dramatic fervor of her interpretations.—Nebraska State Journal.

Mrs. Alexander plays with enthusiasm and great power, yet her tone remains musical even when most forceful. Her touch is varied and her tone color proportionately so. Her technic is ample and her sympathetic temperament enables her to infuse her playing with the spiritual quality. The audience was thoroughly in sympathy with the pianist and recalled her several times. The artist gave ample evidence that she will take a commanding position on the concert stage by reason of her sound musicianship and broad culture.—American Art Journal.

While this was Mrs. Hadden-Alexander's first appearance in Manchester, it is sincerely to be hoped that it will be far from her last, for it is a privilege which those in New Hampshire seldom enjoy to listen to an artist who combines such perfection of technic and pedaling with such delicate shadings of expression. She not only possesses all the finish which years of the most capable schooling bestow, but is fortunate enough to have one of those rarely sympathetic natures which make possible a soulful rendition of a composer's score—a nature which feels what the inspiration of the writer was when the composition was produced, and whose fingers operate in harmony with it.—Manchester, N. H., Union.

Mrs. Alexander's playing brought out all of the strength, the realism, the tenderness, the feeling of MacDowell's compositions, and thrilled the listeners with awe and exquisite pleasure. That such a strong and splendid program could be given by one performer in an evening is remarkable, showing not only rare ability but great physical and mental endurance. Mrs. Alexander played from first to last from memory.—Decatur, Ill., Review.

GERARD-THIERS.—Albert Gerard-Thiers, the voice specialist, left for Europe June 29 for the summer months, his studio being left in the capable care of his pupil, Miss Louise Gerard. Mr. Gerard-Thiers will visit his old-time friend and maestro, Delle Sedie, in Paris and then go to Chiensee, in Upper Bavaria, this latter being the place of action of the beautiful poem "Eliland," an illustrated lecture song recital which Mr. Gerard-Thiers is completing. He tendered his pupils a farewell reception in his studio on the afternoon of the 27th.

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CINCINNATI, July 13, 1901.

HOWARD S. BARNETT, who is baritone soloist at the Walnut Hills First Presbyterian Church, recently sang in recital the difficult aria from "Hans Heiling"—"An Jenem Tag."

Mr. Barnett's voice is a pure baritone of the heroic type, and he shows good taste in his singing, as was evinced in the "Heiling" number, which was sung with spirit.

Mr. Barnett is connected with the Mendelssohn Male Quartet, of Cincinnati, and will be with that organization in its Chautauqua work in the South and West during the latter part of July and all of August.

Adolph H. Stadermann will have charge of the organ department of the College of Music next year. He will be associated with Mr. Sterling, who will retain a few of the more advanced pupils. Mr. Sterling is the newly appointed dean of the college.

Mr. Stadermann well deserves the honor, and with his persistent application, earnest endeavor and particular talent for teaching, the organ department of the college may look forward to a very bright future.

Mr. Stadermann is a Cincinnati product and was born in this city November 24, 1875, of German parents. He seems to have inherited his musical talents from his father's side. His grandfather was an organist in Saxony; an uncle is now organist in Charlottenburg, Berlin, and another relative, Karl Stadermann, was a piano virtuoso and concertized in America about the time of the Civil War.

Mr. Stadermann received his entire school and musical education in the city of his birth. At an early age he showed decidedly musical tendencies and received his first piano lessons from his father. At the age of about ten he was placed under the tuition of J. A. O. Schweers, who taught him piano for nearly six years. During this time he studied harmony, first with Mr. Schweers and then for some time with Christian Henkel.

He entered the College of Music in September, 1892; passed the academic matriculation examination on January 14 following, and continued his studies at the institution for seven years.

He studied organ under James P. Donnelly and received his organ certificate June 16, 1894. The study of piano he pursued under Sidney C. Durst (two years), Charles A. Graninger (two years), and Albino Gorno (three years). For two years he was also a member of the Prima Vista piano classes of Benjamin Guckenberger and Almon W. Vincent. He studied harmony, counterpoint and composition for three years under John A. Broekhoven, and the normal class course under Vincent and Broekhoven was finished during the same three years.

Mr. Stadermann enjoyed the advantages and distinction of a three years' free scholarship in musical directorship under Frank Van der Stucken, conductor of the Cincinnati Symphony Orchestra, the studies embracing orchestra and chorus conducting, orchestration, chorus arranging and composition. He appeared frequently at college recitals and concerts in the capacity of pianist, organist or composer.

His first practical experience as organist he received at St. Edward's Church, where he assisted James P. Donnelly, now organist of All Saints' Church, New York. On April 22, 1894, he took his first regular position as organist of St. Paul's P. E. Church, Newport, Ky. After playing a few months at the Church of the Assumption he received the appointment of organist and choir director of the Sacred Heart Church. Here he remained with honor to himself for three years, and then accepted the position of organist at St. Lawrence's Church, Price Hill. Here he organized a large choir and double quartet; planned and supervised the building of the large new organ (the largest church organ in Cincinnati), and inaugurated same brilliantly on August 5, 1900, being assisted by a fine, select chorus of eighty-five voices, specially organized for the occasion.

Owing to some misunderstanding between the board of trustees and himself, Mr. Stadermann resigned his position and accepted a re-engagement at the Church of the Sacred Heart upon the most advantageous terms. Here he is still active, and his work is highly appreciated.

Since its organization Mr. Stadermann has been organist of the Catholic Festival Chorus of nearly 1,000 voices, and at its concerts in Music Hall he presides over the large organ in an efficient manner, whether as accompanist or soloist.

Mr. Stadermann is a man of considerable executive ability and a very successful teacher. Besides attending to his duties at the college, Mr. Stadermann will continue to teach a limited class of private pupils at his residence in Glenway avenue, Price Hill, and probably at his city studio.

Oscar Ehrgott is much pleased with the results of his summer school. It is in a very flourishing condition, and the normal classes are exceptionally well attended.

J. A. HOMAN.

HADDEN-ALEXANDER RECITAL AT CLAVIER HALL.

ALTHOUGH we are in the heart of midsummer, there was considerable serious music played in town last week. Certainly one of the important events was the piano recital in the faculty series at the Clavier Piano School last Friday evening. The performer was Mrs. Hadden-Alexander, whose work at the school during the summer session has been recognized and greatly appreciated. The artist had the rare privilege of playing only before musical people, and throughout the evening she held the undivided attention of the students and teachers assembled in the pretty hall. The program presented follows:

Sonata Tragica.....MacDowell
Rigaudon.....Raff
Hark, Hark, the Lark!.....Schubert-Liszt
Waldesrauschen.....Liszt
Cortège Rustique.....Templeton Strong
Etude de Concert.....Agathe Backer-Gröndahl
Fantaisie, F minor, op. 49.....Chopin
Tarantelle.....Moszkowski

Another engagement called the writer away from the recital after Mrs. Hadden-Alexander played the MacDowell Sonata, but it was something higher than a pleasure to have heard that truly great work played with such unfailing insight and emotion. The beautiful singing tone, the phrasing and then the power in the climaxes, all went to stamp the performance as one of the few to be remembered. It was evident that Mrs. Hadden-Alexander had dissected the sonata as some people read over and over again a favorite essay or chapter of a great book. The "tragedies" unfolded in the composition are those of the modern world. The sufferers are intelligent, almost awakened, and therefore realize why trials have come to them.

As is generally known, Mrs. Hadden-Alexander was for a time a member of MacDowell's artist class, but that advantage alone would not enable her to play MacDowell's masterpieces if she had not divined certain things herself. A master may advise his pupil, make suggestions &c., but a great interpreter must make discoveries of his (or her) own, and this Mrs. Hadden-Alexander has done for her art.

SUMMER SEASON OF CLAVIER PIANO SCHOOL.

DURING the past week progressive teachers from nearly every State in the Union have been arriving at the Clavier Piano School and enrolling for the special course in technic under Mr. Virgil. This is a six weeks' course arranged particularly for teachers, from July 8 to August 17.

It has been a busy week for both teachers and students, lectures being given each day by Mr. Virgil and by Mr. Shepard, harmony teacher. Mr. Virgil's lectures, which were largely preparatory for the regular class work, which began July 13, were recognized as of great value by the class of earnest students. Much enthusiasm has been created by the lectures on harmony by F. H. Shepard, whose decidedly original and concise method of presenting facts and principles ought to mark an epoch in musical pedagogy.

On Monday afternoon Miss Mary Fidelia Burt gave a lecture on her method of ear training and sight reading, with illustrations, by a class of her young pupils. On Thursday evening Miss Frances Temple Ellery, with the assistance of her pupils, gave an exhibition of physical training for pianists. Recitals by the faculty and students of the school will be given on Monday, Wednesday and Friday evenings during the course. Wednesday, July 10, Perlee V. Jervis gave the first faculty concert. Program as follows:

Moment Musicale, op. 94, No. 3.....Schubert
Nachtstück, op. 23, No. 4.....Schumann
Gavotte.....Bach-Saint-Saëns
Improvisation, op. 46, No. 4.....MacDowell
Novelette, op. 46, No. 1.....MacDowell
Scotch Poem, op 31, No. 2.....MacDowell
March Wind, op. 46, No. 10.....MacDowell
Frühlingsrauschen, op. 32, No. 3.....Sinding
Norwegian Bridal Procession.....Grieg
Silver Spring.....Mason
Liebestraume, No. 3.....Liszt
Gondoliera.....Liszt
Polonaise in E.....Liszt

On Friday evening Mrs. Stella Hadden-Alexander, the well-known pianist, a member of the faculty, gave a program, which will be found elsewhere.

On Monday evening, July 15, S. M. Fabian, who has been the artist teacher for the school for the past season, and who has been engaged for the coming year, will give a recital.

Further programs are announced as follows: Frank Norris Jones, of Washington, a pupil of Mr. Fabian, Wednesday evening, July 17; Miss Harriette Brower, of Albany, N. Y., one of the teachers of the summer term, Friday evening, July 19; Miss Bertha Hoberg, of New York, one of the advanced pupils of the school, Monday evening, July 22.

JESSIE SHAY AT GLENS FALLS.—Miss Jessie Shay, the pianist, created a furore with her playing at the recent convention of the State Music Teachers' Association at Glens Falls. The following extract is from a recent criticism:

In the concertos Miss Jessie Shay played beautifully, as she did also in her solo numbers, and was recalled many times. This young artist is coming rapidly to the fore; she plays with a delicate execution which was appreciated by the critical audience.—New York Press, July 1, 1901.

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Musical . . . . People.

The piano pupils of Mrs. J. Antoinette Fuller-Cox gave their closing recital at the Assembly Rooms, Middletown, N. Y.

Louis Koemmenich, the conductor of the Brooklyn Saengerbund, will spend the remainder of the summer with his family at Lake George.

H. E. Saltsman and William de Ford, two Washington (D. C.) musicians, have closed their studios, and are spending the summer at Atlantic City.

The pupils of A. B. Kingsley gave their closing piano recitals at the Cortland (N. Y.) Opera House on the morning, afternoon and evening of July 2.

Norma Meyer, the child flute player, has returned with her parents to her old home in Detroit. Miss Meyer came to New York to study with Eugene Weiner.

Miss Marion Weed at her song recital in Rochester this week sang songs by Schubert, Schumann, Franz, Rubinstein and Brahms, and an aria from "Oberon."

A song recital by Frederick Warren, of Chicago, was recently given at the home of Mrs. Henry Herman, 137 Sheridan road, Waukegan, Ill. Miss Zella L. Marshall, pianist, assisted Mr. Warren.

Miss Eva Willcuts, pianist, gave a recital on July 2 at Masonic Hall, Duluth, Minn., at which she was assisted by Miss Virginia Willcuts, 'cellist. The young pianist is a pupil of Miss Emma Schmied.

An excellent program was presented at the closing exercises of Glenn C. Gorrell's school of music at Culpepper, Va. The concert was given at the Culpepper Opera House on the last Friday night in June.

The Utica (N. Y.) Maennerchor gave their annual excursion a fortnight ago. In a special train of seven coaches the members and their families traveled to Trenton Falls. The concert at the falls was under the direction of Professor Breitenbach.

The concert given last month by the Pilgrim Choral Society, of Montclair, N. J., under the direction of Valentine Youngman, was for the benefit of the Pilgrim Chapel fund. The talent included Mrs. Grace Toennies, soprano; Elliott Marshall, violinist, and Miss Carrie S. Young, pianist.

The graduating piano recital of the department of instrumental music of the State Normal School at Potsdam, N. Y., was given on June 21 by Myrtle A. Smith, assisted by Edith L. Barnum, soprano. Miss Smith is a pupil of F. E. Hawthorne, and Miss Barnum a pupil of Julia E. Crane.

F. E. Hawthorne, director of the department of instrumental music of the State Normal School at Potsdam, N. Y., accompanied by Mrs. Hawthorne, has gone to Europe for a year's study. During his absence Miss Alice H. Houghton, a graduate of Professor Hawthorne, will have charge of the work in the instrumental department.

Eugene Weiner and his small but select orchestra are delighting the patrons of the exclusive Oriental Hotel at Manhattan Beach. A recent Sunday program included selections from the works of Mozart, Weber, Wagner, Paderewski, Brahms, Händel, Mascagni, Halévy and Sullivan.

Robert Max Garrett was the only "Bachelor of Music" graduated this year from the University of Idaho. The commencement exercises were held on June 12. At the graduation recital, held several days before the commencement, Mr. Garrett was the pianist, and Miss Mabel Louise Hinckley, contralto, the assisting vocal soloist. At the commencement exercises Mr. Garrett played the first movement from Rubinstein's D minor Concerto.

Miss Lavinia M. Dimick, a successful Rochester (N. Y.) teacher, presented her advanced class at her June recital in a most attractive program. Miss Anna Binder, soprano, and Miss Pearl Watson, reader, assisted. The piano numbers were given by Messrs. Lester, Jay and Hondorf, Helen Dimick, Edna Agne, Grace Green, M. Olive Delano, Edith Young and Margaret Knight.

A large audience applauded the program given at the annual recital of the pupils by Miss Kate B. Cresswell, on June 27, at Cambria Library Hall, Johnstown, Pa. The following appeared: Lulu Good, Lillie Parks, Bessie Stophel, May Wilson, Reginald Zimmerman, Ella Sloan, Hattie Ellis, Maggie Marshall, Elsie Wilson, Mamie Burns, Cora Ellis, Roy Reese, Edith Hill, Fred Zimmerman, Agnes Ellis, Julia Wolfe, Nora Ott, Nettie Beaner, Lilian Reese, Maggie Koontz, Ernest F. Woodward and Laura Stewart.

The pupils of Mrs. Ida Raplie Ross gave a piano and vocal recital at the Oster piano store, Rochester, N. Y., July 2. The pupils taking part were Misses Edna Whitney, Alice Wickham, Florence Whitney, Laura Amsler, Mae Suter, Amelia Rosenbloom, Agnes Brayer, Mabelle Ernisse, Helen Wickham, Erna May Ross, Inez Torrey (pupil of Mrs. Ida Wilson), Miss Josephine Walzer and Mae Walzer, John Long and Edward William Long.

The graduating exercises of the Highland Park College of Music at Des Moines, Ia., were held at the Y. M. C. A. Prof. O. H. Longwell, the dean of the normal department, presented diplomas to the following graduates:

Piano—Miss Mildred De La. of Perry; Miss Agnes Donahue, of Des Moines.

Vocal—Miss Blanch Britton, of Des Moines; Miss Grace Lavinia Clark, of Des Moines; Mrs. Gertrude Selby, of Des Moines.

Violin—Miss Cassie Mullineaux, of Rock Rapids; Miss Josephine Gamble, of Dixon, Ill.

Miss Josephine Hills, of Des Moines, received a post-graduate diploma as a reward for her work in the violin department.

Frank Nagel is director of the piano department, Dr. Arthur Heft, of the violin, and Grant Hadley, of the vocal.

The thirteenth annual recital and concert of Herbert L. Rees' Music School was held at Belvidere Hall, Richmond, Va., on July 1. At the close of the program the following prizes were distributed:

First Honor—gold medals: Misses Sadie Rowe, Lillian Harris, Bessie Cary, Edna Umlaf.

Second Honor—silver medals: Misses Annie Heffley, Hazel Joynes, Vera Harris.

Medal for attendance, Essie Haley.

Medal for improvement: Misses Louise and Sophie Hooper.

The two gold medals offered by The Cable Company for proficiency during the session were awarded to Misses Clara Tyler and Pearl Bosher.

The following received diplomas: Misses Lizzie Whittle, Addie Heffley, Alice Stout, Annie Herndon, Birdie Shuman, Daisy Fleming, Erma Braunan, Mary Wright, Mabel Yarborough, Ruh Emlauf, Lolia Wharton, Edith Maury.

Professor Rees was presented with an umbrella stand by the class.

On evening of July 3 Professor Rees gave a reception at his home, 318 South Laurel street, in honor of the graduating class.

The pupils of Newell L. Wilbur gave a piano recital in the music rooms of Butler's Exchange, Providence, R. I., on July 2. The pianists were assisted by L. E. Denison, baritone. Among those who appeared were Miss Edith King, Miss Sarah LeValley, Miss Sallie K. Cady, Miss Annie I. Lynch, Miss Grace E. Littell, Miss Elsie B. Dana and Master Cresson L. Beeler.

Five interesting programs were given at the annual recitals of Miss Evelyn Jackson's School of Music at Atlanta, Ga. Diplomas were awarded to Misses Norma Harrison and Caroline Westmoreland. The honor roll follows: Miss Minnie Van Epps, highest; Miss Harriett Loyless, first honor in sixth class; Misses Minnie Van Epps, Pansy Spencer and Alice May Rushton, first honor in fifth class; Miss Pauline Hope, first honor in fourth class; Miss Angie Harding and Miss Mary Lou Berkeley, first honor in third class; Misses Marie Moore, Edith Dunson and Mary King, first honor in second class; Miss Sarah Rawson, first honor in first class. The following, although not first honor, stood high on the yearly roll: Misses Corrie Hoyt Brown, Caroline King, Nellie Murphy, Elizabeth Rawson, Mignon McCarty, Alberta Williams, Helen Isham, Ella B. Rushton, Laurie Hope, Lucy May Bacon, Charley May Barksdale, Marian Cullom, Susan Cobb, Frederick Tupper, Florence Stein, Mary Lou Smith, May Andrews, Georgina Still, Kathleen Moss, Estelle Fitzgerald, Agnes Smith, Master Rucker McCarty and Master Sidney Moss.

Amy Murray's Tour.

DURING the past fortnight Miss Amy Murray, who is traveling in the Northern Provinces, gave recitals at Moncton, Campbellton, Chatham and Bathurst, N. B. She has dates for two more weeks in Nova Scotia, and then Miss Murray will go to Maine for a month's rest. In September she will return to New Brunswick for a brief tour, chiefly return dates. Special notice has been taken everywhere of the "Clarsach," the Celtic harp upon which Miss Murray accompanies herself when she sings the Highland songs. Recently she received a letter from an eminent Gaelic scholar in Inverness, in which the writer declared to the fair artist:

"Scotchmen all the world over should feel that you are doing them a great and important service."

Following is an additional criticism of Miss Murray's recital at Charlottetown, Prince Edward Island:

A voice of wonderful sweetness and power, and rich in musical qualities, distinct articulation, graceful and animated gestures, ease of manner and a charming personality, were the forces that Miss Amy Murray summoned to her aid in the Opera House last evening, to draw forth from a delighted audience enthusiastic applause over the singing of the "Auld Scots Sangs." The inexpressible sweetness of the old, old story that tells of the "wooin' of the lassie when the kye comes hame," the tenderness that pervades every limpid line of Burns' "Afton Water," the stirring appeal of "Bonnie Dundee," the grace and daring of "Young Lochinvar," the deep sorrow of the mourners wailing over the "Flowers of the Forest," these and other attributes cut down in full bloom were portrayed in most expressive song.

Probably the most interesting numbers were the three beautiful and touching Gaelic melodies, softly sung to the clarsach, or harp accompaniment. Though the words were unintelligible to nearly all present, the sentiments conveyed could not be mistaken.—The Daily Patriot, Charlottetown, Prince Edward Island, Saturday, June 29, 1901.

BIRDICE BLYE.—Miss Birdice Blye played before the Authors' Association at Winona Lake, during their meetings from June 24 to 29, making her tenth engagement with them.

Many prominent writers from all parts of the country were present, and added to the interest of the exercises.

Many delightful excursions on the lake were enjoyed, and it was decided that the new boat nearly ready to launch should be named "Birdice Blye" in honor of the distinguished young artist.

Eugen d'Albert is at present living in the Villa Mantanina, near Florence. He is working on a three act comic opera, which has already been accepted by the Berlin Royal Opera House.

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2046 Leavenworth Street,
San Francisco, July 8, 1901.

A CHARMING recital of the piano pupils of Miss Gertrude Gerrish was given in Steinway Hall at Sacramento on Tuesday evening, July 2, with the assistance of Miss Sue Pierson, violinist, and Master Howard Odbert, guitarist. The little ones, who were first on the program, won repeated applause for their excellent fingering and interpretation. Of the older pupils "The Spinning Wheel," Bendel, by Miss Eva Carroll, and Nocturne in F, op. 23 (Schumann), and Etude, op. 10, No. 5 (Chopin), by Miss Leslie Genung, were most remarked as solo work. The due, "Serenade Hongroise" (Joncieres), Mrs. S. H. Warren and Miss Gerrish; Moszkowski's lovely "Italy," for two pianos, performed by Mrs. J. H. Talbot and Miss Gerrish; "Pas des Cymbales," op. 36 (Chaminade), by Miss Ethel McLaughlin and Miss Gerrish, were all pronouncedly finished work. Special mention should be made of the quartet, ending Part I., "Military Galop," by Lichner, which was performed by Miss Maida Neff, Miss Gertrude Hughes, Miss Flora Cronemiller and Miss Goldie Ward. It was an excellent program excellently presented and a performance of which both teacher and pupils may feel justly proud. The program complete is as follows:

PART I.

Duet, Through Forest and Field, op. 214.....Schultz
Miss Ruth Leason, Miss Hazel Rakestraw.
Switzerland, op. 85.....Ludwig Mendelssohn
Miss Eloise McLaughlin.
Boating on the Lake, op. 62.....Kullak
Miss Sarah Edna Hughes.
Sonatine, op. 151.....Diabelli
Andante. Rondo.
Master Elmer Odbert.
La Fontaine, op. 221.....Böhm
Miss Flora Cronemiller.
Guitar Solo Waltz, Alicia.....Graf
Master Howard Odbert.
Serenade Badine.....Gabriel Marie
Miss Goldie Ward.
Tanz Vergnugen, op. 60.....Scharwenka
Master Leland Lash.
Gavotte Moderne, op. 25.....Tours
Miss Gertrude Hughes.
Quartet, Militaire Galop, op. 118.....Lichner
Miss Maida Neff, Miss Flora Cronemiller, Miss Gertrude Hughes, Miss Goldie Ward.

PART II.

Saltarelle, op. 49.....Gregh
Miss Maida Neff.
Bolero, op. 27.....Lack
Miss Hazel Barrett.
Duo, Serenade Hongroise.....Joneières
Mrs. H. S. Warren, Miss Gerrish.
Bereeuse, op. 38, No. 1.....Grieg
Pas des Amphores.....Chaminade
Miss Jessie Shaw.
Spinning Wheel.....Bendel
Miss Eva Carroll.
Duet, Italy, op. 23.....Moszkowski
Mrs. J. H. Talbot, Miss Gerrish.
Violin solo, La Cinquantaine.....Gabriel Marie
Miss Sue Pierson.
Les Deux Alouettes.....Leschetizky
Mrs. H. S. Warren.
Duo, Pas Des Cymbales, op. 36.....Chaminade
Miss Ethel McLaughlin, Miss Gerrish.
Nocturne in F, op. 23.....Schumann
Etude, op. 10, No. 5.....Chopin
Miss Leslie Genung.
Quartet, Danse des Bayaderes, No. 1, de l'Opera Feramors..Ruhinstein
Miss Eva Carroll, Miss Leslie Genung, Miss Jessie Shaw, Miss Hazel Barrett.

The Church of Saint Mary the Virgin has been undergoing some much needed enlarging, and the altar is now about 90 feet from the choir. The music on Sunday consisted of the regular English Mass at 11 a. m., and at Vespers, 4 p. m., the "O Salutaris" and "Tantum Ergo," from Händel, arranged especially for organ, choir and cornet by the organist and director, John Haraden Pratt, F. C. M.

The Pacific Grove (Monterey) Summer School of Music has opened this season with unusual success. This is the third season, and as the movement was an experiment and a decided innovation on this Coast, the outlook is decidedly encouraging for future success.

The opening concert, given in Assembly Hall June 26, was by members of the faculty, assisted by Miss Naoma Alfrey, reader, of Chicago. The numbers were performed in the following order:

Violin, Adagio Pathetique.....Godard
Miss Holladay, accompanied by Miss Sarah Holladay.
Piano, Rigoletto Fantaisie.....Liszt
Miss Tuck.
Vocal, Heaven Hath Shed a Tear.....Kucken
(Violin obligato by Miss Holladay.)
Mrs. McCauley.
Recitation, Uncle Eb's Fishing Story.....Holden
Miss Alfrey.
Vocal, Toreador, Hola!.....Trotere
Mr. Lawrence.
Piano, Tarantelle.....Liszt
Mr. Howe.
Violin, Am Springquell.....David
Miss Holladay, accompanied by Miss Sarah Holladay.
Vocal—
Invocation.....D'Hardelot
Council to Nina.....Wekerlin
The Song My Mother Sang.....Böhm
The Curl.....Neidlinger
Mrs. McCauley.
Recitation, An Easter Symbol.....Ruth McHenry Stewart
Miss Alfrey.
Piano—
Nocturne in D flat.....Chopin
If I Were a Bird.....Henselt
Miss Tuck.
Vocal, Hosanna.....Granier
Mr. Lawrence.

The first recital of the school was given on Wednesday evening, July 3, at Assembly Hall, with good attendance. The program is here given:

Sonata in D for piano and violin.....Beethover
Mr. Howe and Miss Holladay.
Vocal—
Ave Maria.....Howe
A May Morning.....Denza
Mrs. Howe.
Piano—
Novelette in F.....Schumann
Gondoliera.....Liszt
Murmuring Zephyrs.....Jensen-Niemann
Mr. Howe.
Violin, Ballade and Polonaise.....Vieuxtemps
Miss Holladay.

The members of the faculty are Mary Weaver McCauley, soprano; Miss Ethel Kathryn Holladay, violinist; Miss Minnie Alice Tuck, Mus. Bac., pianist; Milton L. Lawrence, tenor, and James Hamilton Howe, Mus. Bac., pianist.

Peter Allen, who had fully decided to give his new opera on this Coast with native talent, has changed his plans and taken his work to New York, where he will try to dispose of it. In the original plan Miss Helen Heath, of the Von Meyerinck School of Music, was selected as the prima donna, and was, I hear, engaged professionally to be retained through an extensive tour. Miss Heath did a bit of very artistic work in "Hansel and Gretel," which was given in part at Sherman & Clay Hall early in the spring, and Mr. Allen was greatly attracted both by her voice and graceful personality. She is very young but an artist to her finger-tips, and will yet be heard from professionally and with credit to herself and the school.

Little Enid Brandt, the wonder of child wonders, is to give another recital in the fall, and to this end is preparing the "Concertstück" of Weber, op. 79, which already the baby plays entirely from memory. As is known, the composition is thirty pages in length, and its memorizing may well be considered a marvelous achievement for a child of eight years. She reads it with orchestral accompaniment, without any alterations to make it easier for her tiny hand, and in perfect tempo, with the Fantaisie Impromptu in C minor and several other difficult selections from Bach, Chaminade and Schumann. The improvement in the child's playing during the past six months is said to be beyond belief, and will only be appreciated when she appears in her next concert, which will probably be in November, a year from her last appearance. Mrs. Brandt has received some very flattering offers for her little daughter to concertize from the South to New York, but as the child is so extremely young her parents have decided to keep her at her studies for the present at least. The little tot is at present taking a vacation in the company of her mother at St. Helena.

Young Albert Elkus, of Sacramento, has of late been turning his attention largely to composition, in which he has already presented some specimens of his talent which speak loudly of great latent ability in this line. He has just finished a setting to music of Tennyson's "Home They Brought Her Warrior Dead," from "The Princess," and is at present working on a piano sonata, also a song cycle built upon Tennyson's "Lady of Shalott." Mr. Elkus is not yet out of his teens, but has won public recognition as a finished pianist. He is a pupil jointly of his mother and Hugo Mansfeldt.

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Boston Music Notes.

HOTEL BELLEVUE,
17 BEACON STREET,
BOSTON, July 13, 1901.

NINA K. DARLINGTON, author of "Kindergarten Music Building," is in constant receipt of letters from former pupils who are now teaching this method throughout the United States. The following extracts from a letter give the views of "Kindergarten Music Building" by a correspondence student:

"This method of teaching the 'Science of Music for Children' is one which lays the foundation for a true and thorough knowledge of music, and a child who has been a member of a class in 'Kindergarten Music Building' is able to continue more thoroughly the study of music in any branch which he or she may choose.

"The more I understand of the thought and principle which prompted the method of 'Kindergarten Music Building,' the clearer is the idea that the teaching of St. John is the groundwork of the whole—'Love.' Love for the child and the work, then helping the teacher to 'become as a little child.' There is also the leading of the child mind to look up from nature and its teachings to the Source and Giver of all good things.

"Nina K. Darlington, the author of this method, has found the true keynote for the perfect education of America's future musicians, and I trust that I may be one of the helpers in this good work."

Miss Aagot Lunde has just issued a most attractive circular, with a short sketch and a number of press notices selected not only from the press of this country, but also from the leading papers of Germany and Sweden, the best known critics of those countries having given their praise of her voice and method, in fact all that goes to make up the artist.

The circular is beautifully gotten up, with violet cover, the name of the artist appearing on the outside in silver letters. A recent photograph is the frontispiece, then follow the sketch and notices. The whole folds into a convenient shape for mailing or handling, and is one of the prettiest in form and design that has appeared up to date.

Miss Lunde, who has been spending some time at Chohasset, will probably go to York Harbor, Me., during the summer.

The New Hampshire Music Teachers' Association Festival will be held at Music Hall, The Weirs, N. H., the week of July 29 to August 2. The New Hampshire Philharmonic Orchestra of seventeen pieces will furnish the instrumental accompaniment. Miss Josephine Page, of Laconia, and Miss Ada M. Aspinwall, of Concord, are to be the piano accompanists, the chorus being under the direction of Henri G. Blaisdell, of Concord, as usual. The principal work of the week will be the production of "The Messiah" on Friday evening, with full chorus and orchestra, the soloists being E. Kileski, Mrs. May Sleeper Rugges, Ion Jackson and Frederic Martin. In addition to these soloists others will appear during the week; they include Mrs. Sara Martin, soprano, and J. H. McKinley, tenor. Ernst Perabo will give a piano recital on Friday afternoon, and James W. Hill a church organ recital at the Free Baptist Church, Lakeport, on Wednesday afternoon. Mr. Hill will be assisted by Mrs. Mary Montgomery-Brackett and Mrs. Sara Dickey-Simpson. Mr. Hill will also give a lecture-recital on Verdi and Wagner Thursday forenoon, assisted by Mrs. Brackett, Mrs. Simpson, Miss June Smith and Harriet W. Willey. J. Melville Horner will assist Mr. Hill at both recitals, and will in addition give a song recital on Wednesday evening. Chorus rehearsals will occur during the week, and on Tuesday afternoon there will be a concert by minor State talent. Thursday afternoon's concert will be by State soloists, including among others Miss Aspinwall, of Concord; Harry C. Wittemore, of Manchester; Milo Benedict, Concord; Charles S. Conant, Concord, and Mrs. S. Scott Owen, of Portsmouth.

At the New England Conservatory of Music the eleventh annual session of the summer school of the American Institute of Normal Methods has begun, and will last until July 27. The instruction is intended to fit teachers to become specialists in vocal music methods used in public schools, and thereby raise the standard of instruction.

The faculty is made up of Samuel W. Cole, director of music in the public schools of Brookline and Dedham, who acts as superintendent of the Eastern School; Leonard B. Marshall, director of music in the public schools of this city; Dr. Hugh A. Clarke, professor of music in the University of Pennsylvania; Alexander T. Cringan, professor of music in Toronto, Canada, and in the Ontario (Canada) Normal School; Leo R Lewis, professor of music at Tufts College; Mrs. H. E. Holt, director of music in the public schools of Lexington; Miss Minnie M. Jameson, director of music in the public schools of Woburn and Plymouth; Miss May Louise Harvey, of Boston, and Miss L. Marie Hawn, director of music in the public schools of Springfield. All of these members of the faculty are to lecture or give instruction in the vocal music department. There is a department for teaching the synthetic piano method, under the instruction of Miss J. W. Cushing, of this city. In the various lectures, vocal and piano music, harmony and counterpoint, sight singing and the Ward method of reading by phonics are all among the subjects considered. Two recitals each week while the school is in session will be given in Sleeper Hall.

Dexter Brigham Hathaway, of Grafton, Mass., the oldest clarinet player and drummer in the United States, reached his eighty-seventh birthday anniversary on Thursday. He was born in Westboro, July 11, 1814. In his tenth year he received a small drum as a present, and on Tuesday, May 3, 1824, he drummed on the Common in public for the first time. When fifteen years of age he began to play the clarinet. In 1829 he came to Boston to hear the celebrated cornet player, Edward Kimball. At the outbreak of the Civil War Mr. Hathaway enlisted in the band of Company E, Twenty-first Massachusetts Regiment. In 1863 P. S. Gilmore was sent to recruit bands in Massachusetts, and Mr. Hathaway joined as a clarinetist and was sent to New Orleans.

HARRIS-RIESBERG AT PAN-AMERICAN RECITAL.—Miss Estelle Harris, soprano, and F. W. Riesberg, organist, united in the two recitals of July 7 and 8, and the following is from the *Commercial* of Buffalo:

A large proportion of the visitors went to the grounds purposely to hear the exceptionally good musical program. Mr. Riesberg's playing was a source of great delight to the assembled thousands. He played with remarkable ease and delicacy. Miss Harris, the soprano, was quite as prominent a feature of the program as was Mr. Riesberg. She has a voice of wonderful clearness and strength, and sings charmingly. The Bach-Gounod "Ave Maria" was applauded so enthusiastically and persistently that she had to sing it twice.

Musicale by Pupils of E. Presson Miller.

A MIDSUMMER musicale was given at the residence of Miss M. E. Palmer, Tucson, July 2, by Miss Vivia Brewster, of Lorado, Tex., assisted by Leo Liebermann, the well-known tenor of New York. In spite of the heat the audience thoroughly enjoyed every number. The following program was rendered:

My Mother Bids Me Bind My Hair.....Haydn
Polly Willis.....Arne
Miss Brewster.
Romance, Mignon.....Thomas
Mr. Liebermann.
Aria, Lucia.....Donizetti
Miss Brewster.
Quand je dors.....Liszt
Tes yeux.....Trabadelo
Mr. Liebermann.
'Tis Love.....E. Presson Miller
The Reason Why.....E. Presson Miller
The Bluebell and Bumble Bee.....E. Presson Miller
Miss Brewster.
A Memory.....Edna Rosalind Parke
A Thought.....Edna Rosalind Parke
Love.....Edna Rosalind Parke
Mr. Liebermann.
Obstination.....Fontenailles
Open Thy Blue Eyes.....Massenet
Miss Brewster.
Mr. Miller at the piano.

Miss Brewster, a girl with a good presence, is the possessor of a soprano voice of exceptional brilliancy and range, which she uses intelligently. Every number was well sung, especially the "Lucia" aria and the three songs by Mr. Miller, in which she captivated her audience. Her trills and coloratura in the former were beautifully done. She leaves for her home shortly, and will appear in several concerts there and in Austin, returning to New York in September to continue her studies with Mr. Miller. Leo Liebermann, whose season has been very successful, sang his numbers with great charm and expression. For the two French songs he substituted "Ich Liebe Dich," by Mildenberg, and "Donna Vorrei Morir," by Tosti, with splendid effect. Mr. Liebermann's high, resonant tenor has been greatly admired, and he is making rapid strides in his art. Mr. Miller accompanied at the piano.

SIBYL SAMMIS' SUCCESS.—Miss Sammis must have made an instant hit on her reappearance at Lexington, Ky., to judge by the appended:

Miss Sibyl Sammis was greeted as an old favorite when she appeared Saturday night at Chautauqua. Few people have ever sung or spoken before the Kentucky Assembly that can claim such popularity as Miss Sammis. She possesses a beautiful voice, rich, full and yet with intonations of such sweetness and tenderness that it seems as if its music and not its words convey what it would tell. She was heard with much delight and will be heard with equal delight each time she sings.—Lexington Herald.

One of the principal features of the entire program was the singing of Miss Sibyl Sammis. Her opening selection was "The Nation's Guard," and as an encore she sang "The Star-Spangled Banner." No other soloist has ever gained the popularity with a Kentucky Assembly audience as has Miss Sammis, and last night her reception almost reached an ovation. Miss Sammis has a soprano voice of power and sweetness. It is wonderful in its range and vivid in its expression, while the tenderness and sweetness of its music somehow finds its way to one's heart to make its message known. She has a voice that appeals to the music within one; this is, perhaps, the secret of her success as a singer.—Lexington Daily.

Much of her success is due to her teacher, Madame Linné, of Chicago, with whom she studied before going to Paris.

MARION MURLESS SINGS.—This young artist sang at a concert at Rockville, Conn., within a fortnight, having much success. The local paper said her voice was lovely in quality, well trained, and that her selections were greatly enjoyed by the audience. She shows much promise. Much of her success is no doubt due to her teacher, Miss Bissell.

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A FORMIDABLE LIST.

OSCAR SAENGER has just closed a highly successful season and has gone to the mountains for a brief rest, after which he will travel until September 16, when he will resume teaching at his studio, 51 East Sixty-fourth street. Following is a list of persons who have studied with Saenger during the past season, numbering 185. They have come from all part of the United States and Canada, and several even from France:

Miss Sara Anderson
Mrs. Emma Aron
Miss Cyrille Aronson.
A. C. Angus.
Miss Katherine Arnold
Miss Ada Austin.
Miss Lilias V. Armstrong.
Miss Blanche Amson.
Miss Georgina Ballin
Chas. E. Burnham.
Mrs. Maud H. Banton.
Miss Bessie Bowman.
Miss Margaret Berry.
Mrs. Alexander D. Brownlie.
Miss Birnenfeld.
A. E. Blight.
Miss Emma Broking.
Miss A. Bowne.
Miss Helen M. Burdick.
Miss Alice Kraft Benson
Mrs. Milton E. Blanchard.
Miss Alice Chalk.
Miss Georgia Cope.
Miss Mary Cook.
Miss Katherine Colvin.
Miss Sara Cohen.
Miss May E. Cosgrove.
F. M. Cleary.
Miss Julia J. Calhoun.
Miss Katherine Dean.
Miss Susan E. Dinsmore.
Miss Amelia Dessau.
Daniel C. Donovan.
Mrs. A. B. Dexter.
Normand J. D'Esterre.
Miss Ella Daker
Mrs. P. Daly.
Louis A. Espinal.
Miss Elsie Ray Eddy.
Mrs. W. S. Ellis.
William Howell Edwards.
Miss Ensminger.
Mrs. H. D. Emerson.
Miss Sarah Fried.
Miss Martha Falk.
Miss Jeanne Frankel.
Miss Alice Goldthwaite.
Miss Sadie Gans.
Miss Carolyn M. Gilbert.
Eric V. Goodwin.
Miss Miriam Gilmer.
William A. Gracey.
Miss Mamie T. Gill.
Carl Heller.
Mrs. Katherine Hanford.
Miss Violet Hart.
Miss Elsa Herzfeld.
Mrs. Philip C. Horneck.
Miss Katherine Harris.
Miss Ruby R. Harkness,
G. W. Hawkins.
Allen C. Hinckley.
Miss Jennie Hawley.
Miss Edith Hodgson.
Mrs. Edwin Ising.
Mrs. Josephine S. Jacoby.
Miss Jessie McGibeny.
Tillotson Neel.
Miss Elizabeth Nash.
Miss Mary E. Oaks.
Thomas F. O'Connor
Charles Rufus Osgood.
Miss Katherine Pike.
Miss Millie E. Pottgiser.
Miss G. Passedoit.
Miss N. K. Prase.
Mrs. Lilian Warner Patchen.
Miss Katherine Pope.
Miss Hanna Phillips.
Miss Alice M. H. Pfizer.
Mrs. Payne.
Mrs. E. H. Peacock.
Miss Anna V. Roche.
Miss I. M. Ryerson.
Mrs. Marie F. Rappold.
Miss B. Reinheimer.
Mrs. Ella M. Von Ryhiner.
Miss Amy Ray.
Miss Gertrude Rosenthal.
Mrs. Julia H. Rhode.
William G. Rockwell.
George W. Reift.
Miss Fay Randall.
Miss Gertrude Robbins.
Miss Lizzie Reid.
Miss Alice T. Roberts.
Mrs. Joseph Franklin Roe.
Miss Mary L. Ryan.
Miss Maude Ramey.
Mrs. Carrie R. Sapinsky.
Mrs. Isaac W. Spiegelberg.
George R. Strauss.
Miss Laura Strauss.
Miss Mabel G. Seamans.
Mrs. M. J. Stein.
Miss Minnie Seldner.
Sydney Segal.
Herman Springer.
Miss Minnie Sands.
Edward S. Stearns
Miss Marie Stoddart
Miss Rose M. Sonn.
Miss Grace W. Sims.
Miss Maud Simpson.
Mrs. Alice C. Stock.
Miss Anna L. Schwartz.
Miss Mildred Strauss.
Miss Florence Schaeffer.
Miss Mabel A. Shaw.
Miss Esther Steinberger.
A. C. Stephan.
Mrs. Orlando J. Smith.
Miss Clyde Searcy.
Miss H. Simon.
Miss Gertrude Sinn.
Miss Marie Stillwell.
Miss Kate Schneider.
Mrs. W. W. Smith.
Chas. F. Shaw.
M. W. Smith.
Victor Streator.
Miss Frances Seligsberg.
Albert Jeannotte.
Miss Stella Kahn.
Mrs. Trekla W. Kempner.
Mrs. Martha Royle King.
Miss Estelle Lawrence.
Miss Selma J. Levy.
Miss Martha L. Lewis.
Miss Rosalie Loew.
Mrs. H. W. Leimkauf.
Miss Marguerite Lewis.
Miss Alice Merritt.
George S. Madden.
William F. Muenster.
Miss Bertha Miehling
Miss Blanche Morrison.
Mrs. George Elmer Miles.
Miss Laura Mueller.
Miss Annabelle Mack.
Miss Grace Mangam.
Paul H. Mueller.
Miss Edith G. Mackey.
Frederick R. Meigs.
Miss Elsa Marshall.
Miss Grace Musselman.
Miss Grace E. Murdock.
Mrs. Julia Dills Maddox.
Miss Helen R. McDermott.
Mrs. N. K. Standart.
Captain Stott.
Miss Nelda Von Seyfried.
Miss Minnie Tracey.
Miss Clara Turnbull.
William A. Templeton.
Miss Florence Turner.
W. S. Thunder.
Miss Thorley.
Samuel Thorstenberg.
Miss Frances M. Votry.
Miss Anna Winkopp.
Mrs. John C. Westervelt.
Herbert Wellington.
Mrs. Fred. S. Wardwell.
Miss Gertrude Wait.
Miss Rose Walter.
Mrs. I. H. Weinberg.
Miss Wilson.
Henry Wolcot Warner.
Mrs. Henry Wolcot Warner.
Miss Marie B. Weber.
John Young.
Miss Georgia Yager.
Mrs. Ernest F. Young.
Mrs. Rebe W. Zimmerman.

Gregory Hast.

GREGORY HAST, the English tenor, who is famous for his London ballad concerts in the Queen's and Royal Albert Halls, and for his appearances at the St. James' Hall Pops, the Patti and Crystal Palace Saturday concerts, will tour America in November and December this year under Loudon G. Charlton's direction.

Mr. Hast's voice, wide in range and of beauty and purity in quality, he uses with exceptional artistic style. His interpretation is cultivated and refined, and he has unusual linguistic facility. French and Italian songs, German lieder and old English ballads are included in his extensive and varied repertory, besides over sixty oratorios and cantatas. Mr. Hast's musical career was begun as boy soloist at St. Peter's, Vauxhall, under Alfred Ayres, the organist. Later he studied oratorio with the tenor Sims Reeves. He has held several of the important church appointments in London. Since the retirement of Edward Lloyd Mr. Hast has filled the place of principal tenor at the London ballad concerts. He has achieved signal success at the Richter concerts at Manchester, as well as at the Queen's Hall oratorio concerts and at important music festivals in London and elsewhere.

Mr. Hast can give but the months of November and December to America, as he is booked for an early autumnal tour abroad with Blanche Marchesi; another in January and February, 1902, with Whitney Tew, and in March he has other foreign dates to fill.

Vittorio Carpi's Verdi Concert.

RECENT correspondence from Italy gives the news of a very elaborate concert given in the studio of the well-known teacher, Vittorio Carpi, in Milan, when the program was devoted to the works of the late Verdi. The Carpi pupils—among whom was the American girl Winnie Titus, a promising soprano—were assisted by some of the best artists in Milan. The soloists on the program under the direction of Sig. Carpi were Anna Kribel Vanzo, Jane Mansour, Winnie Titus, Vittorio M. Vanzo, Giuseppe Moretti and Antonio Russolo.

SOUTHERN MUSIC TEACHERS.

A MOST successful meeting in every way was the second annual convention of the Southern Music Teachers' Association, held in Chattanooga recently.

Although there was no increase of attendance over last year, the good accomplished was infinitely greater.

Through the impossibility of raising a large guarantee fund, the program committee were thrown on the resources of the South for their artists, and the meeting has proved that we need never be dependent on Northern artists for good programs. With three exceptions, all who appeared on the programs are members of the association and all the concerts were of artistic excellence.

The first meeting of the association was devoted to the address of welcome, response and president's address, after which the committees were named and the members adjourned until evening, when a complimentary concert and reception were tendered the S. M. T. A. members by the Music Club, Schubert Club and Woman's Chorus of Chattanooga. The concert was excellent throughout, the best of the local talent taking part. Worthy of special mention were the chorus numbers, given by the Midwinter Festival Chorus, Albert H. Morehead, director. His chorus sings like one voice. The numbers were "Marvelous Work," from "The Creation," with solo part by Miss Lois Stock, and a group of songs—"The First Spring Day," Mendelssohn; "O Hush Thee, My Baby," Sullivan, and "Barcarolle," unknown, the first two of the group being sung without accompaniment.

The reception which followed the concert was attended by 250 of Chattanooga's best musical and literary people.

The next morning from 9 to 11 was devoted to the vocal teachers, many interesting papers being read. The first paper was a report of the "Public School Commission," by B. C. Davis, of Atlanta, chairman.

An interesting paper on "Public School Music as it Relates to Higher Musical Training," by J. W. Jeudwine, of Raleigh, N. C., was read.

Prof. August Geiger, of La Grange, Ga., discussed in his paper, "A Few Defects in the Music Course of Our Colleges and Private Schools." After the discussion called forth by this paper, Frank Stayton Thompson, of Richmond, Va., read an instructive paper on "Respiration and Breath Control." The meeting closed with a violin solo by Josef O. Cadek, of Chattanooga, "Norwegian Legend," by Roy L. Smith, also of Chattanooga. This fine composition was beautifully played by Mr. Cadek, accompanied by the author.

At the business meeting, which followed the report of Ferdinand Dunkley, of Asheville, N. C., chairman of the program committee, excited much interest.

The place for the next meeting was voted on at this meeting, Asheville being chosen, and the date set for June 24, 25 and 26, 1902.

An account of the recitals will be given next week.

Mrs. Joseph Reynolds, one of the best musicians of the South, and her husband are among the guests registered at the Aldine Hotel, Saratoga. Mr. and Mrs. Reynolds reside at Memphis, Tenn., where they are leaders in society.

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MINNEAPOLIS NOTES.

Miss Belle A. Rolston was married recently to John C. Rexford, of Janesville, Wis. Miss Rolston has been home but a short time, having studied for years abroad.

Signor and Signora Valenza gave a delightful concert recently, assisted by Cragg Walston, violinist. Signora Valenza received many flowers and was recalled several times. Signor Valenza gave several harp numbers delightfully, and was also given enthusiastic recalls.

James Parsons Beach, the pianist, who has been spending the past year in Boston studying, will return to Minneapolis in September.

Miss Ella Beatrix Carter, pupil of Hermann Zoch, and daughter of Mr. and Mrs. F. H. Carter, Casselton, N. Dak., gave a piano recital recently in the First Unitarian Church.

The marriage of Miss Ruth Anderson and Charles d'Arlington Reohr took place at the home of the bride's parents, Mr. and Mrs. A. E. Anderson, 1826 Chicago avenue. Rev. Charles C. Reohr read the service. Miss Anderson's personal attractions fully equal her musical powers, for which she has attained a considerable reputation abroad as well as in her own country.

Mrs. Bellaire, Miss Celestia Bellaire and Miss Louise Bellaire have located in St. Paul on their return from New York.

A pleasing program of organ numbers was given recently by Hamlin H. Hunt, in Plymouth Church, the selections being admirably rendered. W. Scott Woodworth was the soloist.

At the concert given at the Welsh Church recently Miss Clara Williams sang a group of charming songs.

FAILURE OF "THE FORTUNE TELLER."

EUGENE COWLES, who, after a remarkably successful season, returned from London in time for the annual "washing" of the "Lambs" at Bayside, L. I., recently, entertained his brother Lambs with a hard luck story on theatrical advertising in London during the run of "The Fortune Teller" at the Shaftesbury. Cowles is two weeks in advance of the Nielsen Opera Company, from which he resigned, owing to differences with the autocratic Alice, which he refuses to discuss either in public or in private. Stories have been known to float across the Atlantic before, however, and it is persistently rumored that Mr. Cowles, who was the basso profundo of the Nielsen company, would prefer to walk the sidewalks of New York indefinitely rather than sing again in the same company with the refractory prima donna. He has signed with Frank L. Perley, who is still Miss Nielsen's manager, but expects to be in another big organization, plans for which Mr. Perley has hidden up his sleeve.

But speaking of advertising, Mr. Cowles says the Nielsen Opera Company went into London on rubbers and the eighty odd members had to walk on tiptoe throughout their stay by special order of the original advertising man of the Shaftesbury Theatre.

"Mr. Perley and George Bowles were both 'white-headed,' says Cowles, "when they found what they were up against. Mr. Musgrove was away most of the time and the man employed by the theatre to handle the publicity business had the most beautiful 'piano' way of doing things. If he belonged to the New York Fire Department he would have the bells muffled. We were practically unheralded in London. Nothing was known about my one except the star until the first night. Our names were not even in front of the house, a common practice at all other London houses.

"And that first night was a terror. The 'booh-ers club' opened upon us in the second act, and if it hadn't been for Charley Mitchell, the old prize fighter, they would have arranged our funeral on the spot. When the 'booh-ers' started their racket in the pit, Mitchell jumped up in one of the stalls in front of them and drowned them out. Someone started to 'booh' again, but Mitchell, pointing him out, exclaimed:

"'Here you, over there; do that again and I'll come over and wring your neck.'

"Well, they all know Charley, and as none cared for a set-to with him they let us alone. But it was a close call. We had made good from the opening chorus and there was really no occasion for interference.

"The trouble was they didn't understand that hoary old joke which Joe Cawthorne tells Herbert about the bird named 'Enza,' and when Cawthorne said: 'I opened the cage and in-flew-enza,' they didn't conceive that he was not telling it for a new 'wheeze' and began to 'booh-oo-ooo' to beat the band. 'We've heard that before,' they cried, and they didn't catch the meaning until some time later."—Evening Sun.

HELEN TRUST.—Here are some British press notices earned by the well-known soprano:

MRS. TRUST'S CONCERT.—Mrs. Helen Trust gave a most attractive concert in the Bechstein Hall yesterday, when her charming style and her unaffected way of singing were displayed in four old English songs, Arne's cantata, "Cymon and Iphigénia"; Dibdin's "Sweet Robin," Boyce's "Tell Me, Shepherd," and Carey's Pastoral. Songs by Massenet and Chaminade, sung to harp accompaniment, exhibited her skill in French diction, and the great air from Mozart's "Re Pastore," her neat execution of florid music.—The Times, June 13, 1901.

An interesting program was drawn up by Mrs. Helen Trust for her afternoon concert yesterday. * * * Mrs. Trust came forward with a group of old English songs, of which the first was a cantata, "Cymon and Iphigénia," by Arne (born 1710, died 1778). This was a quaint piece, half recitative, with two short airs. Next came Dibdin's "Sweet Robin," a gay and light little ditty. This was followed by a slower and more sustained air by Boyce (born 1710, died 1779), entitled "Tell Me, Shepherd," and the set ended with a bright Pastoral by Carey (born 1663, died 1743). Mrs. Helen Trust's perfect control of her voice and its flexibilities were well displayed in these items, while her enunciation was perfectly clear and distinct. Later in the scheme Mrs. Trust offered five French songs. "Le Crépuscule," by Massenet, offered the concert giver an opportunity for a display of exquisite delicacy of tone.—Standard, June 13, 1901.

Mrs. Helen Trust interpreted her songs with refinement and taste, and may be congratulated on the success of her concert.—Morning Post, June 13, 1901.

Yesterday afternoon at the Bechstein Hall Mrs. Helen Trust gave a concert of considerable artistic interest. She herself sings admirably, with a most refined style and accompanied by most desirable graces of manner. She has a voice of much distinction and she knows how to use it. Her singing of a series of old English songs was altogether delightful.—Pall Mall Gazette, June 13, 1901.

At her concert yesterday afternoon at Bechstein Hall Mrs. Helen Trust solved the by no means easy problem of preparing a program which had a genuine musical interest without being above the heads of fashionable afternoon concert-goers. She is always at her best in eighteenth century music, and the group of songs by Arne, Boyce and their contemporaries, with which she began, could hardly have been sung with more elegance and refinement. After these came a well chosen selection of modern French composers, sung to a harp accompaniment contributed by Miss Miriam Timothy. The latter proved a highly effective innovation, particularly in such delicate trifles as Massenet's "Zanetto" and "Le Saif Tu." Later in the afternoon Mrs. Trust gave a good performance of Mozart's "L'Amero."—The Daily Graphic, June 14, 1901.

MARY MÜNCHHOFF.

The American Nightingale's Success In the Leipsic Gewandhaus Under Nikisch.

FIFTEENTH GEWANDHAUS CONCERT.

A lucky star has beamed over the choice of vocal soloists for several evenings, and a new surprise of a most agreeable sort awaited us in the appearance of Miss Mary Munchhoff, of Omaha. She excels all her distinguished predecessors in the Gewandhaus during this season in possessing an unusually crystal-clear voice, an exceptional attack, which is light and sure in all intervals, even that of an octave; furthermore in the highly cultivated trill and florid colorature. An opportunity of freely unfolding these last attributes was given in Handel's aria and recitative from "L'Allegro, il Penseroso ed il Moderato." She sang several songs with piano accompaniment, by Schubert, Grieg and Brahms, and her efforts fulfilled all the expectations which had been aroused by critics in other places. "Liebesbotschaft" and "Solveig's Song" were exquisitely rendered, and an encore, given to appease the stormy demands of the audience, was excellently adapted to her talent.—Adolf Ruthardt, in Leipziger Tageblatt, February 2, 1901.

A young coloratura singer, Mary Münchhoff, from Omaha, appeared for the first time in the Gewandhaus, and the great success she attained is rarely the fate of an unknown singer. A few years ago we heard her in a concert and enjoyed the beauty of her voice. She has returned to Leipsic as a finished vocal artist. Her excellently cultivated soprano voice captivates every listener by its magical sweetness and refined purity. Especially the wonderful high tones are charming. Her masterly coloratura was no less effective, and gave occasion to a comparison with the most celebrated artists, for instance, Marcella Sembrich. One is justified in prophesying future greatness for such vocal talent.—Bernhard Sanberlich, in Leipziger Generalanzeiger, February 2, 1901.

Mary Munchhoff, of Omaha, a singer possessing extraordinary vocal skill, was presented to the public, and we have rarely heard a voice of such crystal-clear quality, so free from the slightest fault. Her technic, especially in the high registers, as far as the third octave, can be recommended as a model to many German singers. She displays such an abundance of expression and fine feeling that one is fairly enraptured and filled with enthusiasm. Her vocal skill was displayed not only in selections with orchestral accompaniment, but also in songs with piano. The encore given caused the audience to regret that the program did not contain more numbers for the artist.—Neueste Nachrichten, Essen, October 16, 1900.

The concert given by the Mozart Club yesterday was very brilliant. Considering the modern musical taste which prevails, it is doubly pleasing to meet an artist possessing peculiar talent. Mary Münchhoff belongs to this class. Her extraordinary soprano is of great compass and rare quality. The charming tones of the middle register remind one of Arnoldson's voice, whereas the high tones up to high E possess the soft, round quality of an ensouled flute. It might be said that the marvelously pure attack in the high registers was a specialty of this artist, but Mary Munchhoff can furthermore boast of a large number of other remarkable artistic attributes.—Darmstadter Tagbcher Anzeiger, November 23, 1900.

Mary Munchhoff, a concert singer from Berlin, whose natural sphere is the colorature, is one of the most remarkable and at the same time amiable artists that we have ever met. Her voice is distinguished more for beauty of quality and charming smoothness than for power and volume. She displays an extended compass and tones of bell-like quality, which come forth like strings of pearls unfolding a beauty that is fairly ravishing, especially in the high registers. Attack, formation of tone and method of breathing are ideal; she possesses furthermore an easily flowing colorature and a masterly technic.—Darmstadter Tageblatt, November 23, 1900.

Mary Münchhoff's remarkable colorature aroused the greatest enthusiasm in her audience. Her great vocal skill is all the more worthy of admiration because its attainment in a voice so full and strong as hers shows earnest and persevering study. Her brilliant staccato belongs to the first rank and also her magnificent trill.—Stuttgarter Neues Tageblatt, November 16, 1900.

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HOTEL CECIL, LONDON,
July 6, 1901.

SURELY so terrible a mistake was never made in this world as that which I made a few weeks ago. I actually described Julian Sturgis, librettist of Doctor Stanford's "Much Ado About Nothing," as a pantomime writer. In so doing I was (it would seem) confusing him with another gentleman whose name, though it sounds the same, is spelt differently. This was very fearful. I don't know whether my life is safe, for it is impossible to tell who is the more angry—Julian Sturgis, because he has been called a writer of pantomimes, or the other gentleman, because he has been blamed for so bad a libretto as that of "Much Ado About Nothing." My excuse is that while I knew of one gentleman capable of writing so deplorable a book—for I had winced under his pantomimes—I did not even know of the existence of Julian Sturgis. But, after all, how is it the old rhyme runs?

Strange that such difference should be
'Twixt Tweedledum and Tweedledee.

It really matters not at all. No one will go to hear "Much Ado About Nothing" at Covent Garden, and though Charles Manners told me the other day that he intended to play it in the provinces I fancy he will not play it often. It is also announced to be given somewhere in German. Oh! these German opera houses—but, there also, I dare prophesy it will not be given often. I have no prejudice against Professor Stanford; I have never in my life met him; but I know that dry scores do not remain green, for the simple reason that they never were green; and I believe that the cash-down sort of galvanism is no effective substitute for the great resurrection of the dead.

Last week I did not attend the opera once, and I see no reason to regret it. But on Monday I went as in duty bound to hear Ternina's Isolde. It was certainly a very memorable performance. That Ternina is a wonderful woman I should never dream of denying. When you see her in one of her best parts—certainly not when you see her in so wretched an opera as "La Tosca"—you could swear that her voice was the finest in the world and her face the most beautiful and expressive in the world, and her acting the most splendid in the world. Yet, all the same, when one comes to analyze her with care one finds that not one of these propositions is sound. Her voice, though good, is not one of the greatest ones; her vocal art is just good enough to make one remember other artists who, inferior in intention, are more perfect; her style of beauty I will not discuss; her acting, noble though it is, is for minutes together far inferior to, say, Calvé's. The really marvelous characteristic of the woman is her power of forming a complete, consistent conception of a part and using now her voice, now her acting, now her facial expression, to drive home to the audience everything she has seen in the part. I admire her, I say, enormously; and I repeat that her Isolde is a memorable feat. But to my mind it does not compare with her Brünnhilde. Most of my brethren grow rhapsodical when they speak of her Isolde; to me it is only a very powerful representation of a part in an opera; it is not, as the others say, Isolde herself living and quivering and shivering in the flesh. But as this was her last appearance in a singularly trying season, perhaps she was unable quite to do herself justice. The newly imported tenor from somewhere in Germany or Denmark, Mr. Forchhammer, is an industrious worker at his job; persistent, conscientious, not inartistic, but decidedly not great. Brema's Brangaene was, as I am afraid it will always be now, too pompous, too important, and by very far too self-conscious. Being Brema's it of course has its dozens of fine points, but it does not come near her splendid Brangaene of the years that are past, dead and well-nigh forgotten.

The playing of the orchestra under Lohse was really magnificent. This conductor was totally unknown to me when he first arrived here (I do not mean merely that I had not met him—for I have not done that yet, nor am I likely to do so—but that in my insular ignorance I had never heard of him); and I am not too vain to admit that one or two of his earlier performances did not delight me. But as he went on the truth was borne in upon me that here was a very great artist. In this belief his last "Tristan" confirmed me. There is nothing to be said of the others. The scenery was deplorable. The first scene might not make a cat laugh, because cats do not make a habit of going to sea, and so do not know what is possible and what i impossible in the rig of a ship. But had a sea lion o other ferocious maritime animal been among the audienc the other night, he would—granted that he was carnivorou —certainly have left the occupants of the stalls untouched mounted the stage, inquired for the scene painter, eate him, and then have taken as dessert as much as he coul devour of the people who "manage" our only opera an consider such things fit for what claims to be one of th greatest opera houses in the world. The last scene wa even worse, for it simply sets at naught Wagner's care fully written directions. But what would you of Coven Garden? It is shockingly bad, and it will never be bette because not an ounce of brains goes to the managemen of it.

However, even Covent Garden had the sense to reviv Isidore de Lara's "Messaline" on Tuesday evening. I don' for a moment suggest anything so absurd as that this wa done on artistic grounds. On artistic grounds the wor was by a fluke produced two years ago; and as it drew some of the largest houses of the season the managemen desired to play it again last year. That proved impossibl as the proper artists were not procurable and there was n time—in such a house as Covent Garden—to train fres ones. However, this season Tamagno was again availabl —he created the part of Helion at Monte Carlo in 1899 Calvé was available, having learned the part of Messalin for a recent Milan performance; and so on. So it was de termined to revive the work. I can fairly say that it wa enthusiastically received by a crowded house.

Calvé is not nearly so good as was Heglon in her par Tamagno does not sing his as well as Alvarez did, bu he looks it better. Of the tenor I prefer to say nothin until after the next representation. Gilibert showed hin self as perfect an artist as ever. The orchestra und Flon was dull and sleepy. But, I say, the public accepte the work, as was just, and it has undoubtedly now gon into the permanent repertory. As for the critics, the were divided—as usual. Some of them—like Verno Blackburn—told the truth about the opera; most of the hedged, as they generally do; a few showed their incom petence, or greatness, or hopeless bias, by describing as a bad, not to say a disgusting, work. The *Times*, i particular, fully came up to my expectations. This new paper, which I believe has about the smallest circulatio of any London journal, is always worth reading. O since this statement is a little too sweeping, let me sa that I always find it worth reading to learn Dr. Stan ford's views. Naturally the *Times* does not approve "Messaline." It finds "Messaline" immoral, &c. I critique is couched in the most ladylike terms, and doub less at least half a dozen old maids will be stimulated t come to hear Isidore de Lara's achievement. I woul that my writings had so gigantic and widespread an in fluence! But as fate has denied me that privilege I ca at least boldly speak my mind, and say that though "Me saline" is by no means without its defects, it remains i spite of them by a long way the best opera written by a Englishman for years. It is going to be given in Amer ica, and such of the inhabitants of that country as hav survived the heat wave will be able to judge it for them selves.

Paderewski has given a second recital. Which is t say, he has clean beaten the retiring tenor or prima donn After they reach the modest age of 150 or 160 years the begin to retire, and they generally go on retiring ther until death interrupts their triumphant progress. But her is Paderewski, as yet quite a young man, and he has a ready acquired the difficult art of giving his "only recital the season" twice over. Unfortunately in the process acquiring it he seems to have forgotten a goodly part

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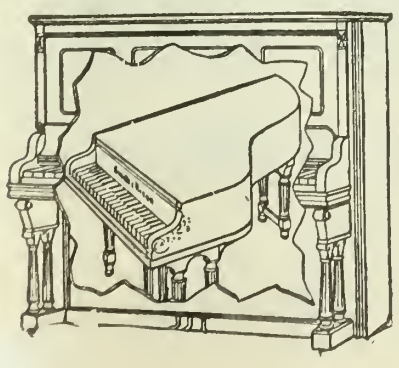

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the art of playing the piano well. At one time his most remarkable feature was not his hair, but his determination always to fetch a fine tone out of his instrument, never to play a wrong note if it could be avoided, always to phrase with all his brain and his heart. These things one notices no longer. Nowadays he plays divinely for a few minutes, then he lapses into sheer slovenliness; into wretched, hard, harsh tone; into sentimentality, into phrasing that would not honor an academy student. On Tuesday part of the Beethoven op. 111 was magnificent, but afterward it drifted off into mere inanity. As for some Mendelssohn "Songs Without Words," one cannot think of them without growing blasphemous. His tone was nearly always poor; but I blame that, on this occasion at least, on the piano. JOHN F. RUNCIMAN.

[The pianos used by Paderewski in his recitals in England are built on a system that might have been acceptable to piano virtuosity half a century ago. Since the Liszt-Rubinstein period they are no longer adapted to the concert room. We heard Paderewski play on one of those grands in Queen's Hall after a triumphant American tour, during which he used a grand piano with a 70-ton tension. Everything in connection with the piano was relative to that tension, including its quality. The old school, thin toned, light tensioned, Parisian grand piano used by Paderewski in England would not be tolerated in a concert hall in America for five minutes, and Paderewski could make no success in America on such a piano. Just as a great violinist who is in the habit of playing a Stradivarius or Guarnerius violin would fail if he played on a Mircourt fiddle.

With all the fine material used and attention paid to detail and finish Paris does not know how to build a piano. The music studios of that city are filled with tin pans, most of them out of tune continually and unfit for use for accompanying.—EDITOR MUSICAL COURIER.]

ASHEVILLE, N. C., SUMMER SCHOOL.—The artists for this school, who also participate in the regular subscription concerts during July and August, left for the famous Southern mountain resort on Sunday, excepting Baritone Percy Hemus, who had but just returned from his Kansas-Missouri trip, and he left later. Miss Estelle Harris, soprano; Miss Edith Clarke, contralto (of Boston); Charles A. Rice, tenor (who goes middle of August); Claude Trevlyn, violinist, and F. W. Riesberg are there on the ground; the opening reception at the Women's College was held Monday evening, and the first concert occurs next Thursday. So far this summer it has not been above 80° Fahr., a welcome state of things to the parboiled New Yorker. The handsome booklet relating to the summer school and concerts will be sent on application to A. P. Babcock, Asheville, N. C.

PERCY HEMUS IN TOPEKA, KAN.—Mr. Hemus gave some successful recitals a fortnight ago in Kansas and Missouri, and the following, from the Topeka *Capital*, gives an idea of his success:

A large and fashionable gathering of Topeka musicians took place yesterday morning at the home of Mr. and Mrs. George W. Parkhurst, in Potwin, when Percy Hemus, the well-known baritone, gave a recital. * * *

Mr. Hemus' voice is a baritone of rare strength and sweetness. Its qualities are those which result from a combination of unusual natural talent and exquisite cultivation. He sings with an easy grace that is yet forceful and eloquent, and at all times delightful. From an artistic standpoint the recital was probably the most complete success of any similar entertainment given in Topeka since the Henschel concert early in the winter.

THE KALTENBORN CONCERTS.

AMONG the novelties which the Kaltenborn Orchestra will play at the St. Nicholas Garden this month is a quartet for French horns by Heinrich Hubler. The composer describes it as "A Concertstuck" with orchestral accompaniment. Another composition which Mr. Kaltenborn is about to rehearse is the Beethoven Septet for violin, viola, 'cello, bass, horn, clarinet and bassoon. The Theodore Thomas Orchestra has played this work with duplicate parts, but Mr. Kaltenborn will undertake to present it this time at this concert in the original form, he himself playing the violin part. Both the new horn quartet and the Beethoven Septet will be played at the concert on Sunday night, July 28. As a special compliment to Mr. Kaltenborn, his old teacher Edward Mollenhauer and his youngest son will appear at the concert on July 27, playing together a violin duet with the orchestra. Miss Mercedes O'Leary (as her name would indicate), a young American pianist of Spanish and Irish extraction, will appear as soloist at the concert on Friday evening, July 26. She will play the Grieg Concerto in A minor. Miss Jessie Shay, who scored a brilliant success with her performance of the Moszkowski Concerto at the Kaltenborn concerts last month, will play again next Tuesday evening, July 23. This young artist selected a novelty for her previous appearance, and at her second engagement will play the Henselt F minor Concerto, a work not heard in New York in recent years.

The two nights of the Wagner festival attracted audiences which taxed the capacity of the auditorium. Mr. Kaltenborn himself played solos at both the Wednesday and Thursday concerts. A fair sized audience assembled for the operatic concert on Friday night. The advanced announcements of the first performance in concert form of Harry Rowe Shelley's new opera, "Romeo and Juliet," apparently did not raise a ripple in the big town, for musicians and critics were conspicuous by their absence. It has always been the policy of THE MUSICAL COURIER to uphold American composers and encourage the performance of their works, but the critical understanding even of the most pronounced American type must draw the line at Mr. Shelley's ambition at operatic writing. The most that this Brooklyn organist and choirmaster has succeeded in doing in his latest is to produce a curious medley of hints from composers of at least five countries—Gounod, Mascagni, Wagner, Sullivan and Dvorák—all borrowed from in a freehanded fashion. The tenor solo, which strongly suggests Gounod, was delightfully sung by Leo Liebermann, a pupil of E. Presson Miller, who is going to make his mark in the world. The duo, which is Wagnerian, was sung by Mr. Liebermann and Miss Charlotte Walker. The orchestration of Mr. Shelley's work is thin and commonplace. One Mr. Finck, of the *Evening Post*, stated on various occasions that a musical composition to be worthy of consideration must have an idea. There is no musical idea in Mr. Shelley's work so far as can be traced. It is without basis, and there is no development, for there is no thematic material from which to develop.

Mrs. Elizabeth Hazard, the soprano, appeared on Sunday night for the third time. She sang Schubert's "Serenade" to violin obligato played by Mr. Kaltenborn, and the piano accompaniment by Emile Levy, in the first part of the program, scoring her usual success with the large audience. As an encore she sang "The Suwanee River," revealing again those beautiful high notes for which her singing is marked. In the second part of the concert Mrs. Hazard sang Grieg's "Sunshine Song" in English and that composer's impassioned love song, "Ich Liebe Dich," in German. She sang the latter particularly well, and was recalled twice and then added Macfarlane's effective little "Marguerite," without accompaniment. Singing without the piano showed the purity as well as sweetness of Mrs. Hazard's voice.

Last evening (Tuesday) Leopold Winkler and Mr. Kaltenborn were the soloists. Review of that concert next week.

Following are the programs for the remainder of this week and Sunday next:

WEDNESDAY, JULY 17.
Miscellaneous Night.

Overture, Manfred ..... Schumann
Ballet music, Boabdil ..... Moszkowski
Scherzo valse Malaguenna.
Symphonic Poem, Les Preludes ..... Liszt
Wotan's Farewell and Magic Fire Scene, Die Walkure ..... Wagner
James Fitch Thomson.
Spring ..... Van der Stucken
Rondo d'Amour ..... Van Westerhout
Waltz, Roses from the South ..... Strauss
Overture, Il Guarany ..... Gomez
Spanish Rhapsodie ..... Chabrier
Danse des Sylphes ..... Berlioz
Blumengelflüster ..... Von Blon
March, from Symphony Leonore ..... Raff

THURSDAY, JULY 18.
Wagner Night.

Fest Overture ..... Lassen
Ballet Suite, La Korrigane ..... Widor
Oboe solo, Adelaide ..... Beethoven
Joseph Eller.
Snowflakes ..... Bendel
Spring ..... Van der Stucken
Miss Mary Mansfield.
Waltz, Vienna Woods ..... Strauss
Overture, Tannhäuser ..... Wagner
Siegfried Idyl ..... Wagner
Aria, Dich theure Halle, Tannhäuser ..... Wagner
Miss Mary Mansfield.
Introduction to Third Act, Tristan und Isolde ..... Wagner
Corno Englese solo, Joseph Eller.
Flower Girls' Scene, Parsifal ..... Wagner
Centennial March ..... Wagner

FRIDAY, JULY 19.
Operatic Night.

Overture, Semiramide ..... Rossini
Selection, Cavalleria Rusticana ..... Mascagni
Selection, La Traviata ..... Verdi
Violin solo, Romance in F, op. 50 ..... Beethoven
Joseph Kovarik.
Ballet music, Copelia ..... Delibes
Waltz, Pomone (by request) ..... Waldteufel
Prologue, Pagliacci ..... Leoncavallo
Ballet music, Le Cid ..... Massenet
Entr'acte, Philemon et Baucis ..... Gounod
Grand March, Queen of Sheba ..... Goldmark

SATURDAY, JULY 20.
Popular Night.

March, Avant ..... C. Kaltenborn
Overture, William Tell ..... Rossini
Intermezzo, Naila ..... Delibes
Waltz, Copelia ..... Delibes
Selection, The Geisha ..... Jones
Reverie ..... Bottesini
Violin solo, Mr. Kovarik.
Reve du Bal ..... Eilenberg
Chanson Provençal ..... Dell' Acqua
Miss Minnie Fischer.
Waltz, Hofballtänze ..... Strauss
Irish Fantaisie ..... Herbert
Senegambian Patrol ..... Rosey
Selection, Florodora ..... Stuart
Wedding March ..... Mendelssohn

SUNDAY, JULY 21.
Sacred Night.

Overture, Rienzi ..... Wagner
Allegro Moderato... } Unfinished Symphony ..... Schubert
Andante con Moto.. }
Kammenoi Ostrow ..... Rubinstein
Trio, for horn, flute and harp, Abendlied ..... Popp
Mr. Schulze, Mr. Kurth, Mr. Schuetze.
Symphonic Poem, Mazeppa ..... Liszt
String Quartet—
Andante Cantabile ..... Tschaikowsky
Gavotte, Bonheur ..... Hartog
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Waltz, Freuet Euch des Lebens ..... Strauss
Prelude, Parsifal ..... Wagner
Violin soli—
Air ..... Bach
Largo ..... Händel
Franz Kaltenborn.
Spanish Rhapsodie ..... Chabrier
Coronation March ..... Svendsen

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THE Duke of Argyll is not only writing the memoirs of his mother-in-law, Queen Victoria, but is doing the libretto for a new opera on which Hamish MacCunn is engaged.

THE comic opera of Richard Strauss which is to be sung next season at Dresden is called "Feuersnoth," and relates the experiences of a sort of Till Eulenspiegel, who plays merry pranks in Munich, a subject we imagine that will prove very congenial to this remarkable composer.

VERNON BLACKBURN wrote the following exquisitely ironical sentence in the *Pall Mall Gazette:*

"It would be absurd on the part of any critic to deny that in spite of Joachim's accomplishments and taste, his ways have, in these days, declined upon mistune."

WE read as if in a stupor of concerts given by fashionable women in Paris to raise funds so as to enable "poor but gifted musicians" the joy of a visit to Bayreuth. For what? Surely not for the singing, or for the interpretation of Wagner! It is so like musical Paris to discover Bayreuth when in its decadence.

THE *Herald* tells the following curious story in its literary news:

"Miss Bessie Bedford, the novelist, who wrote 'The Harp of Life,' under the pen name of 'Elizabeth Godfrey,' and who lives at Southbourne, a suburb of Bournemouth, has been condemned by a jury to pay a sum of 40 shillings as compensation to 'Dan' Godfrey, Jr., the conductor of the municipal band and director of the winter gardens at Bournemouth.

"The injury alleged by Mr. Godfrey was that he has been made the principal character of the novel, and that there are passages in it calculated to do harm to his professional reputation. Evidently the jury did not assess the damages very highly.

"Miss Bedford may even find some set-off in the enhanced reputation the story has obtained, but the moral shows the danger of taking a living person as a model for a character of a novel. Every jury might not be so gently disposed."

We have read the novel in question, and think the damages correct, though the work itself is far from being worth that amount.

THE BACHE BROTHERS.

A MOST sympathetic and interesting memorial of the two Bache brothers has been written by their sister, Constance Bache. It is called "Brother Musicians; Reminiscences of Edward and Walter Bache." Walter Bache, it may be remembered, was the young English pianist who did so much for Liszt's original music in London. Edward Bache, the elder brother, was born in 1833, and as a violinist and a boy of thirteen played the violin at the Birmingham Festival of 1846, when "Elijah" was conducted by Mendelssohn. The reminiscences of the brothers cover a quarter of a century of music in England, a most fruitful time in its history. Sterndale Bennett had a high opinion of Edward Bache's gifts for composition, and after his demise, at the early age of twenty-four, greatly deplored his taking off. Carl Czerny once wrote of him: "If only his bodily health be re-established he will then assuredly give much pleasure to the world of music." But it was not to be.

His brother was born in 1842, and studied in Leipsic about the same time as Arthur Sullivan and Franklin Taylor. Later he went to Liszt, and from that time became one of the most zealous devotees of the Hungarian master's music. A work of Von Bülow's being suggested for performance at a Bache concert, he wrote:

I perfectly agree with every word in your last letter about Bülow, but nevertheless can't carry out your wishes which are also mine. My next concert must be a cheap one with one rehearsal; so nothing new will be done. * * * In 1879, if I have the money, it must be the "Faust" Symphony. Liszt is the most ill used genius the world ever saw. All are ungrateful to him. No Wagner, Bülow Joachim or Klindworth would be here but for Liszt Liszt's music has marked a step in non-theatrical music Bülow's will have no after influence. So it must and shall be Liszt's first (after Bayreuth) with me. * * * That a magnificent performance of Liszt's "Faust" Symphony under Bülow's, Klindworth's or Richter's direction can be given without a certain loss of £200 is "demnition hard."

With all his longing to come up to his own high ideal as a pianist, he wrote:

I must economize every farthing * * * next year I want to give my concert in St. James' Hall. * * * I must prepare for a loss of £200, so you see I have to think of it now * * * of course the quantity of teaching that must be done if I am to continue the Liszt propaganda which I will by Jove! is very unfavorable to self-improvement.

Liszt thoroughly appreciated the sacrifices of the young Englishman. Among other things he wrote:

You in your London annual concerts have for twelve years worked greater miracles than I was able to compose in the miracle of roses of St. Elizabeth.

Walter Bache died in 1888. He was an excellent pianist.

MAKE A BONFIRE OF THE HYMN TUNES.

IN season and out of season THE MUSICAL COURIER has condemned the silly, yes, and vicious hymn tunes heard in the churches of the so-called dissenters. The ear of the refined musician is often offended even at the services of the established musical sects—the Roman Catholics, the Episcopalians, the Lutherans and the Hebrews—but that only when the post of organist and choirmaster is filled by a vulgar and commonplace man. Pope Leo has put himself on record in this matter of churchly music for the church service, and why any other but the best music (when there is so much of it) should be played and sang is a problem which does not seem difficult to solve.

In the past few weeks the dailies of the country have been discussing this subject with more or less glee, and in the councils of the conventions of music teachers, too, courageous professors have denounced the jig-like hymn tunes and the harmony of imbeciles in language that left very little unsaid.

Oliver Willard Pierce, president of the Indiana Music Teachers' Association, dealt the awful twaddle a blow in these words: "I hope all the rot of the Moody and Sankey style of music may be destroyed in the Protestant churches. Protestant churches must bow in humility to the music of the Church of Rome."

In his zeal Mr. Pierce went a little too far, for the Protestant Church includes many composers of noble music. Begin at the very beginning with Bach, as an example. When it comes to the matter of hymn tunes purely, leaving anthems and chants aside, several hundred beautiful tunes now classics might be recorded by any consistent and regular attendant of the established church, say the Episcopal Church of England or the Lutheran Church of Germany. While many of these churchly gems can be traced to Romish and even Jewish origin, many, many more were composed by men Protestants to the core.

The vulgar, inane and trashy Moody and Sankey drivel was first introduced in this country at the revival meetings of the Methodists and Baptists about thirty years ago. As hash of the most idiotic sort, it is a thousand times more injurious to the intellect than the contortions and crooning of the African slave. How apparently intelligent people

can tolerate and go on singing the drivel passes the comprehension of those who cannot, for there is truly no need for singing one trashy hymn tune when there are so many beautiful ones to select from. The hereditary churchman may be a worldly person, but when his better nature asserts itself he will disclose his respect for religion and spiritual refinement by naming his favorite hymns, and the choir invariably sing these over his bier. Last week at the funeral of Pierre Lorillard at Grace P. E. Church three beautiful hymns were sung, all said to be favorites of the deceased millionaire. All Episcopalians know these hymns and love them as much for the sublimity of the sacred poetry as for the lofty music. The hymns sung were "Lead, Kindly Light," "Jerusalem the Golden," and "A Few More Years May Come."

United action will be needed to weed out the miserable stuff from the choir loft and prayer meeting pew. In the meantime let the most determined Christians begin in their own homes and make bonfires of all the offensive religious musical literature. Burn it all, good people.

THE reproductive of any given epoch as a rule reflect its characteristics. A sensitive art, such as piano playing, could not escape taking on the hue of its intellectual and emotional surroundings. The greatest pianists have always been affected by the poetical and political drift of their time. In his youth we find Liszt passionately addicted to the doctrines of Saint-Simon, and emerging from the polemical mysticism of the Abbé Lamennais only to be absorbed by the artistic theories of Richard Wagner. In the earlier years of the last century, when the scarlet vest of Théophile Gautier—he has since declared the color pink—was a flashing signal for the romanticists, Liszt wrote terrific fantasies for his instrument, fantasies full of ferocious difficulties, full of the mouthing, declamatory phrases born of Hugo's sonorous music. It was all magnificent, but was it music?

CERTAIN TENDENCIES.

The immense technical stride taken since Clementi does not account altogether for certain tendencies in keyboard music to-day. Modern piano music is born of the romantic movement, the poor, dead movement, dead and decayed while the halo of youth and victory still encircled its brow. The classical tradition—a huge platitude—was replaced by the romantic—now a huger, duller platitude. Heinrich Heine, with irony on his chiseled lips and tears in his eloquent eyes, sang its requiem as it lay in its cradle. Yet what a colossal infant, what prodigies it performed!

Liszt—the father of latter day pianists—was wholly absorbed by a movement that embraced such names as Hugo, Heine, Gautier, Delacroix, George Sand, Balzac—the romantic side of his many colored genius—Berlioz, Schumann, Chopin and many others. And Liszt fairly reveled in the extravagances of those stirring years. Generously bestowing every fibre of his great brain, of his great, noble soul, he became the forerunner of Richard Wagner. Liszt's was the voice of the wilderness crying aloud that the true redeemer of dramatic music was about to appear; despite his knowledge of his own genius, he never demurred to the superiority of his son-in-law in the field of the music drama. The Liszt-Wagner letters prove that fact.

All this artistic hurly-burly, all these mad enthusiasms, were mirrored in the Liszt piano school—for a school he founded. Extravagance, noise, poetry, fantasy, brilliancy, morbidity, technical sensationalism there were; but the excellences outweighed the defects, and the piano became a rival to the orchestra. The most daring things were attempted. The overture to "Tannhäuser" was transcribed and played upon the keyboard, while the friends of Mendelssohn and the Leipsic tradition shed academic tears in solitude.

But Germany was to have her revenge. Liszt, a Magyar; Carl Tausig, a Slav; Rubinstein, another, had swept all before them, and the piano ruled the land. The still, small voice of Brahms had not been heard, though Schumann had foreseen the tendency of his music. It seemed as if piano playing must expire from sheer excess. Brilliancy and empty sonority had been pushed to the verge of the ludicrous, yet a reaction in the Gallic direction were an impossible thing. There were frozen classicism, empty display; above all, an absence of tone color.

The romantic movement at least gave the piano all the colors of the palette; Liszt dowered it with an orchestral voice, and Chopin bestowed upon it a soul. Mere surfaces, however, could not be tolerated forever, and now Brahms has shown that an ample polyphony and a passionate lyricism are not mutually exclusive qualities. On him has fallen the mantle of Beethoven, yet he is at heart a romantic. Brahms is a lineal descendant of Bach, notwithstanding the fact that in his veins also pulsates the virtuoso blood of Liszt. Witness his transcendental Paganini studies. He has led the piano back to its proper sphere. His music is Klaviermässig, not a note of it being sacrificed to the demon of mere display. His technical forms are derived from Bach, from Beethoven, from Schumann and from Chopin. He has absorbed all that is great and good in Liszt, while his idiom has remained distinctly his own.

German piano playing slighted for a half century is avenged in Brahms. His is a legitimate school of playing, and to-day it has lost its old-time formalism, academic stiffness and interpretative pedantry. The German has utilized the discoveries of Liszt, and the once cold, passionless play of the Teuton is infused by Slavic warmth. To a profound intellectuality is united a poetic glow, and Germany may yet give birth to a second Henselt—one of the greatest and most underrated pianists of his day. Times have indeed changed in the world of piano playing since the iron rule of the coldly monotonous, though intellectual, Von Bülow.

A CABLEGRAM from London states that Victor Herbert's "Fortune Teller" made a most lamentable failure at the Shaftesbury Theatre and that it is doubtful whether American plays would hereafter be given that theatre. Our standards of taste are based upon European decisions and we are compelled to bow meekly to this conclusion regarding this comic opera; but it is necessary to say that this paper—THE MUSICAL COURIER as it is known—long since declared not only that the "Fortune Teller" had no merit whatever, but that all of Victor Herbert's "written to order" comic operas were pure and simple plagiarisms. There is not one single aria, waltz movement, polka, gallop or march in those operas that has touched the public ear, and the street pianos and organs have ignored them—the best evidence that the people do not find them palatable. The whole Sousa repertory is alive and pulsating; the whole Herbert repertory is stone dead, and London merely acted on rhythmic impulse when it rejected this agglomeration of puerile piracies and refused to countenance them.

THE PITTSBURG TROUBLES.

But what has all this to do with Pittsburg? We refer our readers to an article on another page giving some curious conditions revolving about the orchestra and Victor Herbert.

From the very outset it could not be understood by equipoised minds how a writer of comic operas (and American comic operas at that), and a conductor of brass bands accustomed to parade at the head of militia and processions, could possibly be the director of a symphony orchestra. The greatest of the composers of classic comic operas—Offenbach, Lecocq and Von Suppe—could not have been suggested by the wildest fancy as directors of symphony concerts for the simple reason that the genre is not only distinct but separate, and that the artistic impulse that drives a man to write "La Grande "Duchesse" or "La Fille de Mme. Angot" drives him out of the atmosphere of classical music.

Everything written by Herbert is copied; there is not one original strain in anything he has done, and all his copies are from sources that are comic or serio-comic. He became popular suddenly by attaining command of a brass band and joining a rollicking club of actors and Bohemians known as the Lambs, who, removed entirely from any musical comprehension, accepted the good natured band leader as their musical dictator, and American fashion immediately paralleled him with serious minded composers. It was never a serious matter in itself.

How Pittsburg intelligence could ever select this clever bandmaster as its symphony director passes comprehension, unless indeed the people there never really appreciated the true significance of the artistic movement a permanent symphony orchestra represents. Geo. H. Wilson could never have had any real sympathy for the Herbert craze, for he is too deeply versed in the theory of the symphony and its application as a means of public culture to have sincerely adhered to the claim that Herbert could possibly be a permanent success as such a director. Possibly Mr. Wilson's candor finally erupted, and as a result the change is announced to which the article we reprint elsewhere refers.

Custom is the forerunner of law, and in the particular field of symphony custom has placed at its interpretative head such musicians only as are closely identified with the pursuit of classical music. The Leipsic Gewandhaus had Reinecke recently, who was succeeded by Nikisch; the successor to the Berlin Philharmonic to Bülow was Nikisch. Seidl succeeded Thomas here, and Paur, of the Boston Symphony, succeeded Seidl. The great symphony conductors are not drafted from the ranks of the composers of the shoddy American farce operas, alias leg shows, nor are they taken from the leaders of the parading military bands who are specialists, and who develop in that direction solely. If Mr. Herbert were a symphony conductor he *could not* write the music for these American farce operas. It would be impossible; his mind would rebel, and his musical constitution would protest, but as he is not per se a symphony conductor, he amiably drops into the condition best fitted for his mind and his æsthetics, and hence he writes "Fortune Tellers," "Wizards of the Nile," "The Idol's Eyes," &c., and this is the reason why he and Geo. H. Wilson could not very well remain permanently adjusted. The dislocation was bound to come.

SALZBURG, the birthplace of Mozart, will be the scene of a festival on August 6, 7 and 8. Three concerts will be given in the Aula Academica, two of them orchestral, as well as two performances of "Don Juan" at the City Theatre. The concert program comprises Mozart's Overture to "The Magic Flute," Adagio and Fugue for string orchestra, "Jupiter" Symphony, wind quintet, Violin Concerto in A major (A. Petschnikow), Air of Sextus, from "Titus" (Edith Walker); concert air (Erika Wedekind); Beethoven, Eighth Symphony; Piano Concerto in E flat Major (E. Sauer), and Wagner's "Tannhäuser" Overture.

THE TEMPERAMENT OF ISOLDE.

(Concluded.)

MRS. FRIDOLIN and her party went to Sammett's for dinner that evening. This garden, once Angermann's, and made famous by Wagner, is still a magnet. The Americans listened calmly to furious disputes in a half dozen tongues over the performance; to the crashing of dishes and the huddling of glasses always full, always empty. Arthmann ordered the entire menu, knowing well that it would reach them after much delay in the inevitable guise of veal and potatoes. The women were in no hurry, but the sculptor was. He drummed on the table, he made angry faces at his neighbors—contented looking Germans who whistled themes from "Rhinegold"—and when Herr Sammett saluted his guests with a crazy trombone and crazier perversion of the Donner motive, Arthmann jumped up and excused himself. The two hours and a half in the theatre had made him nervous, restless, and he went away saying that he would be back presently. Mrs. Fridolin was annoyed. It did not seem proper for three ladies to remain unaccompanied in a public garden, even if that garden were in Bayreuth. Suppose some of her New York friends should happen by! * * * "I wonder where he has gone? I don't admire your new friend, Margaret. He seems very careless," she grumbled.

"Wenceslaus!"—Mrs. Fridolin looked narrowly at her daughter—"Mr. Arthmann, then, will be back soon. Like all sculptors he hates to be cooped up long." "I guess he's gone to get a drink at the bar," suggested the practical Miss Bredd. "How did you like my Fricka—oh! here's Mr. Dennett—Caspar, Caspar, come over here, here!" The big girl stood up in elephantine eagerness, and a jaunty, handsome young man, with a shaven face and an important chin, slowly made his way through the press of people to the Fridolin table. It was Caspar Dennett, the conductor. Miss Bredd almost put him out of countenance with her shrewd eyes, those poetic eyes that a Western admirer in a moment of pique had compared to rare poached eggs. After a formal presentation to the tall, thin Mrs. Fridolin, the young American musician settled himself for a talk, and began by asking how they liked his conducting. He had been praised by the Prince Imperial himself, praise sufficient for any self-doubting soul. Thank heaven, *he* had no doubt of his vocation! It was Miss Bredd who answered him:

"I enjoyed your conducting immensely, Mr. Dennett, simply because I couldn't see you work those long arms of yours. * * * I wrote lots about you when you visited the West with your band. I never cared for your Wagner readings." He stared at her reproachfully and she stared in return. Then he murmured, "I'm really very sorry I didn't please you, Miss Bredd. I didn't know that you were a newspaper woman——" "Journalist, if you please!" "I beg your pardon, journalist. I'm so sorry that Mrs. Dennett is visiting relations in England. She would have been delighted to call on you"—Miss Bredd's expression became disagreeable—"and now Mrs. Fridolin, what do you think of your daughter, your daughter Fricka Fridolina, as we call her? Won't she be a superb Isolde some day?" "I hope not, Mr. Dennett," austerely replied the mother. Margaret grasped his hands gratefully, crying aloud: "You dear! Isn't he a dear, mamma? Only think of your daughter as Isolde. Ah! there comes the deserter. You thoughtless man!"

The sculptor bowed stiffly when presented, and the two men sat on either side of Miss Fridolin far away from each other.

"Mr. Arthmann," fluted the singer—she was all dignity now—"Mr. Dennett thinks I'm quite ready for Isolde." "You said that to me this afternoon," he answered in a rude manner. The conductor glanced at him and then at Margaret. She was blushing. "What I meant," said Dennett, quickly turning the stream his way, "what I meant was that Miss Fridolina knows the score and being temperamentally suited to the role——" "Temperamentally," sneered Arthmann. "Yes, that's what I said," snapped the other man, who had become surprisingly pugnacious—Fridolina was pressing his foot with unbearably heavy approval—"temperamentally." "You know, Caspar"—the brows of the mother and sculptor were thunderous—"you know that Mr. Arthmann is a very clever sculptor—no, I won't touch beer; it's too fattening; just a little Moselle and seltzer, *please*—and is a great reader of faces and character. Now he says what do you think?—that I have no dramatic talent, no temperament, and ought to——" "Get married," boomed in Arthmann with his most Norwegian accent. The bomb exploded. "I'd rather see her"——"In her grave, Mrs. Fridolin?"——"Oh, you wicked, sarcastic Louie Bredd. No, not in her grave, but even as Isolde. Yes, I admit that I am converted to Wagnerism. Wagner's music is better for some singers than marriage. Prima donnas have no business to be married. If their husbands are not wholly worthless—and there are few exceptions—they are apt to be ninnies and spongers on their wives' salaries." Then she related the story of Wilski, who was a Miss Willies from Rochester. She married a novelist, a young man with the brightest possible prospects imaginable. What happened? He never wrote a story after his marriage in which he didn't make his wife the heroine, so much so that all the magazine editors and publishers refused his stuff, sending it back with the polite comment, "Too much Wilski!"

"That's nothing," interrupted Miss Louie. "She ought to have been happy with such a worshipping husband. I know of a great singer, the greatest singer alive—Frutto"—they all groaned—"the *greatest* I say. Well, she married a lazy French count. Not once but a hundred times she has returned home after a concert only to find her husband playing cards with her maid. She raised a row, but what was the use? She told me that she'd rather have him at home with the servant playing poker than in a gambling den. I've written the thing for my paper and I mean to turn it into a short story some day." Everyone had tales to relate of the meanness, rapacity, dissipation and extravagance of the prima donna's husband from Adelina Patti to Mitwindt, the German singer who regularly committed her husband to jail at the beginning of her season, only releasing him when September came, for then her money was earned, saved and banked.

"But what has this to do with me?" peevishly asked Fridolina, who was tired and sleepy. "If ever I marry it must be a man who will let me sing Isolde. Most foreign husbands hide their wives away like a dog a bone"—she beamed on Wenceslaus. "Then you will never marry a foreign husband," returned the sculptor, irritably.

IV.

"You must know, Mr. Arthmann, that my girl is a spoilt child, as innocent as a baby, and has everything to learn about the ways of the world. Remember, too, that I first posed her voice, taught her all she knew of her art before she went to Parchesi. What you ask—taking into consideration that we, that *I*, hardly know you—is rather premature, is it not?" They were walking in the cool morning down the green alleys of the Hofgarten, where the sculptor had asked Mrs. Fridolin for her daughter. He was mortified as he pushed his crisp beard from side to side. He felt that he had been far from proposing marriage to this large young woman's mother; something must have driven him to such a crazy action. Was it Caspar Dennett and his classic profile that had angered him into the confession? Nonsense! The conductor was a married man with a family. Despite her easy, unaffected manner Margaret Fridolin was no fool; she ever observed the ultimate proprieties, and being dangerously unromantic would be the last woman in the world to throw herself away. But this foolish mania about Isolde. What of that? It was absurd to consider such a thing. * * * Her mother would never tolerate the attempt—— * * *

"Don't you think my judgment in this matter is just, Mr. Arthmann?" Mrs. Fridolin was blandly observing him. He asked her pardon for his inattention; he had been dreaming of a possible happiness! She was very amiable. "And you know, of course, that Margaret has prospects"—he did not, and was all ears—"if she will only leave the operatic stage. Her career will be a brilliant one despite her figure, Mr. Arthmann; but there is a more brilliant social career awaiting her if she follows her uncle's advice and marries. My brother is a rich man, and my daughter may be his heiress. Never as a singer—Job is prejudiced against the stage—and never if she marries a foreigner." "But I shall become a citizen of the United States, Madame." "Where were you born?" "Bergen; my mother was from Warsaw," he moodily replied. "It might as well be Asia Minor. We are a stubborn family, sir, from the hills of New Hampshire. We never give in. Come, let us go back to the Hotel Sonne, and do you forget this foolish dream. Margaret may never leave the stage; but I'm certain that she will never marry *you*." She smiled at him, the thousand little wrinkles in her face making a sort of reticulated map from which stared two large, blue eyes—Margaret's eyes, grown wiser and colder. * * *

Now after that news I'll marry her if I have to run away with her, resolved the sculptor when he reached his bleak claustral atelier and studied the model of her head. And how to keep that man Dennett from spoiling the broth, he wondered. * * *

In the afternoon Arthmann wrote Margaret a letter. "Margaret, my darling Margaret, what is the matter? Have I offended you by asking your mother for you? Why did you not see me this morning? The atelier is wintry without you—the cold clay, corpse-like, is waiting to revive in your presence. O! how lovely is the garden, how sad my soul. I sit and think of Verlaine's 'It rains in my heart as it rains in the town.' Why won't you see me? You are mine—you swore it. My sweet girl, whose heart is as fragrant as new mown hay"—the artist pondered well this comparison before he put it on paper; it evoked visions of hay bales. "Darling, you must see me to-morrow. To the studio you must come. You know that we have planned to go to America in October. Only think, sweetheart, what joy then! The sky is aflame with love. We walk slowly under the few soft, autumn, prairie stars; your hand is in mine, we are married! You see I am a poet for your sake. I beg for a reply hot from your heart. WENCESLAUS." * * *

He despatched this declaration, containing several minor inaccuracies. It was late when he received a reply. "All right, Wenceslaus. But have I *now* the temperament to sing Isolde?" It was unsigned.

Arthmann cursed in a tongue that sounded singularly like pure English.

V.

That night, much against his desire, he dressed and went to a reception at the Villa Wahnfried. As this worker in silent clay disliked musical people, the buzz and fuss made him miserable. He did not meet Fridolina, although he saw Miss Bredd arm in arm with Cosima, Queen Regent of Bayreuth. The American girl was eloquently exposing her theories of how Wagner should be sung, and Arthmann, disgusted at not finding what he went forth to seek, moved away. He only remembered Caspar Dennett when in the street. That gentleman was not present either; and as the unhappy lover walked down the moonlit Lisztstrasse he fancied he recognized the couple he sought. Could it be! He rushed after the pair, to be mocked by the slamming of a gate, he knew not on what lonely street. * * *

The next afternoon the duel began. Fridolina did not return for a sitting as he had hoped; instead came an invitation for a drive to the Hermitage. It was Mrs. Fridolin who sent it. Strange! Arthmann was surprised at this renewal of friendly ties after his gentle dismissal in the Hofgarten. But he dressed in his most effective clothes and, shining with hope, reached the Hotel Sonne; two open carriages stood before its arched doorway. Presently the others came downstairs and the day became gray for the sculptor. Caspar Dennett, looking like a trim Antinous with a fashionable tailor, smiled upon all, especially upon Miss Bredd. Mrs. Fridolin, alone, did not seem at ease. She was very friendly with Arthmann, but would not allow him in her carriage. "No," she protested, "you two men must keep Margaret company. I'll ride with my bright little Louie and listen to her anti-Wagner blasphemies." She spoke as if she had fought under the Wagner banner from the beginning.

Margaret sat alone on the back seat. Although she grimaced at her mother's suggestion, she was in high spirits, exploding over every trivial incident of the journey. Arthmann as he faced her told himself that he had never seen her so giggling and commonplace, so unlike an artist, so bourgeois, so fat. He noticed, too, that her lovely eyes expanded with the same expression, whether art or eating were mentioned. He hardly uttered a word, for the others discussed "Tristan and Isolde" until he hated Wagner's name. She was through with her work at Bayreuth, and Frau Cosima had promised her Isolde—positively. She meant to undergo a severe Kur at Marienbad and then return to the United States. Mr. Grau had also promised her Isolde; while Jean de Reszké—dear, wonderful Jean vowed that he would sing Tristan to no other Isolde during his American tournée! So it was settled. All she needed was her mother's consent—and that would not be a difficult matter to compass. Had she not always wheedled the mater into her schemes, even when Uncle Job opposed her? She would never marry, never—anyhow not until she had sung Isolde—and then only a Wagner-loving husband.

"And the temperament, the missing link—how about that?" asked Arthmann sourly; he imagined that Dennett was exchanging secret signals with her. She bubbled over with wrath. "Temperament! I have temperament enough despite my size. If I haven't any I know where to find it. There is no sacrifice I'd not make to get it. Art for art is my theory. First art and then—the other things." She shrugged her massive shoulders in high bad humor. Arthmann gloomily reflected that Dennett's phrases at the Sammett Garden were being echoed. Mrs. Fridolin continually urged her driver to keep his carriage abreast with the other. It made the party more sociable, she declared, although to the sculptor it seemed as if she wished to watch Margaret closely. She had never seemed so suspicious. They reached the Hermitage.

Going home a fine rain set in; the hoods of the carriage were raised, and the excursion ended flatly. At the hotel Arthmann did not attempt to go in. Mrs. Fridolin said she had a headache, Miss Bredd must write articles about Villa Wahnfried, while Dennett disappeared with Margaret. The drizzle turned into a downpour, and the artist, savage with the world and himself, sought a neighboring café and drank till dawn. * * *

He called at the hotel the following afternoon. The ladies had gone away. How gone away! The portier could not tell. Enraged as he saw his rich dream vanishing, Arthmann moved about the streets with lagging, desperate steps. He returned to the hotel several times during the afternoon—at no time was he very far from it—but the window blinds were always drawn in the Fridolin apartment and he began to despair. It was near sunset when his *Haustrau*—the disappearing chaperon—ran to him red faced. A letter for Herr Arthmann! It was from her. "I've gone in search of that temperament. Auf Wiedersehen. ISOLDE." Nothing more. In puzzled fury, he went back to the hotel. Yes, Madame Fridolin and the young lady were now at home. He went to the second landing and without knocking pushed open the door. It was a house storm riven. Trunks bulged, though only half packed, their contents straggling over the sides. The beds were not made, and a strong odor of valerian and camphor flooded the air. On a couch lay Mrs. Fridolin, her face covered with a handkerchief, while near hovered Miss Bredd in her most brilliant and oracular attitude. She was speaking too loudly as he entered: "There is no use of worrying yourself sick about Meg, Mrs. Fridolin. She's gone for a time—that's all. When she finds out what an idiotically useless sacrifice she has made for art and is a failure as Isolde—she can no more sing the part than a sick cat—she will run home to her mammy quick enough."

"Oh, this terrible artistic temperament!" groaned the mother, apologetically. The girl made a cautious movement and waved him out of the room. Into the hall she followed soft footed, but resolute. He was gaunt with chagrin. "Where is she?" he began, but was sternly checked:

"If you'd only flattered her more and had sense enough to marry her before her mother arrived this thing wouldn't have happened." "What thing?" he thundered.

"There! don't be an ox and make a stupid noise," she admonished. "Why, Meg—she is so dead set on getting that artistic temperament, that artistic thrill you raved about, that she has eloped." "Eloped!" he feebly repeated, and sat down on a trunk in the hallway. To her keen, unbiased vision Arthmann seemed more shocked than sorrowful. Then, returning to Isolde's mother, she was not surprised to find her up and in capital humor, studying the railway guide.

"He believes it—just as the other one did!" she exclaimed, triumphantly; and for the first time that day Mrs. Fridolin smiled.

Miss Henriette Weber, the pianist, teacher and "coach," is spending the month of July at Narragansett Pier.

EUROPEAN NOTES.

Anton Bruckner's "Ninth Symphony," dedicated to "Dear God," will be performed in the coming winter at Munich In place of the final movement, which is wanting, his "Te Deum" in C will be given.

At the celebration of the fifty years' jubilee of the Stern Conservatory, Berlin, the first distribution of the Gustav Hollaender medals took place to the best pupils. Among the recipients were Stella Newmark, in the piano class, and Max Donner, of the violin class, both of New York.

The Perosi Society, formed in Milan for the purpose of producing the works of Abbé Perosi, seems not to be a success. The original capital of the society was 250,000 lire ($50,000), but at the last meeting of the subscribers the balance sheet showed: Receipts, 28,621.18 lire; expenses, 57,428.24 lire; loss, 28,807.16 lire.

The Théâtre de la Monnaie of Brussels has built a bridge of gold for Alice Verlet from the Opéra Comique of Paris to the Belgian metropolis. The lady is a Belgian by birth, young, beautiful, with the soul of a musician who is not content to be a mere vehicle for trills and vocalises, but passionately loves the art in which she will secure a still higher place than that she already has gained.

The Countess Wolkenstein, who as Countess Schleinitz was one of the most energetic supporters of Wagner's views, lately organized a concert in Paris the receipts of which were devoted to enabling young French artists to visit the Bayreuth Festival. The committee comprised a number of ladies of the highest aristocratic circles. The hall, with 300 sittings, at 50 francs each, was sold out. Widor conducted. The program was a Concerto by Bach, for organ and orchestra; Wagner's "Siegfried's Idyl," an Overture by Beethoven and the first act of Gluck's "Alceste."

A late Berlin performance of "Tristan und Isolde" is described by Otto Lessmann as wretched. The orchestra, under R. Strauss, comes in for some praise, but the Tristan of Herr Gruning was simply impossible. His hard, expressionless voice, his ignoble pronunciation of both vowels and consonants, and his utter lack of poetical conception left nothing of Wagner's Tristan. Frl. Reml as Isolde took a deal of praise, but neither vocally nor dramatically was she equal to the part. As for the staging it is needless to write about it. Whatever could be done by bad taste and in contradistinction of all prescription was achieved.

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SUMMER TERM BEGINS IN MAY.

ADMISSION DAILY. . . . . .

HOW SHALL MUSICAL CLUBS PROMOTE GOOD MUSIC IN AMERICA?

[Paper read by Louise B. Dorr, at the recent convention of musical clubs.]

(Continued.)

We grant that this sort of work requires larger patience and skill than the giving of recitals or the arranging of the ordinary club program, but it is far more worth while.

Another important branch of work for the clubs, I had almost said the *most* important, is the arousing of interest in the study of music in our public schools. Undoubtedly the musical future of America depends very largely upon the sort of work done in our public schools. A few clubs have already appointed standing committees to thoroughly investigate this subject with a view to the betterment of existing conditions in their vicinity. It is beginning to be understood by the most advanced educators that the proper study of music and the kindred arts makes for good citizenship, and that it pays even in a commercial sense to furnish culture and refinement for the masses. Hence we find an attempt made to teach music in nearly all of our public schools, but how blundering, how unscientific are the methods employed in the majority of schools! Even when a good supervisor of music is appointed, as has fortunately happened us in St. Paul, he or she is expected to make good readers and singers of several thousand children in forty or fifty widely separated schools which said supervisor visits for only half an hour once a week at best!

True each teacher in every school is supposed to be subordinate to the supervisor in carrying out daily his instructions; but the grade teacher, as a rule, knows little or nothing of music. Until music shall be taught thoroughly in our normal schools, and as rigid an examination required of all would-be teachers in this branch as in others. Until supervisors are appointed for known fitness, and until politics and publishing houses have ceased to influence appointing boards, we can hope for little progress in music study in our schools. Let me urge upon clubs the study of this important subject. There are many supervisors and teachers who will be glad of your assistance if you are earnest, honest and intelligent in your desire to help. I recommend to your attention the paper of Sterrie A. Weaver, entitled "Does School Music Pay? If Not, Why Not?" in the *Concert Goer* of March 2, 1901.

"How can we interest the men of our country in good music and arouse them to a sense of its dignity and importance?" is partly answered when we are told to see to it that they are taught properly when boys in the public schools. But can we not also in our clubs and homes do something helpful along this line for the men and boys who belong to us? Are we earnest in tactfully but strongly combating the still too prevalent notion that music is feminine rather than masculine; that its study is apt to rob boys of their sturdiness and strength of character, and that music should be an accomplishment for our daughters rather than our sons? Mothers, if you cannot afford to give opportunities for music-study to both girls and boys, choose rather the boys, who in this commercial age need most the refining and liberalizing influences of art study. One who believes emphatically in the uplifting and spiritualizing influence of good music upon the character is unspeakably sad when he sees how little interest is shown by men in this subject? Look over the audiences at our best concerts, and even at the opera in the great cities, and you will see ten women to every man. In this as it should be, and are we women not to blame somewhere? I have a doubt as to whether we have sufficiently dignified music in our own minds; whether we do not value it rather for the sensuous pleasure it gives us than because of its moral and spiritual possibilities. True, it speaks to us first through the emotions, but "it is through emotion that the mind or will is prompted, nay, forced into action," says one. Form the heart aright, open the eyes and ears of our senses to the perception of God in all form of beauty and in every work of art, and then shall we reach out to bless others, and our children shall indeed rise up and call us blessed.

I have touched upon only a few of the many ways in which the clubs can further the interests of musical art. Some clubs have found it most desirable to appoint a committee to arrange for providing suitable music at stated intervals at the hospitals and various charitable institutions and organizations of their community. Again clubs have formed and might profitably form everywhere home study circles, or arrange studio talks on many subjects pertaining to music and its advancement. As has already been suggested here clubs might do much to aid young artists and advanced students in obtaining recognition and an intelligent hearing at home and abroad. Then there is the subject of church and Sunday school music and its betterment to be practically considered by the clubs even of our smaller towns. Also the establishment of people's choral classes somewhat after the manner adopted by Frank Damrosch in New York.

Perhaps in the discussion which shall follow this and other papers we shall learn of much good work that has already been done along these and other lines, and we shall gain from the experience of others.

John Church Company's Publications.

THE following are some of the recent dates showing when compositions published by the John Church Company were performed:

O Mistress Mine.....De Koven
Mr. Choveaux (30th).....Kensington
Mme. Marian McKenzie (3d).....Victoria Hall

My Love Nell.....Fox
Edwin Wolseley (3d).....Green Park Club
Gabriel Thorp (4th).....Steinway Hall
Gabriel Thorp (14th).....Steinway Hall
Gabriel Thorp (16th).....Ladbroke Hall
Gabriel Thorp (23d).....Ladbroke Hall
Wallis Wallis (29th).....Acton
Gabriel Thorp (18th).....Lewisham

Tears, Idle Tears.....Sullivan
Charles Phillips (7th).....Reading
Madame Esty (19th).....Brighton
Miss Grainger Kerr (27th).....Bayswater

Swallow, Swallow.....Sullivan
Charles Phillips (7th).....Reading
Madame Esty (19th).....Brighton

April Time.....Cowen
Miss F. Taylor (7th).....Portland Place

Molly's Eyes.....C. B. Hawley
Wilson Bamber (9th).....Bloomsbury Hall
Avon Saxon (10th).....Adelaide Town Hall
Avon Saxon (11th).....Adelaide Town Hall
Avon Saxon (13th).....Adelaide Town Hall
Avon Saxon (14th)..Adelaide Town Hall
Avon Saxon (15th).....Adelaide Town Hall
Avon Saxon (16th).....Adelaide Town Hall
Avon Saxon (17th).....Adelaide Town Hall
Avon Saxon (18th).....Adelaide Town Hall
Avon Saxon (20th).....Adelaide Town Hall
Avon Saxon (21st).....Adelaide Town Hall
Miss A. Burnand (23d).....Regent's Park

El Capitan.....Sousa
The Japs (10th).....Gloucester Gate
The Japs (13th).....Bayswater
The Japs (21st).....City
The Japs (22d).....Ranelagh Club
The Japs (26th).....Kensington
The Japs (29th).....Berkeley Square

In Memoriam.....Lehmann
Whitney Tew (10th).....Steinway Hall

All For You.....D'Hardelot
Miss F. Daly (11th).....Scarborough
Miss P. Allen (23d).....Hampstead Conservatoire
Templar Saxe (30th).....Salle Erard

Love Is a Sickness.....H. Parker
Miss F. Taylor (14th).....Guildford
Miss Monica Stowe (14th).....Wimbledon

Where the Bee Sucks.....De Koven
Madame Esty (19th).....Brighton

My Redeemer.....Dudley Buck
Miss M. Stowe (23d).....Wandsworth

Rainy Day.....Blumenthal
Madame McKenzie (21st).....Harley Street

Hands Across the Sea.....Sousa
Combined orchestra of Queen's Hall Strolling Players and Band of Grenadier Guards in aid of Soldiers' and Sailors' Association (21st).

I Only Can Love..... ——
Miss Ada Burnand (23d).....Regent's Park

Zeldenrust.

EACH foreign artist who comes to America for the first time, must naturally be judged by the Old World reports that precede him, until the New World has opportunity to form its own estimate after his arrival. It is well known that the critics of the important European musical centres are both able and severe; their acumen is large, open and their judgment sane. When, therefore, they are unanimous and enthusiastic in their praise of an artist it is reasonably safe to conclude he is worthy. Such are the reports that are arriving about Eduard Zeldenrust, the celebrated Dutch pianist. Here is a sample:

"Zeldenrust played with authority; the beauty and power of his tone, the variety of his touch and the deep and profound sentiment so clearly expressed stamped him to be not only a marvelous pianist, but an artist in the true sense of the word. He made a tremendous impression, and his success was most conspicuous."—Brussels Correspondence of the Paris Figaro, April, 1901.

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GERARDY IN AUSTRALIA.

ON Thursday evening, May 30, Jean Gerardy, the celebrated 'cellist, made his first appearance in Australia at Melbourne, and was most enthusiastically greeted by the critics, as well as by a big audience in the Town Hall. His success was so pronounced that his first appearance was immediately followed by six recitals, which were given on the afternoons of June 1, 12 and 15 and on the evenings of June 4, 6 and 8. In a letter just received he says: "My first concert was a great success, in the face of unusually unfavorable conditions. The city has been surfeited with musical attractions, yet we are doing an excellent business. From here we shall go to Adelaide for five concerts; thence to Sydney for six concerts. After our concerts in Sydney I am booked to play in New Zealand, sailing from there about the middle of August, and going direct to Honolulu, where I am sold for three concerts, and shall thence proceed to San Francisco."

The following are excerpts from his Australian criticisms:

The last tone of the song of a very great charmer has no sooner died away when we fall under the spell of another great artist of the very first rank, Jean Gerardy, who completely fascinated a very large audience in the Town Hall last evening. He not only showed himself the absolute master of his instrument, but impressed at once his hearers with the extreme refinement of his musicianship. The most delicate sensitiveness pervades his playing, and his tone is always pure, noble and flawless. Melbourne Herald.

Before M. Gerardy had been playing a minute to the large audience which welcomed him in the Town Hall last night it was evident to everyone that a supreme artist was being heard. Anything nearer perfection in instrumental music can hardly be met with anywhere. M. Gerardy is not only a peerless executant on the 'cello, he is also a musician gifted with the keenest poetic insight and the faultless taste which is a constant element in the quality of genius. To enlarge on M. Gerardy's technical command of bow and finger, double-stopping, harmonics and so on, would be merely to catalogue every device of which the 'cello is capable, and declaring emphatically that this player can do them all with a masterful ease and unfailing dexterity. The quality of tone produced is truly nothing less than marvelous. On the C string, for instance, the volume of sound is often as rich and sonorous as the bourdon on an organ, while, with an almost incredibly long drawn bow, a delicate film, the merest thread of sound is prolonged with an unsurpassable delicacy and purity of effect. Melbourne Argus.

Gerardy can truly claim that he has taken Melbourne by storm. He has come, has played, has conquered. A tone full, rich and resonant, an intonation faultless almost to a hair's breadth, a broad and dignified phrasing and an execution that laughs at difficulties; these are the qualifications that have raised Jean Gerardy to the top of the artistic tree at the age of twenty-three. With such an exponent of the 'cello available, there is no need to inquire on whose shoulders the mantle of Piatti may worthily fall.—Melbourne Age.

THE MAGIC FLUTE'S LIBRETTIST.

THE author of the text of Mozart's "The Magic Flute" is not a person to be remembered with affection by operagoers, who have struggled in vain to discover what his opera meant, and what its all mysterious characters were supposed to be doing from the time the snake chases the tenor until the two lovers come with success through their trials by fire and water. The text to this opera has been studied patiently by German pedants and casual hearers of the work and the sum of knowledge has not in either case been materially increased.

Emanuel Schikaneder's memory survives alone through this puzzling monument, and when the third half centenary of his birth was celebrated the other day in Vienna the event recalled many interesting incidents in his life. By a singular coincidence the historic Theatre an der Wien met bankruptcy just at the time of Schikaneder's anniversary. He built the theatre from the fortune made out of the Mozart work in 1801, and he died twelve years later in Vienna. His name might have fallen into oblivion but for his association with the great composer, although he was at one time a figure greatly regarded in the life of Vienna opera.

He was born at Regensburg and became an actor early in life. When he became the director of the theatre at Salzburg he made the acquaintance of Mozart, and at that time he was able to get a number of compositions from the young musician, probably with as little profit to Mozart as their later collaboration produced.

Among these was a comic opera, "Der Zaide," which Mozart wrote for Schikaneder's own troupe. Both were Freemasons belonging to the same lodge in Vienna, and the manager was on the verge of bankruptcy when he came to the composer begging that he write the music for a fairy "singspiel" that Schikaneder had written. The composer consented, making only the condition that he should have the profit from the sale of the score and text and disclaiming any responsibility for the failure of the book on the ground that he had never composed a fairy opera. Schikaneder in his eagerness promised everything that Mozart asked without keeping his word in anything. He enjoyed all the profits that came from the great success of the work.

To hurry its completion as much as possible, he fitted up a pavilion in his garden that the two might work together, and the merry life they led at that time has always been thought to have had its effect in causing the death of the composer. He fainted first while completing the score, and he died sixty-six days after the first performance, which he conducted. The librettist was the Papageno. The first act was not received with favor at the initial hearing, and Schikaneder had to encorage the already disheartened Mozart. But the success of the work increased steadily during the second act.

It was on March 7, 1791, that the actor went to his brother Mason for the music to a fairy opera. He was anxious for this work to save him from bankruptcy, because a year before he had been prosperous with a fairy opera called "Oberon, the King of the Elfs," drawn by Ludwig Giesecke from a work of Wieland's and set to music by Wranitzky. It is this circumstance that has led to the charge recently made in Germany that Schikaneder did not prepare the text to Mozart's opera, such as it is. Another impresario had the impertinence to produce a fairy opera also drawn from Wieland's same poem, using parts that Giesecke had neglected.

This was called "Kasper the Flutist, or the Magic Zither." Schikaneder could not permit this, and it is charged that he had Giesecke, who had shown his skill in the previous work for the actor, prepare a second fairy opera for him which was called "The Magic Flute." He introduced the characters of Papageno and Papagena, and used some other verse in parts of the work; but the allegation is that in its entirety the opera was given to Mozart just as Giesecke had handed it to the actor and manager.

The two characters mentioned might from their disconnected share in the action of the work have been introduced in just this way. Giesecke was the translator of a work on Egyptian monuments, and may have been inspired to his opera by that labor. He never put forward his claim to the authorship of the Mozart libretto, his friends say, because he feared the persecutions of the Freemasons. He is said to have left Vienna because of this fear, although it seems more probable that he may have been ashamed to let it be known that he wrote the text and left his home because he was fearful that it would become known in the community. This is not the view taken in Germany, however. It is contended that Mozart could never have been inspired to the music he composed by the text of the work, if it had been no more than a spectacle to delight the galleries, and that he saw in the text an opportunity to keep before the eyes of the people the mysteries and beauties of Freemasonry, which was at that time under a ban in Austria. Else, ask some of the commentators, how could Goethe have been inspired to say that he would love to write a poem that continued the story? Would he have been inspired by a meaningless and childish series of scenes set to music? It is the scenes between Papageno and Papagena that are a deference to the public taste of that time. But to the initiated all the beauty and symbolism of an antique mystery is in the scenes so meaningless to the eyes of the faithless.

Schikaneder was for ten years director of the Theatre an der Wien, and left behind him a record for industry and enterprise. He wrote one fairy opera in four acts and had the music for every act composed by a different musician. He mounted these works frequently, but always with scenic beauty and elegance remarkable for the time. He published his dramatic writings in two volumes in 1792 and added much to them before he died. When his theatre, which for a century had held its own in Vienna, and had housed all the productions of Strauss, Milloecker and Suppe, was compelled to close, it was said that more impresarios like Schikaneder to-day would prevent the decay of such famous theatres. But that sort of thing is aways said about the old fellows, and about none so frequently as about the people of the theatre. And it must not be forgotten that the young men can nearly live long enough to say it wisely themselves.—New York Sun.

Slivinski Coming.

ARRANGEMENTS have been completed to bring to this country Slivinski, the Polish pianist, for a season of fifty concerts, beginning the middle of November.

Slivinski stands among the world's great pianists. Although comparatively a young man, he is conceded by eminent European critics to be a brilliant interpreter of Rubinstein, Liszt and Schumann. Slivinski possesses that style and finesse that are always greatly admired by the American public. The tour is under the management of R. E. Johnston.

William Worth Bailey.

WM. WORTH BAILEY, the blind violinist, who is to tour this country during the coming season, is now receiving the finishing touches in Brussels. He will return to his native country early in November, beginning his tour on arrival. Much interest is taken in the career of this young genius, who, although totally blind, plays the violin like one of the greatest masters.

Young Bailey will be supported by Elizabeth Northrop, soprano, and Edwin M. Shonert, pianist. The tour is under the management of R. E. Johnston.

PARIS SYMPHONY CONCERTS.—The five grand concerts symphoniques, which were given in Paris this spring at the Vaudeville Theatre, met with so much success that the scheme is to be renewed next season. They will be given, however, at the Opéra Comique, the contract having been signed June 27 between Carré, director of the Opéra Comique, and Schiller. These concerts will be given as before, on Thursday afternoons, and each one with a different conductor.

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MR. WILLIAM G. STEWART, Director American School of Opera, Berkeley Lyceum, New York City: NEW YORK, June 4, 1901.

My Dear Mr. Stewart:—We take this opportunity of complimenting you on the splendid practical results accomplished by your School of Opera during the first year of its existence and gladly bear testimony to its advantages as a training school for those desirous of following a professional career in opera.

We are more than pleased with the graduates of your institution who have become members of the Bostonians and will gladly avail ourselves in the future of the opportunity for engaging singers who have pursued a course of study under your direction. With best wishes always, Yours very sincerely.

W. H. MacDonald

MR. WHITNEY TEW

In America

November and December, 1901

The London Press says of Mr. Tew's singing:

Times—"Mr. Tew displayed a magnificent voice and great dignity of style."

Telegraph—"Mr. Tew possesses a fine voice of cultured style; he is a singer of high quality and a musician of broad sympathies and wide research."

Express—"Revealed the possession of a prodigious memory, a sonorous voice and a wealth of vigor."

Daily News—"Manifestly an experienced vocalist, endowed with a powerful voice of agreeable quality. He is a linguist and his artistic taste and judgment demonstrated by his excellent choice of a program."

Musical Courier (London)—"A hearty, straightforward delivery, which was all the more charming because of his admirable diction and pure intonation."

Lady—"His songs were admirably chosen, and the beautiful quality of his voice and his good method were best shown in Brahms' Liebeslieder."

Sunday Times—"Displayed a resonant low baritone voice and a refined method."

Musical Standard—"Eminently successful as an interpretive artist, for he sang with much feeling and intuition into the dramatic and poetic meaning of his text. His voice is a fine organ."

Musical News—"Mr. Tew has a good bass voice which he uses always with finished art and discretion. That he possesses an extensive repertory culled from the best music written for the bass voice was evidenced."

Morning Post—"Mr. Tew's deep bass voice was well suited to the music of the Landgraf." (National Grand Opera Co., in Tannhauser.)

The Stage—"Mr. Tew gave a strong and impressive embodiment of the Cardinal."

The Era—"Mr. Whitney Tew, the author, gave a strikingly characteristic reading of Richelieu, his acting in the downfall scene being especially impressive and touching."

Field—"That fine bass singer, Mr. Whitney Tew, gave the first of his recitals last week. He possesses a powerful voice of beautiful quality which can stand work. He has both voice and brains."

Anglo-American—"Mr. Tew's fine voice was in the best of form. He is to be commended for his persistent fidelity to a really superior class of music."

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MEDDLING WITH BEETHOVEN.

ERNEST NEWMAN has contributed an interesting article to the current number of the *Contemporary Review,* in the course of which he says: "Think, for example, what a modern could do with the slow movement of Beethoven's Seventh Symphony—how he could brighten up many bald patches," &c. This aroused the wrath of the Manchester *Guardian,* which devoted a leading article to the subject, which we here quote:

In the current *Contemporary Review* the following astounding words occur in the course of an article purporting to be serious musical criticism: "Think, for example, what a modern could do with the slow movement of Beethoven's Seventh Symphony—how he could brighten up the many bald patches," &c. We have here a perfectly typical example of those things which make our notions of things musical a byword among the nations. The sentence has all the air of having been invented by a satirist to suggest the depths to which musical opinion may descend. Why else was Beethoven chosen among all possible composers? And why one of the Nine Symphonies, and why the Seventh in particular, and why the slow movement of the Seventh? Everyone knows that Beethoven was the greatest of composers, and that his nine symphonies are the greatest, most perfect, and most imperishable part of his legacy to mankind. No. 7 of the nine is by common consent the most exquisite in symmetry, and also the most brilliant and animated, of all the composer's works, though not the most profound in poetic import. Again, by common consent, the Allegretto of that No. 7 is the most wonderful of all slow movements, the unearthly beauty of it appealing to everyone who is at all musical (and thus to thousands who cannot appreciate the typical Beethoven Adagio, owing to the absence of rhythmical interest), while the simplicity of its orchestral technic affords the best possible reminder of the fact that great music never depends for its eloquence on tricky instrumentation. One feels in such a case that the British musical world really has something of a grievance. Why does one of the best of reviews publish such a piece of ineptitude on a musical subject? It certainly would not on any other. Let someone write an article suggesting that Bernard Shaw should brighten up Shakespeare's "As You Like It," Gabriele d'Annunzio rewrite the "Divine Comedy," or a young man from the Birmingham School of Art rearrange the color scheme in Velasquez's portrait of Innocent X.—let some paradox monger try that on the *Contemporary Review.* It would be less absurd—a less unheard of rushing in where angels fear to tread—than this proposal about Beethoven's Seventh Symphony. Yet it certainly would not be offered to readers as serious criticism. It is time for British editors to learn in regard to musical affairs some better principle than that old

> Strange that such difference should be
> 'Twixt Tweedledum and Tweedledee,

which has too long characterized us.

The remark about the Allegretto of the great Symphony in A major is supposed to be made in the interests of Tschaikowsky, the rich coloring of whose orchestration is contrasted with the "bald patches" of Beethoven. It is therefore instructive to place the distinguished Russian master's own opinion of the movement in question side by side with the reviewer's. Between the years 1872 and 1876 Tschaikowsky acted as occasional music critic for two Moscow journals. Some of his articles are reproduced in Mrs. Newmarch's book, "Tschaikowsky's Life and Works," whence we take the following passages:

"There exist some rare compositions which possess the power of pleasing alike the educated and uneducated public. Their beauty is immutable; the oftener we hear them the more we love them. Their power and originality are such that it is impossible to analyze them. To this class of music belongs the Allegretto of the Seventh Symphony, which for over sixty years has been a fertile source of delight to the whole civilized world. The first and last movements of this wonderful work, which shine with the same radiance as when they astonished all Europe in 1812, are not inferior to the Allegretto; but the latter, I repeat, has the privilege of popularity, thanks partly to its fascinating melody and partly to material beauty of sound—*its admirable instrumentation.*"

Of the same movement Tschaikowsky elsewhere writes: "If we, after all these years, are still astonished by the novelty and freshness, the power shown both in the design and execution of this marvelous work, what must our forefathers have felt when Beethoven, by the magic power of his genius, first raised the curtain which hid this ideal world of eternal beauty and harmony from human eyes?"

To this Mr. Newman replied: Sir, will you be kind enough to allow me a little space in which to reply to the critic who in your to-day's issue waxes indignant over a passage from an article of mine on Tschaikowsky in this month's *Contemporary?* The *Guardian* leaders are usually such models of fairness and sanity that I confess it is a staggerer to come across one like this. Your critic quotes the following passage from my article: "Think, for example, what a modern could do with the slow movement of Beethoven's Seventh Symphony—how he could brighten up the many bald patches," &c.; and he proceeds to denounce me for what he thinks my poor opinion of Beethoven. He tells us that all the world agrees that Beethoven is the greatest of all composers, that his symphonies are his greatest works, and that the Seventh is one of the greatest of the symphonies. I have no complaint to make against your critic for holding these opinions. What I do complain about is his attempt to make your readers think that my own opinion of Beethoven is a poor one. As a matter of fact, he knows nothing whatever of my views on this matter. But if his anger is aroused at anyone daring to suggest that Beethoven's orchestration might be improved, I would venture to remind him that more than one modern critic has thrown out such suggestions. What of the reviewer himself, however? He speaks of "thousands who cannot appreciate the typical Beethoven Adagio, owing to the absence of rhythmical interest." Well, if one man finds Beethoven's rhythm a trifle primitive here and there, surely it is not such a great crime to suggest that his orchestration also at times may not satisfy a modern ear. But this is not the cream of the joke. In view of all your critic's indignation over the proposal that some modern composer should brighten up the bald patches in the color of the Seventh Symphony, it seems unkind of me to point out that my *Contemporary* article does not contain a word about the orchestration of that work! I have not mentioned Beethoven's instrumentation in comparison with Tschaikowsky's. I was not discussing scoring, but the power of varying a theme; and I tried to show how superior the modern music is to the ancient in this respect. This is apparent from the sentence following that quoted by your critic: "If Tschaikowsky, say, or Richard Strauss, had had the varying of that theme, what would they not have done with it! For * * * the modern musician has immensely extended the range of music through his ability to vary a simple phrase," &c. There was thus no question at all of depreciating Beethoven's orchestration; and the frenzied onslaught of your critic, his moral indignation, and his crushing quotation from Tschaikowsky himself are all in vain (?). Yet this is the gentleman who strives to fasten on me a charge of ineptitude, and recommends the editor of the *Contemporary* to be careful in his choice of musical writers!

[It is useful for Mr. Newman now to say—"He (the writer of the article in our Wednesday's issue) knows nothing whatever of my views on this matter" (that is, on Beethoven). We did not profess to know any more of Mr. Newman's opinion than we quoted from the *Contemporary Review.* It is too late for Mr. Newman, just after expressing a very peculiar opinion, to say that we know nothing of his opinion. Whether when making his suggestion about the "brightening up" of Beethoven's "bald patches" he was thinking of instrumentation or of thematic variation makes no difference whatever to the vandalism of the suggestion. He now tells us that he was not thinking of instrumentation at all when he wrote that particular passage. We accept that statement, and now point out that we were misled by the style of his expression "bald patches," which looks as if a reference to instrumentation were intended, and also by a sentence occurring earlier in the *Contemporary* article: "We may leave it to the academics, who still speak of the scoring of Mozart and Beethoven as models for the student, to hold up their hands in pious horror at the full rich wine of Tschaikowsky's orchestration." There can scarcely be any question as to the meaning of those words. Mr. Newman expresses the view that the scoring of Beethoven is not worth the study of the modern student, and in the same sentence he speaks of the "full rich wine of Tschaikowsky's orchestration." A little later in the same article he sneers at the "bald patches" in Beethoven's famous Allegretto and suggests a "brightening up" by some modern composer. Such tampering with the scores of the great masters has occurred before now. Hence our protest, to which we adhere, whatever particular kind of tampering may have been intended. Mr. Newman now attributes to us a disparaging remark about Beethoven. "If one finds Beethoven's rhythm a trifle primitive here and there," he says, in reference to our remark about the "absence of rhythmical interest" in the typical Beethoven Adagio. We do not, however, find Beethoven's rhythm primitive here or there. On the contrary, we are firmly convinced that Beethoven was by far the greatest master of rhythm that ever existed, as demonstrated in particular by his Seventh Symphony. The absence or reduction to a minimum of rhythmical interest in the Beethoven Adagio belongs essentially to the character of such movements. It is not a defect. Wagner was so much struck by the partial or total elimination of rhythm in such cases that he called rhythm an intruder in the domain of absolute music.]

There was a rejoinder from Mr. Newman and a reply by the Manchester *Guardian,* but neither letters advanced things. The *M. G.* writer is amusingly serious in his protest. Evidently all that Mr. Newman meant was to point out the superiority of modern symphonic technic.—Musical Standard.

Wants to Know.

W. SPENCER JONES, of Brockville, Ontario, desires to know the addresses of the secretaries of the following associations:

Handel and Haydn Society, Boston.
Philharmonic Society, Brooklyn.
Festival Committee, Worcester.
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CHROMATICISM IN HARMONY.

AT the meeting of the Musical Association held in London on June 11 a paper entitled "Chromaticism in Harmony" was read by Herbert Westerby, Mus. B., London, F. R. C. O., L. Mus., T. C. L.

The view put forward by the lecturer was in favor of the systematization of the relations between the chromatic and diatonic elements, and this, he contended, could be conveniently accomplished by taking the principle of chromaticism as a basis. This principle he described as the "temporary inclusion of any foreign element within the prevailing tonality," which element could consist of either detached chords or complete passages—the latter designated as examples of chromatic tonality or chromatic keys—and those most in use were situated on the minor and major sixth, third and second of the key—forming, as it were, two triads of chromatic tonality; others in similar use were the more nearly related keys. The contents of these keys provided, from a composer's point of view, the chromatic chords available and in use at the present day—those from the tonic minor or major were considered as modally related, and the lecturer thought that for purposes of key relationship the two modes should be considered as forming "duality of key or mode."

As to the point where a chromatic chord merged into a foreign tonality, the view taken coincided with that of Riemann, viz., "The accented beats are the bearers of the harmony," and it was suggested that, in order to avoid a change of tonality, the progression should proceed by step and occupy positions of weak rhythmical nature. Confirmation of this was furnished by Professor Niecks, who stated that in a given example "tonal satisfaction" was not obtained till the last chord. By reversing the accents, Mr. Westerby showed how a change of tonality was brought about.

For the above scheme the twelve note so-called chromatic scale was shown to be insufficient, and though the seventeen note scale would temporarily suffice, the complete scale of twenty-one harmonic intervals was advocated for harmonic purposes, while the tempered chromatic scale was for Europeans pre-eminently the melodic formula. The relationship of keys was based, not on mathematical ratio of the tonics, as in the Day system, but on the lesser effect of key disturbance, in which the relative minor of the tonic and the subdominant stood first; the close connection between the respective scales of the same by means of initiative leading notes was also shown. The duality of mode, as represented in the chords of mixed origin, as in the chord of the major ninth and minor thirteenth, provided a simple harmonic explanation of the chords of the augmented sixth, which thus appeared, not, as in most English text books, on the minor sixth of the key, but on the minor sixth of the relative minor (a connection noted before), and coinciding with the ground note as given in Jadassohn, viz., on the subdominant of the major. The augmented sixth then is not evolved from a dual root, but from dual tonality or mode. Some objection might be taken to the upward resolution of the minor thirteenth (compound sixth) as representing the augmented sixth, but examples were given from Jadassohn and elsewhere which justified the assertion that where there was no cadential position the direction of resolution of discordant notes was a matter of indifference so long as it was carried out by step. Where the cadence came in (or the simulation of one) its superior power compelled the orthodox resolution of one of the discordant notes by step, but the other was equally free to leap, especially if it occurred in the bass, and the law thus evolved accounted for the irregular resolution of chords of "indefinite dominant aspect," such as the "added sixth," secondary chords of the seventh, and some chords of the augmented sixth.

In order to counteract the tendencies of false notation and the preconceived idea that flattened discords should not rise (one of the fallacies of the restricted chromatic scale), it was necessary to distinguish the tonality of prototypes, which could be done by simulation of cadential effect, and avert the tendency to modulate.

Finally, the lecturer advocated chromatic analysis, not according to root or ground note, nor fictitious assumption of chromatic alteration of notes which could not be altered, but according to the tonality of the intruding element.

In the discussion which followed Mr. Thelwall advocated the theoretic recognition of the equal temperament system. Mr. Westerby, while sympathizing with the idea, remarked that from a practical point of view the theoretic reduction of all music to equal temperament notation must be considered as utopian.—London Musical News.

PHRENO-PHYSIOGNOMIC SKETCH.

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(By Richard Dimsdale Stocker, author of "The Human Face as Expressive of Character and Disposition," "Physiognomy, Ancient and Modern," "The Language of Handwriting," &c.)

ENDOWED with a large, creative brain and a physical constitution qualified to manifest the faculties of its several organs, Herr Liebling has attained a prominent place as a musician, both as executant, composer and professor.

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and original talent. He is exceedingly open to the influence of all that appeals to the idealistic powers; is a lover of taste, perfection and "finish"; also of all that is grand and magnificent. Of orchestral music he should be particularly fond.

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Possessed of a somewhat philosophic turn of mind, he is able to trace cause and effect, and likes to have a reason for everything. He can do his own thinking, and will not be satisfied with the superficial explanations of those who are content to take everything "for granted," without understanding the "why" and the "wherefore"; is fond of discovery, and adapted to grasp the fundamental principles which enter into the nature of things.

His language renders him well able to give vent to his ideas in speech. As a teacher he would be well able to select the appropriate words in order to convey his meaning. This organ, too, aids him in the acquirement of foreign tongues; his sense of accent is good, and he is able to speak with considerable fluency and ease.

His perception of motives is such as to render him alive to the dispositions of those whom he may meet; his wit constituting him mirthful, and inclined to indulge in "banter" and "chaff," and to make fun of whatever strikes him as out of keeping with its environment.

He has large veneration; is therefore respectful and deferential; polite (with his approbativeness), and appreciative of devotional or sacred things. He will not treat with levity that which is deserving of adoration and reverence.

He likes to "make sure" in whatever line of action he proposes to embark, and will show both tenacity and concentration in the pursuit of his aims.

His executive qualifications, as well as his acquisitive capacity, will enable him to further his projects, and he will always have plans "on hand."

In short, Herr Liebling's power lies in his comprehensive mind; his ability to master theory and excel in practice; his sense of perfection, openness to elevated state of consciousness; his retentive memory and his foresight

Mme. Maigille and Her Pupils.

MISS SABERY D'ORSELLE, a pupil of Mme. Helene Maigille, sang at the St. Nicholas Garden with the Kaltenborn Orchestra on Monday evening, July 8, and her singing scored a triumph for the young artist as well as for her teacher. With the orchestra she sang the Waltz Song from Gounod's "Romeo and Juliet"; Dell' Acqua's "Villanelle" and Tosti's "Mattinata." After several recalls the audience compelled the singer to repeat the Tosti song. Miss D'Orselle's brilliant voice has been carefully trained, and, like all Maigille pupils, grace and taste mark her singing.

Madame Maigille sang recently at a concert at Newton, N. J., and her pupil, William J. Johnson, appeared on the same program with her. Mr. Johnson's voice, a noble basso, was heard to big advantage in "The Stein Song," by Bullard, and "The Mighty Deep," by Jude. Madame Maigille's numbers were "Demain," by Maude Valerie White, and "I Wait for Thee," by Hawley. The audience in the pretty New Jersey village gave Madame Maigille an ovation. Naturally such singing is not often heard in out of the way places. The Sunday morning after the concert Madame Maigille sang at the morning and evening service at the Presbyterian church at Newton, at which her pupil, Mr. Johnson, is the musical director. Both congregations greatly enjoyed the special music at the services, and many flattering comments were made about "voice and method," all of which is grateful to an earnest and thoroughly educated voice teacher.

TENOR JOHN YOUNG.—John Young, tenor, was the soloist at the closing concert of the New York State M. T. A. convention Thursday, June 27, when Handel's "The Messiah" was given. Mr. Russell, the president, telegraphed Mr. Young, asking him to sing the part, he having recently sung "The Messiah" with the Schubert Club of Newark, N. J., of which Mr. Russell is director, and remembering how well he had sung this work, considered himself most fortunate in being able to secure him. "The Messiah," as well as "The Elijah," are especially suited for Mr. Young's voice.

Mr. Young has been very busy of late. Following are some of his most recent engagements: May 21, Harlem Y. M. C. A.; May 22, Rahway, N. J.; May 26, special musical service St. Paul's P. E. Church, Englewood, N. J.; June 14, "Last Judgment," Nyack, N. Y.; June 17, "Crusaders," White Plains, N. Y.; June 22, Caldwell, N. J.; July 18, Sound Beach, Conn.; July 22, Warren, R. I. Mr. Young will spend the summer on the shores of Narragansett Bay, a few miles below Providence, returning to New York early in September.

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A NIGHT AT A FRENCH OPERA.

MARSEILLES,

THE wildest Republicans and the most fiery orators of the Revolution were those of the Bouches-du-Rhône. Their exhortations caused the revolutionists to commit the most terrible excesses. The mere mouthings of Marseillais butchers and carters led to crimes unheard of before, and I have just seen that the material which made the Revolution possible still exists in every form in the minds and actions of the descendants of those terrible Provençals and Languedocs who came down here to Marseilles to wallow in the blood of their enemies.

The exposition of Southern ferocity which I am going to describe was ludicrous in the extreme and bloodless; but if the cause was tame the force for evil was just as strong as if it had been a matter affecting the rights and liberties of a people.

Instead of a revolt against their rulers the Marseillais have rebelled against their local opera company. No one knew there was to be a revolt. Nobody expected it, and it burst forth into a wild and fierce flame like a prairie fire, uncontrollable, unimpeded and carrying everything before it. The management of the Municipal Theatre, which is subsidized by the authorities, as well as supported by subscriptions, had announced for last Tuesday evening the performance of "Sigurd." On the preliminary bills there appeared the name of a visiting tenor from Paris and a new basso. A new baritone and prima donna had also been announced. The house was crowded and the people apparently good natured, as French audiences usually are.

The curtain rose on a sylvan scene made up of parts of interiors and weird backgrounds patched together in that happy-go-lucky manner which is the heritage of Continental stage managers. The chorus was grouped picturesquely around pillars of Carrara marble, and against a silvery river flowing perpendicularly from the flies. This chorus was composed of stout middle agen men and elderly ladies of dejected mien. The conductor raised his baton and the chorus sang three or four bars. Suddenly from one corner of the stalls there arose a chorus of guffaws. The aged ladies of the chorus stumbled in their song. The guffaws from the stalls grew into a loud roar of derisive laughter, interlarded with cries of "A bas l'ensemble! A bas l'ensemble!" The balcony and galleries took up the cries, and in two minutes the vast house was in a state of indescribable uproar. The baritone of whom Marseilles is tired, a man of gigantic stature and indomitable courage, stalked to the footlights and sang. He was hissed to a standstill. Then came the hated and unreplaced basso with lungs of leather, and he actually sang down the house until it was perfectly quiet.

The contralto, a lady of years and weight, started her song, but Marseilles would not listen to her and jeered at her, so that the poor thing turned aside and wept bitterly. The act was actually fought out and the curtain bumped its heavy way to the stage.

Then came a scene worth going miles to see. Marseilles jumped on its opera seats and howled. The men, with eyes popping out of their heads, their hands clutching the air and their bodies swaying to and fro, the women looking gleefully on and hissing with the best of them, presented a picture that one sees over the title "The Fall of the Bastille," or "The Vendée Massacres." A wild eyed, gray haired man of fifty sprang on the rail dividing the stalls from the pit and held up his hands praying for silence. It came, and he shrieked out, "I am a Marseillais, I am a Marseillais!" This confession created a turmoil. After another outburst he howled:

"Let us have the Regisseur. A bas! à bas! à bas!"

The tornado now became a veritable cyclone of cries for the poor stage manager. But this wretched man was away borrowing a dress suit and a pair of gloves in which to appear before his judges.

The curtain rose again on the chorus. Sometimes it was heard, but generally it was "à bas l'ensemble." "Look at the old farceurs." "To the knackers with them." French chivalry spent itself in rage on the elderly ladies, who were casting defiant glances at their tormentors. The prima donna, a lady whose voice was stifled by the stays that tortured her ample figure, was treated with a little respect, and the visiting tenor was listened to, but not so the others. The second act went down in a torrent of excited protests.

Again came the cries for the stage manager. Suddenly the curtain went up and he appeared, a poor, shrunken, frightened, white faced gentleman in a fat man's evening dress and a pair of painfully generous white gloves. His hand was on his heart and he bowed. He bowed again, and the audience shrieked itself into a paroxysm of frenzy at the sight of its victim. Two men in the stalls struggled to the rail and fought for the mastery of the "floor." The audience continued to howl "à bas" until one of the orators gained a hearing by shouting "Remember you are Frenchmen," which they did by shrieking louder than ever.

The stage manager, still with his hand on his heart, continued to bow. The orator then addressed him:

"Monsieur le Regisseur! ('A bas! A bas!') We, the people of Marseilles, protest against this disgraceful company. (Uproar. Stage manager bows.) You promised us a new prima donna. (Howls.) You promised us a new baritone. (Two minutes of turmoil, during which the police carried out a man. Stage manager still bowing.) You promised us a new basso. Where is he? You advertised him for to-night, and instead of him you present this ancient person with the bull voice. (Indescribable yells of delight.) These people could not secure an engagement at the wax works show across the street. The chorus is a disgrace to Marseilles. What have you to say, Monsieur le Regisseur?"

The Regisseur replied that he had engaged the new basso, but that he was ill and would appear in a week; to which the orator replied:

"That is not true, for we learn that he has been engaged in another town."

Then followed the wildest scene of all, and the aisles filled with policemen, who, to our amazement, seemed to side with the people. The unfortunate stage manager, unable to make himself heard, ordered down the curtain and bowed himself out, and the next act proceeded as before. The performance was finally concluded in confusion, amid cries of "Vive la France!"

The next day's *Petit Marseillais*, in its musical notes, stated that "The performance was interrupted by a well-known opera-goer, who protested against the action of the management." From which it is to be inferred that these things are not of much importance, and not unusual in the South of France.

The singers were really very good, and I learn that the cost to the subscribers for their seats averages about 1 franc per night.—R. D. B., in Sun.

Miss Lillie d'Angelo Bergh, the director of the D'Angelo Bergh School of Singing, has returned from the Pan-American Exposition, and has arranged to be at her studio for consultation on Tuesdays and Wednesdays during the summer.

Eugenia Mantelli.

THE *Gil Blas,* of Lisbon, of recent date, devotes two columns to Eugenia Mantelli, and after reminding its readers of her triumphs in Berlin, Rome and New York proceeds to consider her Carmen: "In 'Carmen' she realizes a creation. Her rare artistic intuition enables her to comprehend in all its fullness the work of Merimée, while the exceptional resources of her voice enable her to give a true musical interpretation of the divine score of Bizet. With these gifts she is the best interpreter of this immortal opera that we have seen. In our opinion, she is actress and singer incomparable, and her triumphs are well deserved."

Rive-Ring.

HERE are some more press notices of this well-known pianist:

A program leaning in the direction of virtuosity was offered for the appreciation of the public. Madame Rive-King is something better than a virtuoso, she is a sterling musician and a talented player. A fine crisp touch marked the playing of the Bach Fugue.—Cincinnati Enquirer.

In the presence of such a peerless artist as Julie Rive-King, the first of America's greatest pianists, the thought comes home how absorbing are the vanities of this world! The small, select audience which gathered in the assembly rooms at the Bates House last evening to listen to this brilliant artist contained such a small percentage of local musicians that they were literally conspicuous for their absence. The very walls seemed to show a silent protest that they, instead of human ears, should be privileged at so grand a feast. And there is no other name for it. Music in its grandest form was made to breathe and sing under Madame Rive-King's subtle touch.—Indianapolis Journal.

Madame Rive-King's playing is marked by a reserve of power remarkable in a woman. She has her limitations, sex being the main one, of course, but the mere question of physical execution cut little figure with the program. For crisp evenness of execution and true poetic execution she is unsurpassed.—Louisville Dispatch.

The program presented by Mrs. Rive-King at the Chamber of Commerce was well calculated to display to the fullest extent her versatility of pianism. And it must be confessed that whether interpreting the mysticism of Schumann, the polyphony of Bach, the romanticism of Chopin, the intellectuality of Brahms or the virtuosity of Liszt, the pianist was fully adequate to the task she assigned herself.—Cleveland (Ohio) Leader.

NORDICA.—A cablegram announces that Mme. Lillian Nordica has been engaged to open the New Wagner Theatre and the season at Munich in September, when she will sing Isolde in Wagner's music drama, "Tristan und Isolde." Madame Nordica studied the role of Isolde at Lucerne in the summer of 1895 under Madame Wagner's direction. She was so indefatigable in her work that she was requested to leave three hotels in succession on complaint of unmusical guests. Finally she succeeded in renting a room to practice. It was above a hairdresser's establishment, and there was room for but two chairs aside from the piano. There for five hours every day Madame Nordica. Madame Wagner and Herr Kneise, the Bayreuth director, studied Isolde, the two ladies alternating in the luxury of the chair not occupied by the accompanist.

Since then Nordica has scored many brilliant successes with the role on both sides of the water, and the engagement for which she has just signed shows the German appreciation of her fitness to the role for the première of the new theatre that is named after the great composer.

During the Munich engagement Madame Nordica will also sing Elsa in "Lohengrin." This part the great soprano also studied under the personal direction of Madame Wagner, having been selected by her from every other prima donna on the operatic stage to create the role when "Lohengrin" was first performed at the Bayreuth Festpielhaus, in the summer of 1894.

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MUSICAL COURIER OFFICES—FINE ARTS BUILDING.

CHICAGO, July 20, 1901.

YESTERDAY'S Chicago *Tribune* contains an editorial paragraph in regard to bankrupt actors and musicians: "There is something amusing to the general public," says the writer, "in the apparent ease with which actors and actresses accumulate debts amounting to $100,000 or more and then repudiate them by going through bankruptcy proceedings and scheduling assets consisting of a pair of clog shoes and a last season's shirt waist." (Yes, "amusing to the general public," but very trying for the persons who are so unfortunate as to come into commercial contact with these impecunious dramatic exponents!)

"The latest instance in point," this editorial continues, "is that of William S. Cleveland, late a 'minstrel king,' who schedules debts of more than half a million dollars and has nothing to report on the other side of the ledger. The average man who gets into trouble if his grocery bill is not promptly paid on the first of the month would like to know how soubrettes, song and dance artists, and other members of the profession get the commercial rating which entitles them to $100,000 worth of credit. Every day or two he reads how La Belle Lu, the skirt dancer, or Señora Rosa, the soprano, has gone through bankruptcy with nothing but stage clothes as assets, and he is forced to the conclusion either that a decree in bankruptcy is now considered a good professional advertisement or that actors and actresses exert an hypnotic influence on people who have things to sell on credit. At any rate [how often, in dealing with complicated matters of artistic moment, a daily paper reaches an estimable conclusion suddenly by way of a "short cut," as it were], the showing is equally discreditable to the business judgment of the creditors and to the business honor of the play folk."

But, behold! That is not the finale. To-day the same Western publication presents a two column article, with names, actually names and pictures, of "bankrupt actors," past and present—a wide-awake sequel, this, on a sleepy July Saturday. And now, what next? Insolvent musicians, beware!

This week the interesting and somewhat startling announcement is made that Colonel Fred Pabst, of Milwaukee, an authority upon ancient and modern Terpsichorean art, will issue an important pamphlet explaining that "the war dance of the American Indian is the original 'ragtime' step." What is the present "rag-time step?" The shake walk?"

Because a July holiday which was promised at Easter time has been "declared off," thirty-five choir boys at Trinity Episcopal Church, in this city, are said to be in a belligerent mood. Thus a music strike is pending!

Raymond Hitchcock, who this week succeeded William Norris in the role of King Dodo at Studebaker Hall, Fine Arts Building, has successfully introduced a new song in which a group of pretty chorus girls give acceptable assistance. Within the copious stanzas so many subjects are mentioned that it would hardly be safe to guess at the title; however, the refrain unquestionably is: "And they gave me a medal for that." Last Monday, the occasion being his "first night" appearance, Mr. Hitchcock was compelled to exhaust every conceivable resource of this novelty, including an assurance that he once rescued perishing persons from a burning building by throwing up soap and allowing them to "come down on the lather." Finally the Canadian resorted to a speech: "Ladies and gentlemen," he said, "I came out from the East armed with a great deal of valuable information which I had hoped to bestow upon Chicago. But I've abandoned the intention—and (refrain) "You'll give me a medal for that!" (Final exit. Tumultuous applause.)

William Norris, who created the part of King Dodo, has been engaged to appear as the jester, Beppo, in Otis Skinner's forthcoming Chicago revival of "Francesca da Rimini."

Whitney Mockridge, the well-known tenor, returned to Chicago last week in order to teach a large number of advanced students, who will assemble for their lessons in rooms at the Sherwood Music School, Fine Arts Building. During his recent visit to England Mr. Mockridge participated in several important musical events, including the notable charity concert given on June 26 by the Duchess of Sutherland at her London residence, Stafford House. Doubtless many teachers and soloists will take advantage of the opportunity of placing themselves under this vocal instructor's guidance throughout August and the remainder of July.

Considerable interest centres in the prospective tour of Esther Feé, who will come to America in November. Miss Feé, according to several papers in Paris, is the most brilliant as well as the most beautiful violinist in France, and photographs just received by her manager, Charles R. Baker, strongly attest to the truth of the latter statement.

"At the time of the Trilby craze," writes a Chicagoan, "a young girl in this city was discovered to resemble descriptions of the fictitious heroine, and so the living facsimile came into prominence and popularity at matinees in the 'Windy City.' Her success in violin playing had been great, and, moreover, rapid. Max Bendix heard her and found her uncommonly talented. She was given a free scholarship, and worked hard with Mr. Bendix for three years. She was tall and fair, with a brilliant complexion, and when she played she looked exactly like Trilby—and women cried. And then, to complete the illusion, someone discovered 'she had the Trilby chin.' This girl was Esther Feé."

The Hamlin Company announces the following bookings for its artists: Holmes Cowper, tenor, in a song recital at Davenport, Ia., on November 25; George Hamlin, tenor; Mrs. Sue Harrington Furbeck, contralto, and Leon Marx, violinist, in a concert at Davenport, Ia., on February 2; Charles W. Clark, baritone, with the Arion Club of Milwaukee, Wis., on April 10 and 11, the occasion being the jubilee festival in celebration of the twenty-fifth anniversary of the club. At the last mentioned event "The Death of Minnehaha," by Coleridge Taylor, and Sullivan's "Golden Legend" will constitute the program.

Mme. Fannie Bloomfield-Zeisler is at her summer home in Elkhart, Wis. A short sojourn in Chicago serves to illustrate that not alone among local concertgoers but in the student element of the great city this famous pianist may count admirers of the most ardent nature. Thus is the magic of Madame Bloomfield-Zeisler's noble art appreciated at home, as it is abroad.

William H. Sherwood, of Chicago, was heard in the Temple of Music at the Pan-American Exposition July 16, under the auspices of the Chautauqua Assembly. Upon his performance the Buffalo *Express* commented as follows:

"When Mr. Sherwood came upon the stage he was received with a cordiality which must have been very gratifying. It is fitting, indeed, that so fine and representative an American artist should be heard at the Pan-American. For years he has worked vigorously to advance the cause of American music. He has introduced the compositions of previously unknown American composers, and played again and again those of standard American musicians. It would be both appropriate and gratifying if Mr. Sherwood could be engaged to give another entire recital at the Temple of Music. The pianist's solos were a Polish song, 'Mein Freude,' by Chopin Liszt, and a march in D from the suite op. 91, No. 4, by Raff. The first was played with poetic feeling and delicacy, and the second with the crispness and clearness which characterize the playing of an artist. Mr. Sherwood's work is always legitimate. He never forgets that his instrument is the piano, and he does not treat it as though it were an orchestra. So, with all adequate brilliancy and force, his tone is always beautiful, for he never exceeds the limits of the instrument."

During the summer weeks many art students take special courses in Chicago. Among such visitors here this year is Mrs. W. S. Ware, a gifted painter, from Jackson, Tenn.

Mrs. Rose Case Wells, who is teaching a large and flourishing class of young piano students at her attractive studio in the Fine Arts Building, has written a number of clever articles upon musical topics, including "Some Thoughts on Piano Playing."

Lillian Green, the singer who so creditably filled the role of Pialo in "King Dodo" is reported to be very ill with typhoid fever in New York.

The Hamlin Company's progressive manager, John Van Dusen, who returned this week from a short business trip, states that the outlook for the coming season is very satisfactory.

Under the capable direction of the Hamlin Company the first American and Canadian tour of the celebrated European violinist, Anton Witek, promises to be a success. The dates of a number of appearances which have been arranged will be announced in the near future by Mr. Witek's managers.

Appreciative estimates have been given as follows concerning the boy soprano, Lloyd Simonson, who is under the concert management of Charles R. Baker:

I consider Master Lloyd Simonson the greatest boy soprano in this country. George Hamlin.

A marvelous voice combined with marvelous talent.—Charles W. Clark.

The most beautiful boy's voice I have ever heard, with artistic temperament and talent unsurpassed. Sydney Lloyd Wrightson.

Having heard Lloyd Simonson, I am very glad to recognize his remarkable musical ability, artistic phrasing and charming quality of voice, and consider him a most desirable concert attraction.—Emil Liebling.

This afternoon at the Chicago Auditorium Conservatory a farce-comedy, "The Second Floor Spoopendyke," will be presented by the School of Acting, under the direction of Mr. and Mrs. Henry Dickson.

And now it is probable that "King Dodo" will reign at the Studebaker Hall in that beautiful palace of art, the Fine Arts Building, until October 5.

Scholarships at the Chicago Musical College.

THE following announcement which the Chicago Musical College makes will be read with interest by thousands of music students:

The plan of free and partial scholarships has been in operation in the Chicago Musical College for more than thirty years. During that time a great number of pupils have received free musical education, and subsequently obtained responsible positions in the musical departments of educational institutions, in the church choir, the orchestra, in concert and opera, or have made their way as private teachers.

For the season commencing September 9, 1901, the college will award 187 of these scholarships, thirty-seven free, entitling the holder to instruction free of charge for one school year, and 150 partial, being a liberal reduction from the regular rates.

This idea is entirely philanthropical, and no one who is able to pay a small amount for instruction should apply for a free scholarship. In that case application should be made for partial scholarship.

Free scholarships are issued in the piano, violin, vocal, theory of music, composition, dramatic and elocution departments only.

Application must be made on the regular college blank before August 10, 1901.

There is no charge to the applicant for examinations or anything connected with the distribution of these scholarships by the college.

Application must be accompanied by a letter of recommendation from the pastor of a church, principal of a school or other reliable person. This recommendation must certify that the applicant is unable to pay the tuition, and in every way is deserving of the benefits conferred by the college.

All scholarships are awarded by examination, which is conducted at the Chicago Musical College. Examinations extend from August 1 to September 2, 1901. All candidates will be notified when to appear at the college.

Free and partial scholarships are issued only at the opening of each school year.

The following free scholarships will be awarded for the season commencing September 9, 1901:

PIANO DEPARTMENT.

	Value.
Hans von Schiller, two lessons per week	$240
Rudolph Ganz, two lessons per week	240
Walter R. Knupfer, two lessons per week	160
Maurice Rosenfeld, two lessons per week	160
Hermann Klum, two lessons per week	160
Karl Reckzeh, two lessons per week	120
Lillian M. Reid, two lessons per week	100
Elizabeth G. Saviers, two lessons per week	80
Alma W. Anderson, two lessons per week	60
Maud Jones, two lessons per week	60
M. Eleanor Turner, two lessons per week	60

(*Continued on page 6.*)

(*Continued from page 5.*)

Gena Branscombe, two lessons per week	$60
Viola E. MacLean, two lessons per week	60
Maybelle Lewis, two lessons per week	60
VOCAL DEPARTMENT.	
William Castle, two lessons per week	240
Charles Gauthier, two lessons per week	240
Herman Devries, two lessons per week	240
Mrs. O. L. Fox, two lessons per week	240
John R. Ortengren, two lessons per week	200
Vernon d'Arnalle, two lessons per week	160
Mary Forrest Ganz, two lessons per week	160
Mabel F. Shorey, two lessons per week	120
Beatrix Mizer, two lessons per week	80
VIOLIN DEPARTMENT.	
Bernhard Listemann, two lessons per week	240
S. E. Jacobsohn, two lessons per week	240
Joseph T. Ohlheiser, two lessons per week	160
William Konrad, two lessons per week	80
HARMONY.	
Dr. Louis Falk, one class lesson per week	40
Adolf Brune, one class lesson per week	30
Louis Campbell-Tipton, one class lesson per week	30
Bessie E. Ayres, one private lesson per week	40
COMPOSITION.	
Felix Borowski, one private lesson per week	60
Felix Borowski, one class lesson per week ..... Each,	20
ELOCUTION.	
Lillian Woodward Gunckel, five class lessons per week	160
SCHOOL OF ACTING.	
Hart Conway, full course ..... Each,	300

In addition to the above 150 partial scholarships will be issued.

On August 1 Dr. F. Ziegfeld, president of the Chicago Musical College, will return from Europe.

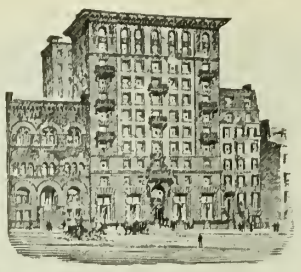
Julie Wyman's Cleveland Recital.

THE musical and social success of a song recital given by Mrs. Julie Wyman at 468 Giddings avenue, Cleveland, on July 3, resulted in three engagements for the singer in Cleveland during the month of November next. From the reports Mrs. Wyman was in good voice, and her art as ever convincing and delightful. The interesting program, which is appended, contains a number of songs which Mrs. Wyman sings beautifully:

L'Idéal	Chaminade
Sombréro	Chaminade
The Love Song of Har Dyal	Mrs. George Batten
L'Oiseleur	Liza Lehmann
The Rose	Noël Johnson
The River and the Sea	Noël Johnson
Romance de la Dame de Pique	Tschaikowsky
Song Cycle, Fair Jessie	Von Fielitz
Song from Omar Khayyam	Harris
Forever and a Day	Harris
Trois Jours de Vendanges	Hahn
Mai	Hahn
Infidelité	Hahn
Rêverie	Hahn
D'une Prison	Hahn
A Hero Song	Nevin
Sleep, Little Tulip	Nevin
A Little Song	Nevin
A Une Fiancée	Gabriella Ferrari

Miss Prentiss played Mrs. Wyman's piano accompaniments.

Boston Music Notes.



BOSTON, July 20, 1901.

That music is a serious study with some people at least is proved by the large number of young men and women who are taking lessons in this city during the summer. At least a dozen of the most prominent teachers of the city come into town from the different summer resorts where they are spending the hot weather once or twice a week to give lessons. Many of the students are doing special work, while a number of teachers from the South and West are taking advantage of their own holiday time to "coach" with well-known city teachers.

Homer A. Norris is at his studio once or twice a week until August 1, after which time he will devote himself to amusement until about September 1. Already Mr. Norris has more than half his teaching time engaged for next season, his pupils coming from various parts of the country. Many of his former pupils are already known in the world of music by their compositions, Mr. Norris' example of doing serious, thoughtful work having impressed itself upon those he has taught.

Arthur Whiting, whose long residence in Boston makes that city lay claim to him, although he is now a resident of New York, is at his summer home in New Hampshire, where he has been busy finishing up a number of compositions, and is now working upon the music for the quatrains of "Omar Khayyam," which are promised to the public in the near future. Mr. Whiting's studio is ideally located for quiet, uninterrupted work. During the summer Mr. Whiting usually gives two or three musicals for the benefit and pleasure of his neighbors and friends.

Mrs. Louise Homer, contralto, formerly of Boston, who is now engaged with the Grau Opera Company, having sung with them last winter, is also summering with her family in the mountains of New Hampshire. Mrs. Homer's long residence in Paris has made her to a certain extent a stranger in this city, but her hosts of friends are always interested in her successes.

Stephen Townsend was in the city the greater part of the week. He sings every Sunday at the Christian Science Church, and often remains over a few days to take care of special pupils.

Frederic Martin, who is engaged for the New Hampshire Music Teachers' Association Festival at The Weirs, at the end of the month, will after the conclusion of the festival visit William Winch at Windsor, Vt., where Mr. Winch has a summer residence. Mrs. Frederic Martin has also been engaged at The Weirs for solo work in some of the programs.

Mrs. Flora Arnold sailed for Europe on Wednesday morning in the steamer New England with her little daughter. They will go for a short trip through Holland and down the Rhine before settling in Constanz for the remainder of the summer, where Mrs. Arnold will put herself at once under the care of Graziani, the teacher with whom she studied in Berlin a year or two since. In September teacher and pupils will return to Berlin for the winter season.

Work is to be commenced on the new New England Conservatory of Music by August 1, unless all plans fail. Meetings are being held frequently with this end in view.

Music as a means of paying their college and other expenses for the coming year is the idea successfully being carried on by five clever Radcliffe College girls. Last winter they organized an orchestra, and when their studies and lectures would permit, spent their time in practicing on their chosen instruments for the object they had in view. Miss Gertrude Shaw, as pianist, was elected leader, and since the closing of Radcliffe the five young ladies have been meeting with great success among the summer hotels along the coast, giving evening concerts of classical and popular music. More recently, however, on account of the great popularity the fair musicians achieved one of the hotels at Oguinquit, Me., secured their exclusive services. This orchestra assisted in the productions of the "Court of Hearts" during June, the music of which was written by a young Boston girl.

WAS IT ROBERT BUCHANAN?—The following true story with a moral was related lately: Long ago a certain poet and critic attacked a poet. The attack was violent and pseudonymous, and the result on the unfortunate subject was that his health distinctly deteriorated, his spirits sank, and his life, according to credible evidence, was shortened. The poet-critic was sorry afterward for what he had done, and made apology, but he abated nothing in the severity of his criticisms of authors. Occasionally he got as good as he gave. One day he read an attack made upon him by a certain critic, and was so violently excited that he was struck by an illness from which he never recovered. Thus the weapons of criticism may be deadly weapons, and the slayer may himself be slain.—Evening Post.

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CANADIAN MUSIC.

A chorus of more than 1,000 voices and an orchestra numbering about 100 persons will take part in a musical festival to be given in Toronto during October, in honor of the visit of the Duke and Duchess of Cornwall and York. The legislation and reception committee of the city council has voted in favor of donating $1,500 toward the promotion of the festival, and rehearsals will begin at once, F. H. Torrington having been appointed musical director.

Two talented daughters of the Governor-General and Countess of Minto, Lady Ruby and Lady Violet Elliott, were successful in passing the recent examinations at the Toronto College of Music.

A Queen Victoria memorial with which Toronto is to be graced will probably assume the form of an art museum.

The list of Canadian organists engaged to play at the Pan-American Exposition at Buffalo is as follows: W. E. Fairclough, organist of All Saints' Church, Toronto; W. H. Hewlett, of Dundas Centre Methodist Church, London; Edmund Phillips, of St. George's Church, Toronto; Percival Garratt, of Central Presbyterian Church, Hamilton; J. D. Dussault, of Notre Dame Church, Montreal; J. A. Bernier, of the Basilica, Quebec; William Reed, of Chalmers' Church, Quebec, and Albert Jordan, of Brant Avenue Methodist Church, Brantford.

Ottawa's citizens frequently have the privilege of attending band concerts. By permission of Lieutenant-Colonel Sherwood and other officers, the band of the Forty-third Rifles played the following selections last Thursday evening at "Britannia-on-the-Bay": March, "Battleship Oregon," Losey; overture, "William Tell," Rossini; waltz, "Le Volvi a Ver," Estrada; selection, "Garrett O'Magh," Olcott; "Japanese Lantern Dance," Bratton; selection of Scotch airs, Cavallini; Oriental march, "The Caravan Crossing the Desert," Asche; march, "The Thistle," Laurendeau, and "God Save the King."

In the Canadian capital the Governor General's Foot Guards' band likewise contributed a brilliant program on July 18, the scene chosen being one which natural surroundings and historical records favor—Parliament Hill. Strains of military music are not needed to make this place a centre of attraction, but the marches, overtures and waltzes were none the less welcome on this account.

A second performance of the cantata, "Belshazzar," was recently given in London, Ont., Mr. Gilmour directing.

Last week Miss Anna Millar, of New York, visited Toronto in the interests of the Paur Symphony Orchestra.

J. W. Hinchcliffe, of Carleton Place, has been appointed leader of the Western Methodist Church Choir, Ottawa.

In the course of her recent professional tour through Eastern Canada, Amy Murray, the Scottish singer, made so many friends that her return engagements will be numerous.

Miss Sara E. Dallas, Mus. Bac., F. T. C. M., of the Toronto Conservatory of Music's staff, will next season direct the musical departments of a new school for young ladies, which is being established in Toronto. Miss Dallas is admirably fitted for this excellent appointment with which she has been honored.

MADAME VON KLENNER'S BUSY SUMMER.

LAKEWOOD, Chautauqua Lake, July 18, 1901.

MADAME VON KLENNER gave a reception and lecture in the parlors of the Waldmere in honor of the eightieth birthday of her celebrated teacher, Mme. Pauline Viardot-Garcia. The career of this celebrated woman in the world of music is well known to the readers of THE MUSICAL COURIER.

Madame Von Klenner was not only a favorite pupil of Madame Viardot, but is to-day one of her dearest friends. Letters pass frequently between the two women, the elder one taking a keen interest in the progress of her famous pupil in the United States. Although she has now passed her four score years, Madame Viardot is in the enjoyment of her faculties, and her interest in all that goes on about her amazes her friends. She is indeed the "grand old woman in music." Her wonderful vocal method and her general education prove that the modern woman had many prototypes in the women of forty and fifty years ago.

A fashionable audience from Jamestown, Salamanca, Buffalo and the Chautauqua Assembly attended the Von Klenner lecture and reception. The hotel guests, doubtless glad to escape the ennui of "nothing to do," also turned out to greet Madame Von Klenner and to applaud her instructive remarks. The Jamestown papers published reports of the affair.

As THE MUSICAL COURIER has previously announced, the Von Klenner summer school at the Waldmere is open, and after the Viardot Garcia function a number of new pupils were enrolled. Madame Von Klenner is an authority eminently fitted to discuss methods, as she is the authorized representative of the Garcia method in the United States. Among the most interested listeners at the lecture were the pupils of Madame Von Klenner's summer school. The list of students now taking three lessons a week is a formidable one. The names and their States are as follows:

Miss Lulu Potter, Pennsylvania.
Miss Mabel Hughes, Pennsylvania.
Miss Maude Lafferty, Pennsylvania.
Mrs. Rowland, New York.
Mrs. Pauline Gurganus, Alabama.
Miss Heilman, Pennsylvania.
Mrs. Minnie Stein, New York.
Miss Edna M. Banker, New York.
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Miss G. Byrne, Georgia.
Miss Hull, New York.
Mrs. Fern P. Stevens, New York.
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Mrs. Pardee, New York.
Mrs. M. Sherman, New York.
Miss Mabel Carmichael, Louisiana.
Miss Lottie Harrison, Louisiana.
Miss Selma Burrows, Georgia.
Miss Carrie M. Blackman, Colorado.
Charles Pierson, Pennsylvania.
Frank Hartwell, Pennsylvania.
George W. Hand, New York.
M. G. Sparling, New York.
Carol S. Meade, Canada.
Miss Frances Beardsley, Kentucky.
Miss Elizabeth Davis, Maryland.
Miss Johnson, New York.
Miss Carahan, New York.
Miss Belle Harrington, New York.
Miss Maggie Lynch, Wisconsin.
Miss E. A. Lane, Ohio.
Mrs. W. G. Armstrong, Idaho.
Miss Harriet Mason, Texas.
Miss Julia Braubach, New York.
Miss Etta Jackson, Georgia.
Miss Frances Garland, South Carolina.
Miss Graves, North Carolina.

William Worth Bailey.

WILLIAM WORTH BAILEY, the blind violinist, who will make an extended tour through the United States next season, under the direction of Robert E. Johnston, is a phenomenon. The average violinist is staggered by the repertory of young Bailey and marvels at his achievement in mastering nearly 100 of the standard works for the violin. How this blind boy could memorize all these compositions is a mystery. His memory is so retentive that lapses never occur. Young Bailey's versatility is surprising. He plays equally well works in every form, and never fails to impress his audience.

Manager Johnston is having no difficulty in securing dates for young Bailey. The bookings already made guarantee the success of the tour.

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RECOLLECTIONS OF FAMOUS MUSICIANS.

By S. G. Pratt.

THEODORE KULLAK, THE ELDER, FRANZ BENDEL, RAFAEL JOSEFFY, CARL TAUSIG AND JOSEF JOACHIM.

IN 1868 I went to Berlin to study with Theodore Kullak, he being recognized as one of the greatest piano teachers at that time. My teachers in Chicago, Louis Staab and Paul Becker, were both Germans, and had instilled a proper respect in my mind for the works of the great masters of the Fatherland. Becker frequently impressed upon me the fact that in Germany I should hear only the best music. He said: "You have so much trash here in America. Now, in Germany you will hear only good music; here everybody plays the 'Maiden's Prayer.' Oh, it is intolerable, especially when they play it like this." He then sat down at the piano and imitated an amateur's dreadful effort. A few months later I was ascending the stairway of Kullak's Neu Akademie der Ton Künst, in Friederichstrasse in Berlin, to arrange for lessons, when my ears were assailed by a very familiar strain. I paused and listened in astonishment, for the unmistakable "tinkeley, tinkeley, tinkeley, tink" of the "Maiden's Prayer" were issuing forth from this school of classic music, to reach which I had journeyed 5,000 miles and suffered the tortures of two weeks' seasickness. I stifled an exclamation and thought, "One touch of nature makes the whole world kin"; there must be some "trash" in Germany as well as in America.

My first interview with Theodore Kullak impressed me most pleasantly. He was slight, of medium height, wore spectacles and a high black stock about his neck, which gave him quite a pedagogic appearance. But if he had an eye to business he had also a heart for justice, which later on I had occasion to test—a pleasant voice, a willing smile and a gentlemanly manner made one forget the rather homely and somewhat pinched looking face. After hearing me play and complimenting my work he said:

"I must let you go to Franz Bendel. He is a very distinguished pianist, and has recently played with much success in Paris, and (seeing my look of protest), besides," he continued, "he can the English speak." Our conversation had been carried on in German, and, on my part, with no little embarrassment, for my vocabulary was quite limited at that time, and I therefore assented to the arrangement, which otherwise I should not have done. My first lesson with Bendel was somewhat amusing, the introduction being anything but impressive. As I entered the teaching room a gentleman, with a large round head with generous hirsute adornment, arose from a seat behind a little desk and, shaking hands, said, with evident effort:

"How-do you-do?"

"Very well, I thank you," I answered.

Then, placing his thumbs under the arms of his vest, he said with much deliberation:

"I am vone pupeel of Liszt; I am vone gr-r-reat pianist."

He then stopped, apparently having exhausted his stock of English. Noting his embarrassment I said: "Ich kann etwas deutsch sprechen," and from that time on he spoke German, now and then bringing in a word of English.

The pompous style of his introduction, no doubt largely due to his limited English, had already prejudiced me against him; thus it soon came about that before my first term was concluded I informed Kullak that he himself must give me lessons or I should feel obliged to go over to Carl Taussig's school, where Joseffy and others were studying. He said, however, I should conclude my term with Bendel, and meanwhile he would give me one lesson a week. Bendel naturally soon learned of this and angrily left the school. After that I took two private lessons, and one lesson in class weekly from Kullak, studying harmony and composition in private and also in class under Richard Wuerst. Wuerst had been a pupil of Mendelssohn. He was short and slight, with a small, partial hunchback, had a piercing gray eye under a large overhanging brow, and his disposition seemed curdled by disappointment as a composer. A spirit of vindictiveness appeared to possess him, and as a critic he was inclined to be more caustic than just. He was a character which put into a story by a Dickens would have given an immortal individuality to envy. Later on, when the Wagner propaganda began, owing to his very bitter opposition, he was dubbed "der kleine Richard." I remember on one occasion he was bitterly complaining of the unmusical tendency of Liszt and Wagner, and exclaimed: "Oh, if Mendelssohn were still alive, what a difference it would make." In the class I attended once a week at Kullak's I met Xaver Scharwenka, who had already won favor in public appearances and was regarded as the coming great pianist, and Herr Lebegott, besides another whose name I do not now remember. In teaching, Kullak would sometimes get up and walk about the room, calling out a false note, or making some criticism; again, if a pupil was "well up" in his piece, the master would seat himself at a second piano near by and play the music in unison with him, thus setting the pace for speed in the rhythmical movement. During the season they had two or three Prüfungen (trials), with a small orchestra—pupils' concerts we should call them—the rehearsals for which were held at the school under Wuerst's direction; Scharwenka was always to the fore on these occasions and carried off the honors with flying colors to so speak.

An instance showing Kullak's sense of delicacy and justice occurred shortly after my entering the school. I had written some short piano pieces (Salon stücken) before going to Berlin. Several had been published in Chicago, but two or three were still in manuscript, and my teacher took a very kindly interest in them. Indeed, he put vitality into his commendation by writing to a publisher who issued them upon his recommendation. When they finally appeared my heart swelled with pride, as I thought, "Now I will show the others in the class something they cannot do."

Thus puffed up with my self-sufficiency I took the pieces with me to Kullak, and presented them with my compliments. He said: "We will hear these at the next lesson, Herr Pratt."

The next was to be in the class, and I lived for two days in an ecstasy of expectant triumph.

At the next lesson I saw my teacher in his private room before going into the class.

He took up the music, saying: "Perhaps you would prefer to play them to me first in the private lesson?" and, noticing my look of disappointment, he continued, "there may be some corrections and criticisms to make, and don't you think we had best postpone going over them to our private lesson?" Little understanding the kindly opportunity he had thus offered me, I answered with all the confidence of inexperience: "I came here to learn, and I expect you to correct my mistakes, of course." Then with a polite wave of the hand, which I remembered afterward as being like the Roman emperor's decision of "thumbs down" for the finishing of an unfortunate victim of a gladiatorial contest, he said: "Wie Sie wollen, Herr Pratt." Immediately thereafter we entered the classroom, and he announced to the class somewhat loudly, I thought:

"Herr Pratt will now play for us two original compositions; one, his farewell to Chicago, called 'Gute Bye,' and a valse 'Rêve d'Esprit.'"

With that I sat down and began the first number, which was a weak dilution of Gottschalk's "Last Hope." I had played but a measure when Kullak, looking over my shoulder, exclaimed:

"That is wrong; that is, it is wrongly written; that should be a sharp, not a flat," and with his pencil he indicated the correction. I started again and got to the third measure when the same thing occurred. By this time my pride had melted, but he allowed me to finish the introduction, when he said: "The whole thing is falsely written. The idea is not bad, but you have not studied composition. You must take private lessons of Herr Wuerst, Mr. Pratt." Meantime the fellows behind me snickered, and I felt a peculiar longing for a crack in the floor or some small hole into which I could creep out of sight and die. Fortunately the little valse, being less involved in harmony, was not condemned, but praised as a promising work. I tried to explain to Kullak that I had never had a teacher in harmony or composition; that I had studied from books only. He answered: "You must therefore have private lessons, and also because you do not understand German enough for the class." I was completely crushed, however, for the time being. Evidently gloating over my failure, Herr Lebegott, with long, straight hair, and long, sharp face, arose and asked: "Herr Professor, dare I also beg one of my compositions to the class to bring?"

"Certainly," answered Kullak, "one week from to-day I will hear your work, Herr Lebegott."

The next week when Kullak came into the classroom he said:

"Well, Herr Lebegott, did you bring your piece?" Receiving an affirmative reply, the master motioned him to the piano, and, taking his MS., said, "Aha, it is a Mazurka de Concert. Very nicely written, too."

With that the young man, swelling with pride (including, I thought, that which had oozed out of me the preceding week), proceeded with brilliant arpeggio passages on the common chords written in the time of a mazurka.

Kullak meanwhile walked up and down the room, never saying a word, but grunting once in awhile at the end of some passage. Finally, Herr Lebegott finished with a great flourish and the meister, still standing away, said:

"Yes, Herr Lebegott, very beautifully and correctly written, but without an idea from beginning to end. Write not, I beg you, unless you have an idea," and, then, glancing to where I sat, he added:

"It is better to have a good idea, even if it is not correctly written out, than not to have any at all and write it correctly. Writing notes according to rule is not composing."

Thus his sense of justice served out a balm to my wounded heart, and punished Herr Lebegott for his presumption.

Carl Tausig and His Prodigy, Rafael Joseffy.

About this time, Carl Tausig was attracting much attention and arousing wonderment and enthusiasm. His performances in public were written of as phenomenal for perfection of technic, virility and power, and certainly the one I attended, in the Saal der Singakademie, justified all I had read and heard.

There was, however, a certain hardness of tone in melodic passages which was not agreeable, and showed a lack of emotional tenderness which characterized Rubinstein and Liszt; at the same time there was such flawless perfection in difficult passages that it was almost painful; it seemed superhuman. One of Tausig's favorite pupils at that time was Rafael Joseffy, who was considered a marvelous prodigy. I remember one evening Albert R. Parsons, who was also studying with Tausig, went with me to call on Joseffy, who lived in Potsdammer strasse. He was but a boy, full of life and vivacity. He was about to give a concert in the Saal Armin in Unter den Linden, and our conversation chiefly concerned that event. Joseffy was also enthusiastic regarding his teacher, and as we sat in the shadowy room, lighted only with a student lamp, he related the marvelous things Tausig had done before his class.

Among other things, he said Tausig had transposed at sight some of the "Gradus ad Parnassum" of Clementi, and played them equally well in various keys, and that he did the same marvelous trick with a Bach fugue Joseffy was studying with him.

Thus Tausig grew into the proportions of a wizard in my mind, but I had no thought of leaving Kullak, whose value as a teacher I had learned to appreciate.

Shortly after this I attended Joseffy's concert and was astonished at the virtuosity of so young a person.

I remember among the pieces played the Bach Fantaisie and Fugue, which was given with great precision, clearness and perfect mastery.

Before the end of my first year, owing to injudicious practice in preparing to play at Kullak's annual concert, I lost the use of my left hand and was compelled to give up lessons entirely. During the second year Kullak, being aware that I could not continue at the piano, at my request gave me a letter to Baron von Hulsen, the intendant of the Royal Opera, who gave me permission to attend the rehearsals at the Grand Opera House. The study of composition and orchestration was also continued with Wuerst, and the scores of the Beethoven and other symphonies were read and studied; often at Bilse's concerts.

During the winter it was my good fortune to meet the great violinist Joachim at our Ambassador Bancroft's house.

Joachim was then at the zenith of his glory, his public appearances in Berlin being rare events of importance, and his performances in London, no less than throughout Germany, always arousing enthusiasm.

The great violinist seemed a thorough gentleman, with a courteous and genial manner. His public performances had always inspired in me a feeling of admiration and something akin to reverence, for he was more dignified than passionate.

Toward the close of the season a little song, dedicated to his wife, Amelia Joachim, brought us into more friendly relations.

I remember speaking of writing an opera in English and complained of the prejudice in the United States

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against my native tongue in music. "Why," Joachim exclaimed, "I cannot understand that!"

I said: "Do you consider English as well adapted to music as German?"

"By all means," he replied. "In fact, in many respects it is superior to our language." And then, continuing, he said: "When I return from my visit to London, where I hear the oratorios of Haydn and Händel sung in English, and hear them produced here in German I receive a shock; it sounds so coarse by comparison."

"I am very glad to hear you speak thus," I replied, "for it gives me much encouragement."

"Why," said he, "the Germans have succeeded in making a magnificent school of opera, in spite of gutturals which your English does not possess at all."

All this was said in perfect English, showing no trace of dialect whatever, and evidencing that the speaker was a scholar as well as a thinker of no mean order.

(*To be continued.*)

BUFFALO MUSIC.

Buffalo, July 17, 1901.

JULY 16 was Chautauqua Day at the Pan-American Exposition. The day began with a concert given by members of the faculty of the Chautauqua School of Music, under the direction of Dr. H. R. Palmer. The following program was given:

Organ solo, Sounds from the Alps.....Flagler
I. V. Flagler.
Quartet, Bridal Chorus, from Rose Maiden.....Cowen
Mrs. Ada M. Sheffield, soprano; Miss Grace L. Carter, contralto; Edward Strong, tenor; J. Lawrence Knowles, basso.
Violin soli
Preislied, from Die Meistersinger.....Wagner-Wilhelmj
Scenas de la Csarda, No. 1.....Hubay
Sol Marcosson.
Duet, Oh, that We Two Were Maying.....Smith
Mrs. Sheffield, Mr. Strong.
Piano soli—
Meine Freude (Polish song).....Chopin-Liszt
March in D, from Suite, op. 91, No. 4.....Raff
William H. Sherwood.
Henry B. Vincent, accompanist.

Much against the usual rule the audience remained throughout the concert. Mr. Flagler's selection, "Sounds from the Alps," a composition of his own, was highly appreciated, and the applause he received gave evidence that the audience was delighted with his performance. Mr. Flagler is in constant demand at dedications of organs all over the country, and no instrument, however intricate, ever troubles his serenity.

Mr. Sherwood's personality is that of a man of musical temperament, and his reading of his two selections, "Meine Freude" (Polish song), Chopin-Liszt; March in D (from suite), op. 91, Raff, was admirable. From all sides I hear a desire expressed that Mr. Sherwood be asked to give an entire recital at the Temple of Music.

The quartet, "Bridal Chorus," from the "Rose Maiden," was fine, the pure, sympathetic voice of the tenor showing to especial advantage. Mr. Marcosson's violin solos were enjoyable numbers, Mr. Sherwood being the accompanist. Wilhelmj's arrangement of Wagner's "Preislied" and "Scenas de la Csarda," by Hubay, were given with a smoothness of tone and finish rarely equaled.

Mrs. K. Riesberg.

The Philharmonic Society of Johnstown, Pa., has elected the following officers, who will look after the interests of the organization during the coming season: Thomas E. Reynolds, president; Alvin D. Davis and G. W. Hamilton, vice-presidents; Joseph Reese, secretary and treasurer; T. E. Morgan, conductor; J. T. Reese, assistant conductor; Miss Rose Sloan, accompanist; W. J. Endsley, M. C. Kohler, Charles Replogle, Moses Owens and Harry Hesselbein, executive committee; W. J. Endsley, Joseph T. Reese and E. B. Entwisle, music committee; Moses Owens, librarian.

CINCINNATI.

Cincinnati, July 20, 1901.

ROMEO FRICK, baritone, of the Conservatory of Music, who is at present in London, England, has written several letters to his friends. He is enthusiastic about the reception which he received. He sang for several artists of fame, who gave him much praise and encouragement. First among these were Alberto Randegger, whose favorable comment was given in no uncertain tone.

Mr. Frick enjoyed the rare privilege of being present at every rehearsal of the Covent Garden operas.

Signor Mancinelli, one of the conductors of the season, said to Mr. Tirindelli: "I like Mr. Frick's voice very much indeed, and it is excellently schooled. There is no reason why he should not be successful in opera."

A number of singers were enthusiastic, and spoke of Mr. Frick's singing as a clear demonstration that a voice can be perfectly trained in America. This is certainly a very high compliment paid to Miss Clara Baur, to whom Mr. Frick owes his vocal training altogether.

Mr. Frick has entered into an engagement to give a number of concerts in different American cities, and will soon depart for home.

The Conservatory of Music is enjoying a very prosperous summer school. There are students from the city and students from many States. The faculty of teachers is a strong one, and the normal class numbers many teachers.

The first recital of the summer season, which was given in Recital Hall on Thursday evening, July 18, was an exceptionally interesting one, presenting the following program:

Songs—
Because She Kissed It.....Gaynor
The Wind Went Wooing the Rose.....Smith
Slumber Song.....Smith
Piano Solos—
Two Preludes.....Chopin
Two Etudes.....Chopin
Mazurka.....Chopin
Violin Solo, Variations Sericuses.....Corelli-Leonard
Recitation, E Strano.....
Cavatina, Ah! fors è lui (La Traviata).....Verdi
Recitation, Pauline Pavlovna.....Aldrich
Piano Solos—
Liebestraum.....Liszt
Valse, Le Bal.....Rubinstein
Bird Song.....Taubert

Participants were: Mrs. Bessie Belle Andrews, soprano; Miss Helen May Curtis, reader; Louis Schwebel, pianist; Leroy McMakin, violinist; Miss Frances Moses and Hugo Sederberg, accompanists.

Mrs. Andrews some years ago was Bessie Bell at the Conservatory of Music, and then developed a light coloratura voice of much sweetness and elasticity. Year after year she returns to the Alma Mater during the summer months from the South, and attending the normal class renews acquaintances with her teacher, Miss Clara Baur. Her voice is held under good control, and particularly satisfactory was her singing of the brilliant recitative and cavatina from "La Traviata."

The pianist was Louis Schwebel, who by his playing proved himself a serious artist, with unqualified endowments of musicianship. Mr. Schwebel studied several years under De Pachmann and profited much by his teaching. He has acquired much of the De Pachmann velvetiness of touch and delicacy in the delivery. But Mr. Schwebel is not one sided. He gave a very scholarly reading to the "Liebestraum" of Liszt and Rubinstein's valse "Le Bal."

Leroy McMakin is to be congratulated upon his playing of the violin. There is an earnestness in his style that compels attention. He played the "Variations Serieuses," Corelli-Leonard, with a discrimination in the points of interpretation and a technical clearness that deserves much praise and naturally enough invited the encore which it received.

Miss Curtis is a reader of force and intelligence. Her recitation of "Pauline Pavlovna" was thoroughly enjoyable. As an encore she gave a little humorous sketch in the negro dialect.

A series of lectures is being conducted at the Conservatory of Music by Arthur H. Barbour, whose first subject given on Wednesday of last week was "The Organ in Church: Its Use and Abuse." His subject on last Wednesday was "Great Masters of the Organ." Mr. Barbour is entertaining and piquant as a lecturer. His personal reminiscences of the great organists of the present day are especially interesting. He illustrates his lectures as he goes along with numbers on the conservatory organ. These lectures, while specifically intended for students, are attended with profit by the general public, for Mr. Barbour never becomes technical or involved in obscurity.

Miss Nora K. Schormer, the talented daughter of Dr. Schormer, of this city, is making considerable progress in her violin studies under Arno Hilf, in Leipsic, by dint of hard work. She recently played in public the Vieuxtemps "Appassionata," which was well received by the critical audience. Her teacher predicts a future for her. Miss Schormer will remain abroad for another year's study.

J. A. Homan.

Music on the New Bridge.—Another man used the tower of the new East River Bridge last Saturday as a means of gaining some notoriety. He was Carl Lanser, a musician, of 11 Ten Eyck street, Williamsburg. While a large crowd of workmen looked on he played a number of patriotic selections on the violin at the top of the steel structure.

On the Fourth of July Lanser tried to go to the top of the tower, but the bridge officials would not permit him. Yesterday afternoon he got the necessary permit, and with six companions climbed to the centre of the river span at the foot of South Fifth street, Williamsburg. Immediately upon reaching the lofty position, Lanser played the "Star Spangled Banner." Passengers on ferryboats leaving the foot of Broadway could hear the music and some of the women waved their handkerchiefs when the strains reached their ears.—The Sun.

A Bennett Pupil in Opera.—Miss Ruth Peebles, one of S. C. Bennett's pupils, has made herself popular with the audiences at the performances of the American Opera Company at Providence, R. I. The following is taken from the Providence *Telegram* of recent date: "Dainty, captivating Ruth Peebles again scored an unmistakable hit at the Providence Opera House yesterday. She appeared as Arline in the 'Bohemian Girl,' and sang that role with excellent appreciation of its musical possibilities. No one has appeared in this city in recent years who has so thoroughly fitted the part as does Miss Peebles, excepting Alice Nielsen."

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Musical . . People.

The pupils of Miss Laura Wick's junior class gave a successful musicale at her residence on July 2 at Greenwich, Conn.

Isadore Troostwyck, a violin instructor in Max Dessaur's School of Music, New Haven, has been appointed assistant professor at Yale.

Miss Florence Stevens, of East Orange, N. J., and solo soprano of Trinity Protestant Episcopal Church at Newark, N. J., is spending the summer abroad studying.

Hans Schneider gave an interesting lecture, with piano illustrations, on July 19, before the Mt. Pleasant Working Girls' Club, of Providence, R. I. "How to Listen to Music" was his subject.

Harry Eugene Dibble, the young Louisville (Ky.) pianist, who played with such success at a recent concert, referred to in THE MUSICAL COURIER a fortnight ago, is going to Vienna to study with Leschetizky.

Miss Lucy I. Marsh, the soprano of the Park Presbyterian Church quartet, Syracuse, has been engaged as teacher in vocal music in the College of Fine Arts of Syracuse University. She will assist Prof. Richard G. Calthrop.

J. W. Mather, the director of the Yankton Choral Union, at South Dakota, is one of the busy musicians in the Northwest. The performance of Gounod's "Redemption," which the union presented at the annual musical festival, was in every way a credit to the director and people of Yankton. Mr. Mather is the director of the Yankton College Conservatory of Music.

The first concert by the Oratorio Society organized by Miss Helen M. Tupper, was given at the Eighmey Opera House at Sayre, Pa., on June 28. Miss Tupper is a contralto singer, and a successful vocal teacher with pupils in the neighboring towns. She was a soloist at the concert. Mrs. Pomeris, of New York, soprano, and Frederick A. Carr, basso, the other soloists. The Oratorio Society is composed of 100 voices.

Rose Johnson, Beulah Marshall and Josephine Augusta Davis graduated from the piano department of the Denver (Col.) Conservatory of Music June 28. Clara Bessie King graduated from the vocal department, and teachers' certificates in piano were awarded to Alice Mary Kopplin and Florence Bell Searcy. August 1 the Denver Conservatory of Music will remove to the building lately purchased for the school on Broadway, between Fourth and Fifth avenues. This building is of gray stone with a frontage of 100 feet on Broadway, three stories in height, and having been designed as a fine family hotel is admirably adapted for the needs of the conservatory, having apartments for 100 boarding students, with all modern appliances. The directors are Mr. and Mrs. Oliver B. Howells.

The following will appear during the season at the Saturday evening concerts in the Green Acre Inn: Miss May Belle Grace Dadmun, of Boston, soprano in choir of Dr. Miner's church; Miss Ella Marie Clark, of Boston, mezzo soprano; Mrs. Jennie King Morrison, of New York, contralto, member of quartet the Church of the Divine Paternity; Miss Martha F. B. Hawes, of Portland, contralto soloist, choir High Street Congregational Church; Willard F. Bowdoin, basso, soloist choir State Street Congregational Church, Portland; Miss Bertha Webb, of Portland, violinist, soloist Women's Fadette Orchestra of Boston; Miss Ethel Hawes Aldrich, of Boston, violinist; Miss May Fuller, of Haverhill, violinist; Miss Edith V. Trowbridge, of Boston, violinist, pupil of Kruse of the Hoch Schule, Berlin; Miss Gail Willis, of Eliot, Me., 'cellist; Paul H. Kelsey, of Boston, 'cellist; Miss Lena L. Dube, of Berwick, Me., piano.

The "Verdandi," Rhode Island's first Swedish singing society, which participated at the Swedish Saengerfest held this week at Jamestown, N. Y., is composed of the following members: Oscar Ekeberg, director; first tenors, Axel H. Oden, John S. Osterberg, Joseph Anderson, Edmond Moberg, Axel Svenson; second tenors, Alfred Forsberg, J. David Dalstrom, Fred Carlsten, Per Johanson; first bass, Frithiof Bloomkvist, Gustave E. Dahlstrom, Robert Vinberg, Charles Anderson, Ole B. Owren; second bass, A. Hj. Goranson, Alfred Fryxell, C. O. Carlsten, William Sundberg, Fred Leon, Gustave F. Kallberg, Emil Olsen, Olof Ahlborg. Passive members—Hjalmar Norberg, C. L. Pedersen, B. M. Soderstrom, Aug. Pearson, Bengt Gyllenhammar, W. P. Bostrom, Peter Malm, Aug. Lundstedt, John Holm, Oswaldt Klindt, Henry Crandall, Edward Benson, Anton Christensen, Olof Wallster, A. Blomstrom, S. Svenson, Milton Johnson, J. A. Gustafson, J. A. Johnson, Otto Williamson, Carl Sandberg and Alfred Swenson.

The officers of the society are as follows: President, Oscar Carlsten; vice-president, Gustave F. Kallberg; secretary, Frithiof Blomkvist; financial secretary, J. D. Dahlstrom; treasurer, Edmond Moberg; sergeant-at-arms, Gustave Dahlstrom.

Several weeks ago THE MUSICAL COURIER referred to the concert by the Norfolk Conservatory Symphony Orchestra, conducted by Charles Borjes. The orchestra is doing excellent work for the advancement of music at the Southern seaport city. The program for the June concert, given at the Norfolk Academy of Music, included Beethoven's Fifth Symphony and the "Egmont" Overture. The pianist of the concert, Anton F. Koerner, played the Chopin F minor Concerto. James Iredell Jenkins, baritone, sang the sacred air from Mozart's "Magic Flute" and "The Palms," by Faure. The personnel of the orchestra, composed of a number of young society people, as well as professional musicians, is as follows: Violins, Miss Florence Lesesne Tait, Mrs. E. H. Hartsell, Miss Judith Clements, Miss Florence Durham, M. P. Krueger, Jacob Hecht, Miss Grace Rhodes, Miss Lelia B. Scott, Miss Nellie Underwood, Miss Willie Cherry Nottingham, John Butcher, Stearns Dodson, Ralph Brescia; violas, Mrs. W. P. Harrell, F. G. Hjorth, M. Pruefer; 'cellos, George H. Dawes, H. Wiegand, L. Sorensen; contrabasses, D. C. Armistead, J. Spindler, Otto Escher; flutes, N. Brescia, John F. Wilts; oboes, Carl Lambin, W. P. Harrell; clarinets, S. Locascio, J. Huntington; bassoons, E. H. Hartsell, A. Facenda; horns, P. Barucci, T. J. Massey; trumpets, J. B. Gordon, C. Sherwood; trombones, G. Manzioni, E. Borjes; tympani, William C. Marshall.

Dr. Medina-Ferrer, the celebrated voice specialist, now spends the latter half of the week at Port Jervis, N. Y., where he has over forty pupils. His knowledge of the anatomy of the throat, combined with his common sense method of tone production, is the important factor in his successful work. Dr. Ferrer's New York studios are at 110 West Forty-fifth street.

MUSICIAN ENGAGED TO MARRY NEWSPAPER MAN.—The engagement of Mrs. Ziska Jennings, a San Francisco musician, to Milton Snyder, manager of the Paris edition of the New York *Herald*, has been announced. Mrs. Jennings has been studying abroad.

Clavier Piano School.

THE second week of the summer session at the Clavier Piano School was opened most successfully on Monday evening, July 15, with a piano recital by S. M. Fabian, artist teacher.

The heat was intense, but Mr. Fabian was equal to the occasion, and played the following program superbly:

Fugue	Rheinberger
Variations, C minor	Beethoven
Etudes	Chopin
Nocturne	Chopin
Mazurka	Chopin
Ecossais, D major	Chopin
Scherzo	Chopin
Polonaise	Chopin
Walzer aus op. 54	Raff
Moments Musicals	Schubert
Rondo	Field
Erlkoenig	Schubert-Liszt
Valse, op. 6, No. 1	Rubinstein

On Wednesday evening Frank Norris Jones, of Washington, gave the first students' recital, showing in his reading of the following program a mental poise and musical insight that foretell a successful future:

Praeludium et Fuga, C minor	Bach
Zwei Sonaten	Scarlatti-Tausig
Pastorale. Capriccio.	
Rondo, G major	Beethoven
Preludes, op. 28, Nos. 21, 22, 23	Chopin
Nocturne, op. 37, No. 2	Chopin
Valse, op. 64, No. 2	Chopin
Mazurka, op. 7, No. 2	Chopin
Etudes, op. 25, No. 2; op. 10, No. 12	Chopin
Warum? op. 12, No. 3	Schumann
Vogel als Prophet, op. 82, No. 7	Schumann
Schlummerlied, op. 124, No. 16	Schumann
Impromptu, op. 90, No. 2	Schubert
Scherzetto, op. 31, No. 4	Moszkowski
Valse, op. 34, No. 1	Moszkowski

Miss Harriette Brower in her recital on Friday evening scored quite a success:

Fantaisie, C minor	Mozart
Gavotte	Gluck-Brahms
Theme and Variations	Rameau
Papillons	Schumann
Preludes	Chopin
Etude	Chopin
Nocturne	Chopin
Valse	Chopin
Humoresque	Dvorák
Tarantelle, Venice and Naples	Liszt

Despite the heat, lectures and classes during the week have been well and enthusiastically attended. Special interest is felt in the teachers' training class, conducted by Mr. Virgil.

On Friday afternoon W. A. White, of Raleigh, N. C., gave an interesting talk on "Positive Pitch," and how to acquire it. Mr. White has for some years been connected with the musical department of the Agricultural and Mechanical College and the Institute for the Blind, of North Carolina, and has thought out a system of training by which he believes it possible for everyone to acquire positive pitch. Mr. White, who is taking the course under Mr. Virgil, made such an impression that he has been asked to form a class for regular study during the rest of the term.

Recitals for this week are as follows: Miss Hoberg, Monday evening, July 22; Miss Helen B. Lawrence, of Chicago, Wednesday evening.

Instead of the Friday evening recital Frank Rebarer, one of the most successful teachers of the voice in Savannah, Ga., will at the close of the harmony lesson, 6 p. m., give an informal talk on the subject of the "Proper Way of Breathing," and will illustrate his talk by several vocal selections.

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A PLAY FOR PIANISTS.

THE new play of Björnstjern Björnson, the Norwegian poet, novelist and playwright, is called "Laboremus," and the English translation reveals to us that, despite his robust mental health, Björnson is beginning to show traces of mysticism; in a word he is come under the subtle influence of Maurice Maeterlinck, the Belgian Bee-Keeper and mystic. The *Academy* puts it this way:

"When a creative talent has fulfilled the hour of absolute maturity, its imaginative processes usually undergo an excessive refinement; they are oversubtilized, and there is, of course, no corresponding increase of force to give the subtlety and the refinement that almost physical support which they need. Consequently the work of a venerable artist, while it breathes a fragile charm, often fails in conviction. Such is the case with Ibsen, and such is the case with his great compeer, Björnson."

But there is a pianist, a woman pianist in the play, and this may make it of interest to musicians. The part she plays is a curious one and one hardly credible. Here are a few extracts:

BORGNY—I wanted to tell you something that happened in my own family. A lady, one of the noblest that ever lived, fell very ill. She sat in an easy chair or lay in bed, and was no longer able to do anything. She could not even play, which she liked best of all; nor was it possible for her to have her daughter with her.

LONGFRID—Why could she not have her daughter with her?

BORGNY—The disease was contagious. * * * This longing for music and for her daughter rendered her condition worse. The doctors came to the conclusion that she ought, at least, to hear some music. The family lived in the country, but was very rich. So they advertised through a musical agency for an accomplished lady pianist.

LONGFRID—But the disease was contagious!

BORGNY—That was why it was so long before anyone could be found. At last, however, there was one who ventured.

LONGFRID—A skillful one?

BORGNY—An extraordinary one. A renowned one, even.

LONGFRID—This interests me! Music as a cure! * * * And what was the result!

BORGNY—Excellent. She enchanted every one. There was something in her person and in her music, something that hypnotized.

The patient revived; her appetite increased; sleep came; her vital power quickened, so that the doctors began to have fresh hopes. Far and wide, people spoke of it. The music had really worked wonders.

But there was a "shy man sitting in a corner," the husband. The pianist fell in love with him, and changed her tactics. The patient understood everything:

LONGFRID—And said nothing?

BORGNY—I should not have done so either; and soon she was no longer able to say anything.

LONGFRID—How so?

BORGNY—The other one took away her strength, inch by inch, with her wishes, with her eyes, with her music. She even turned the music against her.

LONGFRID (Rising)—Such a thing I never * * *

The plot is richly embroidered with the inventions of an opulent fancy—a fancy which seems always inclined toward the "precious"—as, for instance, in the love scene between the Undine pianist and her second victim:

LYDIA—I thank you for wanting to come to me. You shall not be disappointed. I will create a deep, vast silence around you, as if you were living in a forest, a large forest.

LONGFRID—How?

LYDIA—In art the essential thing is to be alone, far away from all surroundings.

LONGFRID—Naturally.

LYDIA—Last time this was not possible. All the time was lost in trying to find out how to be alone. That caused the unrest. Don't you understand?

LONGFRID—Perhaps * * * Yes, do you know * * *

LYDIA—Let us go away, Longfrid. There is no other means. You and I—I and you, and stillness, stillness. No one and nothing else besides. Then you shall see.

LYDIA— * * * What I understood was her longing. Her pain in the life she led. Her craving for what she could not reach. Her aspiration after a higher form of life. Her belief that she could reach it by winning the soul of a man, and then by having a share in life through him * * * A crime? I see no crime in the Undine. The story of the Undine is the great Nature yearning; the great love for what is above her, for that which delivers, whatever be the obstacles.

We wonder if Lydia is a study from life, and also we greatly wonder what make of piano she employed to hypnotize her victims!

AN INTERVIEW WITH LEONCAVALLO.

THE *Allgemeine Musik Zeitung* of June 21 has the following paragraph: "Mascagni has sent a communication to the Italian papers stating that he, with a competent capitalist and a number of composers, will establish a 'free operatic publishing house,' to compete with the firms of Ricordi and Sonzogno. Probably the new house will buy out Sonzogno."

In connection with this report the *Cronache Musicali* publishes an interview with Leoncavallo. The composer of "I Pagliacci" states that on the day of the first funeral ceremonies for Verdi, Mascagni invited Franchetti Giordano and him to breakfast, and that he then in the course of conversation mentioned a discussion which he had at Palermo with the Baron Ignazio Florio about the unsatisfactory condition of modern composers, during which the idea of a co-operative society for the protection of modern works was suggested. Soon after the breakfast with Mascagni Leoncavallo received a letter from Jacobson, of the *Boersen Courier*, of Berlin, asking for information, to which he sent the reply that the idea was worthy of consideration, but that he did not believe that it could be carried out in practice. The article in the Berlin journal appeared at the end of February, but was never mentioned in Italy till lately. Leoncavallo went on to say that legislation was necessary to put down the publishing "camorre," and that as soon as he had finished the work ordered by Kaiser William, "Roland of Berlin," he would devote his energies to promoting such legislation, but that Mascagni's idea did not present to him a practical appearance.

The opera will of course be produced first in Berlin, and then perhaps at Turin; but certainly not in Milan, because Milan is impossible. "The capital of Lombardy is the den of a camorre, and neither Mascagni, Puccini nor I will choose it as the place for a first performance," are Leoncavallo's words, and he adds, "Remember, that in the Milan theatres this class of persons occupy three-quarters of the seats, partisans of the rival publisher, political enemies of your own publisher, impresarii raging at being neglected, singers livid for the same reason, anæmic composers who are jealous, and critics who have failed as librettists. The public is impotent, and the critics of the journals are members of a disgraceful camorre."

The paper from which we are quoting augurs great success for Mascagni's idea, in spite of the countless obstacles which it will encounter. But earnest efforts will be made to effect some improvement in the state of musical composers, and the Roman "Authors' Society" will lend its aid, and has gained the support of a young and energetic member of the House of Deputies.

With reference to his Mass, which it has been announced cannot be produced at the Pantheon, Leoncavallo affirms that he will not abandon the use of female voices, and adds that sacred music has great attractions for him, but that the art of Palestrina is not the limit. "If that great polyphonist had had an orchestra like that of Bayreuth he would not have confined himself to the simple forms which we are now asked to imitate. It is necessary to give a religious impression, and I find a thousand times more of that in the 'Good Friday' in 'Parsifal' than in a thousand pieces of so-called religious modern music. Critics of Wagner make me smile. He is a colossus that needs no commentator. But it is a great mistake to imitate him in a servile spirit."

Duffy and Vogler at the Ocean House.

E. S. DUFFY, conductor of Duffy's Military Band, who directed the patriotic concert at Fort Greene Park on the Fourth of July, is associated with other musicians in the music at the Ocean House, Long Branch. Among the artists is Louis Vogler, the pianist. The music at the Ocean House this season is a feature especially appreciated by men and women of refinement spending the summer as guests at the famous hotel.

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2046 Leavenworth Street,
San Francisco, July 15, 1901.

THE "City on a Hill" is once more a scene of activity, stir and bustle, for this week opens the great Epworth League conference, and it was estimated last night that fully 7,000 delegates had arrived, and by to-morrow night it is thought that there will be no less than 30,000 strangers in the city. Market street is hung with streamers of the League colors, red and yellow, and flags and banners and what not present the town in a most gala day dress. To-morrow, Tuesday, evening is the time set for the grand opening concert, in which a mammoth chorus of carefully selected voices is to take part, and the new memorial pipe organ, presented by Mrs. Jane Stanford, widow of the late ex-Governor Leland Stanford, to Stanford University, will be heard for the first time in this city. It has been lent for this occasion and temporarily set up in the ladies' pavilion, where the concerts are to be held.

The chorus, made up of 15,000 voices from different parts of the United States, will give at Tuesday's concert the following program: "The Heavens Are Telling," Mozart's "Gloria" from the Twelfth Mass, "Thanks Be To God," "Be Not Afraid," "By Babylon's Wave," "Worthy Is the Lamb," and in conclusion the "Hallelujah Chorus." The organ will be handled alternately by W. F. Skeele, of Los Angeles, Cal., and William B. King, of Oakland, Cal.

The organ itself is a fine instrument. It is a three manual instrument, and has forty-six stops, with all modern attachments. At the close of the chorus work on Tuesday night Mr. Skeele will present the following solos on the organ: March, "Le Grand Chœur," in D, Guilmant; "Barcarolle," Lemaire; "The Storm," Lemmens; "Variations on a Scotch Air," Buck; "Toccata," from the Fifth Symphony of Widor.

Miss Marie Georgianni, the organist of old St. Mary's Roman Catholic Church, leaves to-day for a three months' vacation, during which she will visit the Buffalo Exposition. Professor Martinez will fill her position till her return.

On Tuesday evening last at a concert given in the parlor of the Hotel Capitola at Capitola, during the reading by Leo Cooper, of San Francisco, presenting Dr. C. W. Doyle's new play, "Cherries Are Ripe," Miss Bud Friedlander, of this city, a rising vocalist with a very promising voice, rendered the music, receiving at the close of the program much flattering commendation from her friends and others in the audience. Miss Friedlander is studying, it is said, with a professional career in view. She was accompanied by Miss Sternheim, of San Francisco.

Sigmund Beel, a favorite 'Frisco violinist, now in London town, gave a concert to our British cousins on June 10 in New Bechstein Hall, with a fine program, in which he was assisted by Miss Ada Wright at the piano, with Henry Bird acting as accompanist. Mr. Beel has many friends in 'Frisco, who are glad to hear of his success anywhere and at any time.

Mrs. Mary Carpaneto Mead, Miss Isobel Kerr, Miss Xena Roberts and Miss Isella Van Pelt, four of Mrs. Marriner-Campbell's pupils, who have been singing together in quartet, have been giving the music at the Chautauqua Assembly in Shasta Retreat this summer, and with such satisfaction to all that they have been re-engaged for the entire circuit next year. They also sung for the same society in Placerville.

Dr. and Mrs. Campbell have returned from their outing in the Siskiyou Mountains much refreshed and ready for the season's work. Mrs. Campbell, however, expects to visit several friends in the country before opening her vocal classes in August.

I have received from Mrs. Albert I. Elkus, the president of the Saturday Club, Sacramento, the prospectus for the coming year, which opens in October. The outlook is more promising than that of any preceding year. The membership is greatly augmented, and the interest more keen than ever before. The review shows an almost exhaustive list of the works of classic and modern composers already performed before the club, and the programs laid out for the coming year's work embrace much of interest. I note that for April 12 Madame Bloomfield-Zeisler is booked for a piano recital. On her last appearance on this coast a few years ago Madame Zeisler was made the honored guest of the Saturday Club, and was tendered a reception in the lovely parlors of Mrs. Harris Weinstock, in which all the members of the club gained a knowledge of her womanly personality that will long be remembered.

Among other settings for the "artists' days" are a song and 'cello recital by Mrs. Clarence Wetmore, contralto, and Louis von der Mehden, Jr., 'cellist, for October 26; the Minetti Sextet, for December 7; piano and violin recital, by Miss Elsa Von Mauderscheid, pianist, and John Lewis, violinist, for March 1; January 18, Liza Lehmann's "Daisy Chain" and "Persian Garden" will be the centre of interest.

The active membership for the coming year is as follows: Class A—Misses Lulu Yoerk, Evelyn P. Griffiths, Maud Blue, Florine Wenzel, Rosina Rosin, Eda Quire, Lottie Shepstone, Emma Schieling; Mesdames Emil Steinmann, L. C. Farrar, Ethan A. Gilbert, Thea Sanderini, N. Wilson; director, Mrs. W. E. Briggs. Class B—Misses Maye Carroll, Helen Dunn, Josephine Franks, Elizabeth Flemming, Gertrude Gerrish, Sue Pierson, Laura Dierssen, Minnie E. Rowley; Mesdames J. H. Coppersmith, Frank Bellhouse, W. J. Murcell, F. M. Jones, W. R. Stone; director, Miss Henrietta Andriot. Class C—Mesdames C. K. Lipman, E. G. Adams, Frances Moeller, Inez Hood; Misses Adelaide Dierssen, Elizabeth Taylor, Frances Connelly, Ruby Cooper, Mamie Barrett, Helen Howe, Sophie Price, Kate Winn, Rae Breuning; director, Miss Josephine Blanch. Class D—Mesdames Albert Elkus, C. G. Stever, E. B. Willis, J. A. Moynahan, R. H. Hawley, Egbert Brown; Misses Florence Williams, Clara Dippel, Elizabeth Lonne, Frances Nourse, May Omerod, Fanny Campbell; director, Mrs. Frank Miller. The accompanists are Mrs. Emil Stimman and Miss Florence Williams. Officers for the ensuing year: Mrs. Albert Elkus, president; Mrs. Frank Miller, first vice-president; Mrs. Frances Moeller, second vice-president; Mrs. Louise McC. Gavigan, secretary; Miss Aurelia M. Waite, treasurer; executive committee, Mrs. W. E. Briggs, Mrs. J. A. Moynahan, Miss Evelyn P. Griffitts, Miss Josephine Blanch, Miss Maud Blue; secretary, Mrs. Louise McC. Gavigan.

The student members of the Saturday Club are: Gladys Buchanan, Edna Curtis, Vera Crouch, Irene Gifford, Stella Ginsberg, Leslie Genung, Eva Grazel, Alma Grady, Alma Heitman, Edith Heilbron, Edith Hunt, Avis Hall, Fay Jackson, Pearl Jost, Elita King, Phoebe Litzberg, Verna McKim, Edith Miller, Flora Miester, Clara McCurdy, Clara McGuirk, Olga Nathan, Miley Pope, Nellie Rumage, Aimee Stuart, Aileen Sparks, Ollie Sheehan, Mabel Siller, Ethel Schneider, Anna Thorpe and Edith Trainor.

Roscoe Warren Lucy, the pianist, is said to be having much success in his concert tour through the State with the Knickerbocker Quartet, of this city. It is a happy combination and one that should find favor even with the most exacting audiences.

Signor Fachutar, the mandolinist and guitarist, is also touring the State during his vacation.

Frank Coffin, the tenor, formerly of Grace Church choir, this city, and later doing the Orpheum Circuit in vaudeville, has located in Chicago, where he now holds two good church positions. He is also secretary of the Bohemian Club, in that city.

From Oakland.

The chorus choir of the First Congregational Church, which has been off on its vacation, resumed services yesterday.

Mr. and Mrs. Walter E. Nicholsen, of the First Congregational choir, left to-day for Lake Tahoe. They will be gone several weeks.

MRS. A. WEDMORE JONES.

UNITED SINGERS AT RIDGEWOOD.—The United Singers of Brooklyn gave their annual festival last Sunday at Ridgewood Park. In the absence of Arthur Claassen, in Europe, the concert was given under the direction of Karl G. Schneider.

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MUSIC IN ITALY.

ROME, June 27, 1901.

J. LEWIS BROWNE, organist and pianist, of Atlanta, yesterday gave a most interesting organ concert on Sunday. I send the program:

Sonata, No. 4, in la min., op. 98.....Rheinberger
Lied .....Dethier
Preludio, op. 78.....Chaminade
Benedizione nuziale.....Sgambati
Fuga in do magg.....Buxtehude
Andante (Andante molto-trascrizione), op. 5.....Brahms
Scherzo .....Browne
Venezia (trascrizione), op. 25.....Nevin
Improvvisazione su tema dato estemporaneamente.

Santa Cecilia's pretty concert hall was well filled, and would have been crowded had it not been so far advanced in the season. Mr. Browne took the audience by storm. His playing was brilliant, powerful, full of sentiment, and he displayed a versatility given but to few. One of his best numbers was certainly the opening number, the Rheinberger Sonata, the intermezzo of which was given with a delicacy of touch and expression seldom to be heard from an organist. Too bad that the organ has such reedy, unmusical tones. Organs in general in Europe are not very good. I am told that the best organ in Italy is now in Pompeii (?) Sara! Mr. Browne's own Scherzo is a sympathetic composition on the impromptu de Chopin style and was a test of virtuosity. All the numbers were beautifully executed, but where he made a decided sensation was in the improvisation on a theme that Sgambati gave him; really this was a "tour de force," and after the feat all artists present went to congratulate Mr. Browne on his profound knowledge, not alone of the instrument, but of his profound musicianship. It is to be hoped that Mr. Browne will come back to Santa Cecilia, but in a better season, so many important people are already absent.

The theatres are doing a pretty good business, notwithstanding the heat; but the truth is that Rome, no matter how hot the day, has always a delightful breeze blowing over her, and after sunset it is almost always necessary to carry something to cover one's shoulders; hence the theatres are supportable. At the Adriano, "Gioconda," "Faust," "Africana," have alternated with a new opera called "Friedman Bach," by Maestro Fazzi. The opera had a very good success and was to be repeated for the third or fourth time, when the "impresa" failed and had to close the theatre. I regret very much not having been able to be present at the first performance, but illness kept me indoors. All the papers are unanimous in saying that the opera is from the pen of a genial composer, and that there are many beauties, even of a new color, in the "Partitura."

At the Nazionale, "Cavalleria," "Pagliacci," "Manon" (Massenet's), and a new opera, "Marianita," by Simeoni, have drawn good houses. The new opera, though, is just exactly as they all are nowadays—a lot of notes, lot of noise; not a melody, and when there is a touch, it is trivial and commonplace. The public was very kind to the composer, though, and called him out several times. Of the execution, all but the tenor are not worth mentioning. Schiarazzi has a good voice and tries to sing well, but he ought to study some more. Here I wish to mention a school of singing, under the direction of Maestra Isabella Coccia, which is very prosperous and deservedly so. She has a way of placing the voice so that after a few months' study, one has acquired just double the voice. One sings with a facility that is extraordinary; no forcing is admitted; it all comes of itself, so to speak, under her marvelous guidance. She has several pupils that promise to make big careers. I have heard some voices come to her absolutely out of place; so much so that they seemed refined. After a few months no one could recognize those voices, which were of such difficult emission and now so easy, so smooth, so velvety. Pupils who will come to Italy to study ought to take advantage of the occasion. Besides Madame Coccia's being an exquisite teacher, she is a most congenial person, full of sympathy and intelligence. The climate of Rome also is an inducement, it never being very cold and never damp. What a difference from Milan, where one is invariably hoarse; artists sometimes have to give up their engagements at the Scala or Lirico on account of not being able to stand the damp climate.

Madame Coccia's school now counts about fifty pupils, tenors, baritones, basses, sopranos, mezzo sopranos and contraltos. She often gives musicales, and the papers, such as the *Tribuna, Popolo Romano, L'Italia, La Voce della Verita, Il Gran Mondo* and many others, have the most flattering notices. This winter will see several of her pupils on the stage. In due time I shall inform you. R.

THE KALTENBORN CONCERTS.

THE Kaltenborn Orchestra at the St. Nicholas Garden is now in its eighth week, and the nightly concerts will be continued until September 1. Leopold Winkler made his third appearance at the Garden last Tuesday (July 16), playing with the orchestra Chaminade's "Concertstücke." Winkler is a serious artist, but as the program for Tuesday was light he was obliged to play something in keeping with the rest of the music. Although a clever and daring composer, Chaminade's compositions are never remarkable, and if she has written any more trivial than her "Concertstücke" it has not been our privilege to have heard it. Winkler's thoroughly musical playing, however, atoned for the lack of ideas and poor construction. As an encore number Winkler played Joseffy's graceful little piece, "At the Spring." Mr. Kaltenborn, the other soloist last Tuesday night, played De Beriot's "Scene de Ballet," and as an extra solo "The Prize Song" from "Die Meistersinger." J. F. Thompson, a baritone, was the soloist last Wednesday night.

Miss Mary Mansfield, the soprano of the quartet at the Temple Emanu-El, sang at the Wagner concert on Thursday night, and with her brilliant voice and convincing musical style scored a big success. Her Wagner solo was "Dich Theure Halle," from "Tannhäuser." Before the intermission Miss Mansfield sang to orchestral accompaniment Van der Stucken's beautiful song, "O, Kommt Mit Mir in die Frühlingsnacht." The audience compelled her to repeat this song, and she sang even better the second time.

Miss Minnie Fischer, a young soprano, was the soloist at the popular concert on Saturday night. Her voice is light, pleasing and well trained. The Kaltenborn Quartet played at the concert last Sunday night. Master Miner Walden Gallup, the talented boy pianist, and pupil of Frederic Mariner, was the soloist last Monday evening.

Last night (Tuesday) the Symphony programs were resumed. The orchestra, with Miss Jessie Shay as the soloist, played the following program:

March, Tannhäuser.....Wagner
Overture, Sakuntala.....Goldmark
Aubade Prientaniere (Morning Serenade).....Charles Becker
Under the Balcony (Evening Serenade).....Charles Becker
Piano Concerto, F minor, op. 16.....Henselt
Miss Jessie Shay.
Waltz, On the Beautiful Rhine.....Keler-Bela
(By request.)
Symphony, No. 5.....Beethoven
Conjuration and Benediction, The Huguenots.....Meyerbeer
Slavic March.....Tschaikowsky

Reviews of the Monday and Tuesday night concerts will mainder of this week and Sunday next:

Following are five interesting programs for the remainder of this week and Sunday next.

WEDNESDAY, JULY 24.

Coronation March.....Svendsen
Rhapsodie No. 2.....Liszt
(By request.)
Quartet, Kaiser Variations.....Haydn
The Kaltenborn String Quartet.
Selection, La Traviata.....Verdi
Songs—
I Wait for Thee.....Hawley
The Swallows.....Cowen
Miss Neva Boutwell.
Waltz, Wine, Women and Song.....Strauss
Polka, Tik Tak.....Strauss
Overture, Triumphale.....Rubinstein
String Orchestra—
Serenade.....Klugescheid
Gavotte.....Klugescheid
Violin solo, Danse Macabre.....Saint Saens
Joseph Kovarik.
Huldigungs March.....Wagner

THURSDAY, JULY 25.

Overture, Manfred.....Schumann
Spanish Rhapsodie.....Chabrier
Piano Concerto.....Saint-Saëns
Miss Gussie Zuckerman.
Waltz, Fruet Euch Des Lebens.....Strauss
Overture, Die Meistersinger.....Wagner
Trombone Solo, Song, To the Evening Star (Tannhäuser).....Wagner
Franz Eim.
Morning Dawn and Siegfried's Rhine Journey (Die Götterdammerung).....Wagner
Violin Solo, Paraphrase, Parsifal.....Wagner
(By request.)
Franz Kaltenborn.
Prelude and Bridal Procession, Lohengrin.....Wagner
Kaiser March.....Wagner

FRIDAY, JULY 26.

Eine Faust Overture.....Wagner
Selection, Romeo and Juliet.....Gounod
Aria, Stride la Vampa (Il Trovatore).....Verdi
Miss Belle Newport.
Prologue, Pagliacci.....Leoncavallo
'Cello solos—
Elegie.....Massenet
Gavotte.....Popper
Louis Heine.
Selection, The Trumpeter of Sakkingen.....Nessler
Trumpet solo, Oscar Saul.
Waltz, Du und Du (The Bat).....Strauss
Virginian March.....Teichman
Selection, The Huguenots.....Meyerbeer
Songs—
Caro mio ben (1744).....Giordani
Time's Garden.....Thomas
Miss Belle Newport.
'Cello Obligato, Louis Heine.
Ballet Music, Sylvia.....Delibes
March, Tannhäuser.....Wagner

SATURDAY, JULY 27.

Triumphal March.....Edward Mollenhauer
Overture, Orpheus.....Offenbach
Violin solo, Joseph Kovarick.
String Orchestra—
Genius Loci.....Thern
Love's Dream After the Ball.....Czibulka
Violin Duet, Concertant in A major.....Mollenhauer
Edward Mollenhauer and William Mollenhauer.
Irish Fantaisie, Innisfallen.....Kopitz
Harp Solo.....Selected
Charles Schuetze.
Waltzes—
Blue Danube.....Strauss
Senegamhian Patrol.....Rosey
Overture, Mignon.....Thomas
Selection, The Strollers.....Erlanger
Galop, Thunder and Lightning.....Strauss

SUNDAY, JULY 28.

Festival Overture.....Lassen
Peer Gynt Suite, No. 1.....Grieg
Symphonic Poem, Les Preludes.....Liszt
Solo for four horns, Concertstuck.....Hubler
Mr. Schulze, Mr. Schutz, Mr. Dutschke and Mr. Riese.
Waltzes—
One Thousand and One Nights.....Strauss
Rondo d'Amour.....Van Westerhout
Prelude, Parsifal.....Wagner
Septet .....Beethoven
F. Kaltenborn, Mr. Bach, Mr. Heine, Mr. Manoly, Mr. Wissler, Mr. Schulze and Mr. Pieschel.
Kammenoi Ostrow (Cloister Bells).....Rubinstein
Second Polonaise.....Liszt

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HE MAKES THE DEAF HEAR.

WHEN the young inventor announced a year or two ago that he could make the deaf hear people were interested, but skeptical. That man who made this somewhat startling announcement was only a little over twenty and was almost unknown. If Edison or Tesla had made the same assertion it would have been believed at once, but when it was put forward merely by "some young fellow named Hutchison" it was received with as many grains of salt as if it had been a piece of yellow journalism.

But the "young fellow named Hutchison" really did make the deaf hear. That was a surprise, but it did not go far with the skeptical. People had an idea that the instrument had no practical value; that it would be of use simply in making interesting experiments, such as enabling a deaf person to hear, or rather to feel, some explosive noise, but not to distinguish ordinary sounds.

People who thought these things should see a series of photographs in Mr. Hutchinson's possession representing Plançon, Scotti, Suzanne Adams and other singers entertaining some of the deaf mutes from the New York Institution for the Deaf. Among these unfortunate boys and girls is Orris Benson, who is deaf, dumb and blind. Other pictures show older deaf mutes from outside having their first taste of music.

The expression on their faces is plain enough proof that they are actually hearing. One stout man in particular presents a series of facial expressions which tell better than words what he thought about it all. The amazement, almost fright, which his round eyes and wide open mouth express would be funny if they were not somehow pathetic. In another picture, where Suzanne Adams is apparently trying to sing her level best, the stout man gives an unconscious tribute by sitting with his hands rapturously clasped and pressed tight to his breast.

"It's wonderfully interesting to see the way they take it," said Mr. Hutchison. "Some of them are simply thunderstruck at first. Others cry. Oh, yes! Cry the way you have seen people cry with joy. Others are like this man here; simply in a rapture of delight. Others faint. I studied medicine for a year so as to get a good working knowledge of the ear, and I bring the fainters around all right."

Mr. Hutchison's instruments are in use in the New York Institution for the Deaf and in other institutions throughout the country. There are actually seventeen different kinds of these instruments, ranging from one which can be used by one person at a dinner party to those for the simultaneous use of a teacher and half a dozen pupils. The instruments have gone to various foreign countries, while there is scarcely a country in the world, certainly not a civilized one, from which letters of inquiry have not been received. A million dollar company has been organized to manufacture the instruments, but as yet cannot make them fast enough.

Of course, when a person who has been deaf from birth or from early infancy first hears spoken words, the sounds mean nothing to him. He has to begin at the very beginning and learn each individual sound. The instruments for class teaching are arranged so that the pupil can hear the teacher and also hear himself. In this way he can compare his own speech with that of the instructor and so correct his faults.

The deaf person has a receiver of varying form according to his deafness. One style looks a good deal like the receivers worn by telephone girls. Let a person with normal ears put on these receivers and sounds are intensified so much that the louder ones are at first almost unbearable. An ordinary guitar, for instance, sounds almost like a pipe organ. Music is not spoiled by the instrument. If, however, a person of normal hearing is sitting with the receivers, or earpieces, over his ears, and a metal object be dropped on the table near the sound collector, he is likely to jump as if a pistol had been fired.

Mr. Hutchison says that this does not injure even a normal ear. He has been working with these instruments for six or seven years, and says he would have no ear left if they were injurious. On the contrary, he thinks that his hearing is more normally acute, and he proves his point by tests.

What is more important than improving the healthy ear, the instrument has a decided effect in increasing the ability of the deaf to hear. This semi-curative power was a surprise to the inventor. He had not counted on it and he does not guarantee it. But he says that in most cases people who use the instruments improve in their hearing power. In one case a girl with whom they were experimenting left the room after they had been talking to her through the instrument. In a few minutes she came back and could hear her name when spoken in a loud tone across the width of the room, although no instrument whatever was used.

One of the most interesting forms of the invention is what is called by the manufacturers an opera. With one of these it is said that a deaf person can go to the opera and have as much pleasure out of it as anybody. The instrument consists of three sections. First, there is a dry storage battery, which is also Mr. Hutchison's invention. It is only about an inch thick and perhaps six inches square. A man can slip it into his pocket or put it inside his waistcoat. Women solve the problem of disposing of it by wearing it as a bustle. It fits into a little bag with a strap which fastens around the waist. It is just the right size for a bustle and is highly recommended by those who have tried it.

The second section of the opera is formed of two sound collectors which can rest on the lap, or, if one sits in the front row, on the railing. These consist of two small funnels of peculiar shape attached to two disks; they are all fastened together and take up very little space. The third section is in various forms. It may be like the telephone earpiece referred to, or with one ear piece, the size of a man's watch, on the end of a polished handle of convenient length. There is nothing that projects more than an inch from the ear.

For any one at a dinner party or other meal where both hands are in use, the two earpieces clasp over the head and the sound collector lies right on the table beside the plate. The battery will run for about six hours, which is outside of the limit even for dinner parties or the opera. An extra battery can be carried in case of emergency.

The oldest deaf person whose hearing has been tested with the instrument is an old lady over eighty. She has been deaf since he was five years old. She could hear the experimenters when they talked through the instrument, but of course she did not recognize words. The only sounds she remembered were the crowing of a rooster and the barking of a dog. When Mr. Hutchison, who is a versatile genius, imitated these sounds the old lady almost had a fit. She was pretty nearly tickled to death.

There is still another set of instruments for use in deafness. They are for massaging the ear. One of these consists of a battery, which causes tremendous vibration of plates, somewhat like the annoying vibration of a telephone receiver. It may be a comfort to persons who have to do so much telephoning to think that that vibration may give their internal aural mechanism exercise.

The ear has a series of delicate transmitters of its own. First the tympanum, then a string of three small bones, then a tiny column of liquid, about a drop altogether, in which is suspended an infinitesimal sac containing the nerve terminals. In many cases the three little bones, whose duty it is to be joggled by the shock against the tympanum and in turn to joggle the little column of water which affects the nerve terminals, get stiff in their joints. Instead of moving separately, they become like a single bone and the hearing is impaired.

The massage instrument works on these bones because the vibrations are so exceedingly rapid that one does not have a chance to pass through the length of the three little bones before the next one overtakes it. This shakes the bones apart, or tries to. Physicians use these instruments in cases of partial deafness, often with very good results.

As is often the case, one of the most showy uses made of the wonderful transmitter in these instruments is of comparative insignificance in real value. People living between Broadway and Second avenue and Seventeenth and Twenty-third streets all know, but do not all love, "the man who makes the deaf hear." If they do not know about him they must have an idea that he is an elusive and ghostly brass band in that neighborhood. The sound of it is often heard, but when the curious listener goes to the window to try to see the procession go by, behold! there is neither procession nor band.

All of this ghostly music comes from Mr. Hutchison's laboratory. He makes it, not for his own amusement, but to show inquirers what an innocent looking little aluminum

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disk as big as a pretty thick watch can do. With this disk between an ordinary phonograph and a brass megaphone the record of a trombone or a horn solo can be heard for blocks.

"Watch the people in the street," said Mr. Hutchison the other day, as he hitched on a megaphone and twisted it around the open seventh story window.

Immediately everybody in sight became a temporary member of the amalgamated society of rubber neckers. They stopped short, turned around and searched the heavens, apparently with some sort of an idea that the angelic choir must be giving a concert. Passengers on the street cars stuck their heads out and twisted their necks to catch the shower of melody. Men three blocks away stopped and turned around.

"Yesterday afternoon," laughed Mr. Hutchison, "a man living in a hotel several blocks from here sent word that he was very nervous and wouldn't we please stop our music. At the same time a woman living almost four blocks away telephoned to us that she had a headache and couldn't stand the noise. People near here get tired of it, although we don't give concerts for our own amusement, or for theirs, either. We do it only by way of demonstrating the power of the transmitter."

Of course, these instruments are being constantly improved upon. There are about forty patents on them now, showing that it has been a progressive piece of work. The latest improvement is a sound collector, which Mr. Hutchison thinks is a wonder, although it is very simple. It consists of a set of concentric funnels, one within another and a little over a quarter of an inch apart at their outer circumferences. In this way sounds coming from different directions are received separately, each in the funnel of its own angle. This prevents the obscuring or commingling of sounds inevitable in using a single funnel.

As an instance of the applications that are received every day a party from the West Indies and one from South America appeared on the same morning last week. The South Americans wanted one instrument for a lady thirty-eight years old, who lost her hearing after she grew up. For her an opera was recommended because she already knew sounds. The West Indians wanted an instrument for a boy who lost his hearing through fright when he was only three years old. For him the more elaborate instrument for the use of a teacher and pupil would be necessary, as he must be taught from the foundation.—The Sun, Sunday, July 21.

The "Marseillaise."

SOME dozen years ago a revision of the "Marseillaise" was executed by some composers under the direction of Ambroise Thomas, and the new orchestration inspired by that of Berlioz was proclaimed the official version to be played by all military bands. Another edition has just been tried by the band of the Municipal Guard of Paris. The principal innovation is a formidable increase in the drums and the addition of forty-five clarions. The Minister of War pronounced the result highly satisfactory, but one of his neighbors was heard to whisper, "Horrible travesty!" M. Jean Tissot, who heard the new version at the Hoche Festival at the Trocadero, writes that he was not shocked by the addition of the drums in the refrain (there are never too many drums in the "Marseillaise"), while the clarion seems invented expressly to accentuate the cry, "Aux armes, citoyens!" He regrets, however, that the virile song is left to whining clarinets, in place of being sent out flying by the trombones with their triumphant voices.

SHE'S A PIANO TUNER.

THE young woman with the tweezers gave the piano strings a vigorous twist.

"It's a shame," she said, "the way people jump on a girl who tries to earn her living in a novel way."

"Has anybody been jumping on you?" asked the caller.

"Anybody?" echoed the young woman. "Everybody. With both feet, too. The tribulations of those girls who are fighting labor unions single handed are not a circumstance to mine."

"What is the trouble?" asked the caller. "Why do people object to you."

"Principally because they think I am not well enough equipped either mentally or physically to tune pianos. Of course, that objection is sheer nonsense, for I know as much about the art of tuning as any man in the business, and as for strength—look here."

The young woman pushed up her loose shirt-waist sleeve and straightened out a white, well developed arm, which bore out the impression of strength conveyed by her long, firm fingers. The caller nodded approvingly.

"What did you do to prepare yourself for piano tuning?" was asked.

The young woman made another jab at the refractory string.

"To start with," she said, "I went to live in Boston. Incidentally I took a course of instruction at the New England Conservatory of Music. There they have a special department where piano tuning is taught the same as any other branch of music. I stayed there a year, studying and practicing, and then came back here and began to look for a situation. About that time my troubles began.

"Employers were fully as bad as the employed. For weeks I visited house after house, and everywhere was the same reply given me—they had no room for me. No woman had ever been known to do such a thing as tune pianos in this city, said one man, and, thank Heaven! she would never get a chance to do it—at least, so far as his firm was concerned. At another large establishment an old chap wearing eyeglasses and the air of a foreign musician took me in hand.

"'Eet ees absurd,' he said. 'A woman's nervous seestem ces not put up that vay. She could not stand eet.'

"With that he dismissed me. At a third place the well meaning head tuner solemnly assured me that it was my duty, not only to myself, but to my sex in general, to abandon the idea of taking up an occupation that was so trying that even the nerves of a strong man were racked and torn beyond repair. Women, he said, were like unto a flock of sheep. Where one went all would want to go. What one did all would want to do, and if I set the example by beginning to tune, the entire female population of New York would make a break for the business.

"All this ought to have been disheartening, I suppose, but somehow the more I was ridiculed and discouraged the more determined I became. Finally my importunate spirit won a victory and I found a manager who was willing to give me a trial. That was four years ago and I have not been out of work since. The prejudice against women piano tuners is still bitter, however, and I have frequent tussles with my male competitors, who have fought me every inch of the way.

"In private houses the distrust of a woman tuner is even more pronounced than in the salesrooms, and very seldom am I delegated to doctor a piano in need of home treatment. The manager used to try to introduce me into families, but the plan didn't work. Somehow the people could never be induced to look upon me in any other light than a museum freak, and no matter how cleverly I might transform their piano, they would stick to it that they had been imposed upon and insist upon the company's sending a man around to do my work over again."—Sun.

ADELE MARGULIES ENJOYING HER VACATION.—Miss Adele Margulies, the pianist and teacher, is enjoying her well earned vacation in Europe. She has been abroad since May, and does not expect to return until the first week in September. In Vienna, her former home, as well as in New York, her adopted city, Miss Margulies has earned the good will and esteem of the leading musicians. Few women are more serious in their art, and, for that matter, few men can boast of higher equipment in the work of teaching. As THE MUSICAL COURIER has previously stated, Miss Margulies was a "star" pupil of Anton Door, of Vienna, and before leaving the Austrian capital had won several first prizes at the Vienna Conservatory. When Miss Margulies comes back to New York she will resume her classes at the National Conservatory of Music and also at her studio in Carnegie Hall. The Margulies pupils play with the musical quality which can only be acquired under a teacher possessing temperament herself and the gift to infuse the young with her own enthusiasm and love for the best masters.

Prof. Louis B. Phillips, a member of the Syracuse University College of Fine Arts, will direct the Watertown (N. Y.) Women's Musical Society next season. The organization, which numbers 150 active members, is arranging to give "The Elijah" and two miscellaneous concerts.

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EDUARD ZELDENRUST.

A Piano Star of the First Magnitude..

EDUARD ZELDENRUST, the famous Dutch piano virtuoso, will make a tour of the United States, beginning next November. He will be in the experienced care of Manager Loudon G. Charlton. Herr Zeldenrust is at present summering at the well-known Dutch watering place Scheveningen, where he is preparing his programs for his forthcoming American tour. He will appear at a concert of the Berlin Philharmonic Orchestra at Scheveningen.

If ever a pianist deserves the title of versatile Eduard Zeldenrust is the one. Winning his first triumphs as a Bach player, a title unique as it is difficult of attainment, Zeldenrust's fame spread from Holland to Germany, thence to France and England. In London he is known as "the emotional pianist," and one critical authority has pronounced his Bach playing "dramatic." But it is not alone in Bach that Zeldenrust excels; he plays Beethoven, Schumann, Chopin and Liszt equally as well.

Born in Amsterdam less than thirty-five years ago, Zeldenrust was an earnest, conscientious and brilliant student at the Cologne Conservatory and at the Hoch Conservatory, Frankfort. For many years a resident of Paris, he is there regarded as "one of the three or four great pianists of the world," and his press notices show that he is credited, by the most authoritative critics in continental musical centres, with a tone exceptional in its range and variety. He possesses abundant warmth, color, and a temperament, both scholarly and emotional. His technic is nothing short of the prodigious.

Zeldenrust gives recitals each year in Paris, and makes annual appearances in England, Holland and the principal cities of Europe, alone or else in joint recital with such artists as Joachim and others. He plays with the Berlin Philharmonic and many other famous Old World orchestras.

Recently in one of the renowned Deligentia concerts at The Hague, before the Queen, Zeldenrust scored a sensational success, and at the close of his regular May concert this year in Paris he was recalled ten times.

His sympathetic mastery of many schools is acknowledged to be rare. It is certainly appreciated, for wherever he appears the compelling magnetism of a magnetic personality evokes storms of applause. As a man, Eduard Zeldenrust is greatly admired and beloved by friends in many cities. He is sincere, unassuming and broadly cultured. Speaking German, French and English fluently, his reading in the literatures of these countries is wide and varied. This keen, intellectual power dominates his music and acts on his overwhelming virtuosity as a brake. Thus it is that the mellowness, the reverence and high finish of his work are constantly praised by the critics. He has both beauty and power; and he never abuses the one by forcing the tone of his instrument, or the other by degenerating into mere sentimentality. We are all anxious to hear his marvelous Bach readings. "He makes the 'Well Tempered Clavichord' as interesting as Wagner's 'Ring of the Nibelungs,'" said an admirer. And with Bach so is it with Beethoven and Chopin. He mixes well together brains and poetry in his interpretations.

In America Zeldenrust is to play with all the leading orchestras and musical organizations. His visit may be considered the prime event of the season. Here are a few of his press notices:

Zeldenrust's extraordinary mastery of the piano has long won him a position second to none. His technical dexterity and style are faultless, his interpretation of the chief composers is masterly. The large audience listened with delight, and he was more than once recalled.—London Times, March 5.

The name of Zeldenrust is one to be remembered. Few pianists are as well endowed as he. He has an imposing artistic nature, and his program was executed without a single weakness, and with a power of expression, of technical facility and sincere enthusiasm which gained for him a very great success.—Echo Mondain, Brussels, April 7.

He charms by his great technic and thoroughly thought out play. He had an important success.—Neue Zeitschrift fuer Musik, Leipsic, January 23.

At once very original and strong, his beautiful talent was ravishing. He showed himself entirely a master of his instrument.—Temps, Paris, May 3.

Zeldenrust scored a great success. He quite surpassed himself, and at the end of the concert he was recalled many times and was obliged to give an encore.—Paris Edition New York Herald, May 4.

Eduard Zeldenrust, the eminent Holland pianist, so favorably known in Paris, played a recital a few days ago in Brussels before a very large audience, which gave a very enthusiastic reception to the brilliant virtuoso. The program comprised selections by Bach, Beethoven, Chopin, Schubert and Wagner-Liszt, which the great pianist executed in a magnificent manner. He played with authority; the beauty and power of his tone, the variety of his touch and the deep and profound sentiment so clearly expressed stamped him to be not only a marvelous pianist but an artist in the true sense of the word.—Paris Figaro.

Herr Zeldenrust, at the popular concert at the St. James Hall, gave a powerful rendering of Liszt's fine arrangement of the Bach Organ Fantaisie and Fugue in G minor.—London Morning Post, October 2.

The celebrated Dutch pianist's program was executed with incomparable mastery, which aroused such enthusiasm that he received numerous recalls.—Figaro, Paris, May 2, 1901.

Miss Henrietta Weber, the pianist, is meeting with great success at the concerts at Narragansett Pier, R. I. Miss Weber will remain at Narragansett until August 1, when she will go West, playing at a number of concerts during the month of August.

MYRTA FRENCH MARRIED.—EAU CLAIRE, Wis., Sunday—Miss Myrta French, of Eau Claire, an opera singer, and Jean Paul Kuersteiner, of Philadelphia, were married this morning at the home of the bride's parents, Dr. and Mrs. E. C. French. The wedding was very quiet, there being no guests.

FROM A FOREIGN ENTHUSIAST.

AT SEA, July 18, 1901.

Editors The Musical Courier:

WHAT chances do American artists have? This question has principally of late been ventilated so often and so capably, especially by THE MUSICAL COURIER, that another word on the subject must necessarily seem monotonous and tiresome. Still the matter is of such vital importance that it can absolutely not be exhausted and should be kept constantly before the public attention. The inhumane, uncivilized treatment one of our young singers, Mrs. Powell, has lately received at the hands of the Berlin Opera House singers, where she has actually been frozen out by petty jealousy of those who felt their inferiority and feared the decided supremacy of their American rival, from a position which the young singer has fully earned through her capability and energy, has brought the question to an issue, and the American music loving people ought at last be aroused out of their lethargy and take earnest steps to protect their home talent and give them every encouragement. The farmer would most decidedly rebel if the products of his labor were boycotted in foreign lands, but the more refined and cultured class look on with complete languor and full apathy while the rights of their gifted country men and women are trampled upon abroad.

Of course the European artists are well aware of the sad fact that no domestic talent, no matter how superior to foreign artists, is sought after in this country; they laugh at the so-called American democratic spirit, which bows humbly before the foreign idols, while the American musician of any kind gets no encouragement at home. They know well the American is forced to make a reputation abroad before he can find recognition here, and of course they use all their efforts and their intrigues not to permit our gifted countrymen to gain that reputation, so as to usurp the rich field of harvest here for themselves. Year after year the same artists, with the same passé voices, are offered by the management to our operagoers without any care on the former's part whether the voice is still capable to fill the demand. The composers would turn in their graves in some instances if they could hear their cherished works so hackneyed by these singers, who would stand no chance of an engagement with the Hansa Theatre, in Hamburg; the Winter Garten, in Berlin, and similar variety theatres abroad. Still, Lilli Lehmann is idolized when she dares to present herself on our stage; still, Sembrich and others get thousands for one night, while, should we treat them honestly, we would advise them to enjoy their well deserved retirement and to rest on their past laurels.

The question naturally presents itself: Is the American actually void of every musical feeling? Is he still the savage, which he is considered by the foreign artists after they reach home with their well filled pockets? If not, why do we pay those abnormally high prices without receiving an equivalent? The solution is very simple, or at least apparently so.

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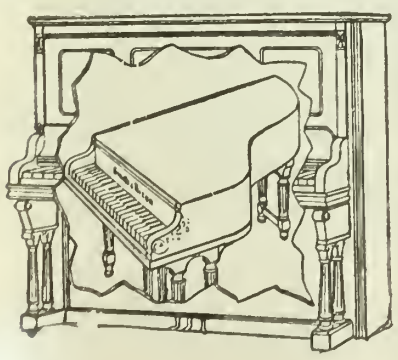

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make the opera an exclusive salon, where they can display their costly dresses and diamonds. They know that the American artist would be too honest to demand such exorbitant prices for the offering of their art. It is just the poorer, i. e., the middle class, which is badly in need of the civilizing and elevating effect of the opera. This class is entirely precluded from its enjoyment by the present existing conditions.

A step was lately taken toward a betterment of this demoralizing idolatry of imported artists, by creating the American School of Opera, conducted by very capable teachers, where young American artists will get all the required instructions toward the completion of their art, thus doing away with the necessity of going for study abroad, where they are looked upon as intruders. Let us hope that this school, now in its embryo, will find all the encouragement with the true music loving American people, and the time may not be distant when we shall have a genuine American musical era, known for its youthful vigor and excellence. Let us also hope that this effort to elevate our musical standard will not rest there but extend over all branches, so that we shall eventually force all nations to recognize our quality in music as they have been compelled to see in us their equals in the field of industrial competition.

The writer of this knows of a young American violinist, who for his capability should occupy a position among the first of his class, but who was forced to go into variety for a livelihood, as here he was not permitted to compete with the imported talent, while abroad, though acknowledged in his own concerts as a first-class artist, was barred from competition. Sad, but true.

A Foreign Enthusiast for America.

Hattie Scholder.—Hattie Scholder, the phenomenal girl pianist of New York, last Wednesday played before an immense audience at Willow Grove, near Philadelphia. With the orchestra she played Liszt's "Hungarian Fantasie," and later gave as solos Mendelssohn's "Spinning Song" and Chopin's A flat waltz. The audience demanded several encores, and the young pianist responded. Little Miss Scholder's playing proved a revelation to the audience. The members of the orchestra and the conductor joined in the applause. She had not rehearsed with the orchestra, and it was feared that there would be some hitch. Not so. She played the difficult and bizarre conceit of Liszt like a seasoned veteran of the keyboard, being self-contained throughout. The performance evoked the warm plaudits of the conductor and the unrestrained applause of the large audience.

As is well known, this remarkable young pianist is a pupil of Samuel P. Eppinger, who is guiding her in the way she should go.

MARY MÜNCHHOFF.

THE wonderful success Mary Münchhoff has achieved in Germany has not been confined to any one locality. Everywhere she has aroused the same enthusiasm. Special attention is called to the criticism by Dr. Fuchs, of Dantzig, given below. He is one of the most dreaded critics in Europe on account of his severity.

It means a great deal to enthuse him to this eloquent outburst: "Her voice enraptured us to such a degree that the roof over us seemed transformed into heaven's pure, clear, light."

Every one left the elegant rooms of the Casino on Monday beaming with gladness and inner satisfaction. Mary Münchhoff had sung and joyful faces proved how she had sung. Since Wagner and Brahms, those two giants of modern musical art, so dissimilar and still so closely related, since these two introduced the broad dramatic style into vocal art, one hears the remark that the knell has sounded for bel canto. How brilliantly Mary Münchhoff disproved this statement! How well she showed that with diligent study and genuine rational production of tone bel canto can develop and flourish in the most perfect manner!

Mary Münchhoff possesses, to be sure, timbre found only in a divinely gifted singer. Since the last appearance of Marcella Sembrich, whose voice resembles greatly that of Miss Munchhoff, the writer of these lines has never heard such a magnificently cultivated voice as Mary Münchhoff's. One felt like exulting with the singer in her glorious trills and grand colorature. One must not only hear Mary Münchhoff sing, but see her sing also, so charming is her appearance and fascinating her ways. Every change of feeling, whether it be merry, sad or mysterious, finds expression in her features. Passages like the tender and sweet "Gut' Nacht" are indelibly impressed on my memory. What magic lay in the enrapturing piano of Schumann's "Mondnacht!" That was, indeed, the fervent good-night kiss of heaven imprinted on the dreaming earth. That was revelling in genuine Schumann romanticism. The success which Mary Münchhoff attained was magnificent.—Altpreussische Zeitung, Elbing, November 28, 1900.

Since Mary Münchhoff's appearance in our musical circles last year, the art of this renowned singer has gained in depth and spirituality of expression, so that her listeners are thrilled with that fine enjoyment which only songs stamped with von zur Mühlen's vocal art can produce. In technic the artist has naturally not stood still, although colorature, with its manifold difficulties that seem to baffle all skill, has remained her element, she has acquired a beautiful legato which in lyric passages is perfection itself. The high tones of her voice have retained the sweet flute-like timbre, her trill is virtuosity itself in all registers, and her staccato like pearls. The great applause which greeted her rare, artistic rendering of several songs induced her to give two encores. She offered her audience enjoyment, which was satisfying and artistic in the highest degree.—Danziger Neueste Nachrichten, November 29, 1900.

Our musical circles can hardly recollect ever enjoying such charming singing as the unexcelled virtuosity, ensouled with the most refined feeling and purest quality, which Mary Münchhoff offered us yesterday in the short space of time devoted to a concert. Her efforts were a wonderful test of womanly will power, lying hidden behind all her grace. Only the most assiduous diligence and unwavering love for her art could cultivate even the greatest natural talent to such a degree as Mary Münchhoff, the American artist, offered us. She appeared here a year ago, but great as her accomplishments were then, they are now matured to an extraordinary degree, and her colorature has progressed until it has attained the highest rank possible. It is not enough to say that Mary Munchhoff's voice can vie with the most beautiful instrument, as not even the violin is equal in effect to the human voice when beautiful in quality and highly cultivated. To what shall we compare the effect of her voice? In the most highly cultivated kind of colorature, when the voice dwells for minutes on a group of tones without words, as, for instance, in Mozart's aria, "Il re Pastore," in the florid "piece de bravure" (if this expression is allowed), by Gounod, "Il a Perdu Ma Trace"; in "Solveig's Song," by Grieg; in Taubert's "Slumber Song" and Alabieff's "Nightingale," the natural beauty and artistic flexibility of her voice enraptured us to such a degree that the roof over us seemed transformed into heaven's pure, clear light, and the air filled with tones that belonged to another sphere than the earth.—Dr. C. Fuchs, in Danziger Zeitung, November 29, 1900.

Miss Dora Gottlieb, pupil of Miss Montefiore, has been selected as soprano soloist for a Brooklyn synagogue, Rev. J. Schuman cantor.

1901

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MARC A. BLUMENBERG - - EDITOR-IN-CHIEF.

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For Particulars apply to "Saturday Extra Department."

THE Bernhardt-Coquelin engagement is a failure. Business has been depressingly poor, poorer than it was here.

SIEGFRIED WAGNER published a card last week in the Berlin papers denying the statement which has appeared in many German papers that a comic opera, entitled "Falschmuenzer," by Richard Wagner, thus far unpublished, had been sold for production in the United States. He asserts that no such opera is in existence.

THE *Evening Post*, commenting upon the recent suicide of the Yeoland sisters, two young actresses who failed to secure an engagement, remarks that the tragedy "has forcibly brought to public notice the fact that there are to-day a number of tolerably good actresses in London who are destitute or next door to it.

"Among these are many Americans. A pitiful case came up this week when an American girl, who had done very well at home, appealed to the United States Embassy to send a cable to her uncle for funds. She had been almost starving for three weeks. Even when employment is found salaries are very small."

For "actresses" read "singers." There is a multitude of American girls on the Continent who are in absolute want. They are studying music, for the most part, with incompetent men and women, and without the ghost of a show for success. If they have money they can always get an appearance. If they have not, alas! other things may do instead!

THE sculptor Johannes Benk will make the memorial that the Society of Friends of Music proposes to erect in Vienna to honor the composer Johann Strauss. It will be placed in that corner of the cemetery where Beethoven, Schubert and Brahms lie, and exactly between the last two. Benk has designed the gravestone as a mighty block of marble somewhat pyramidal in shape, round which a bronze laurel sends its branches. The rough upper part of the marble boulder has a circular portrait relief in bronze and the laurel branches droop above the composer's head. Cupids just below the medalion play on musical instruments and two of them are revolving in a valse. They are in half relief and of marble. Against the projecting lower part of the boulder is a full length female figure in bronze, draped, leaning her elbow on a vase whence water flows. With her right hand she touches a harp lying against the rock. She represents the "beautiful blue" Danube, and at the same time is a personification of Music. Her harp has a dolphin's head, being copied from a mediæval harp in the museum, and the lines of her figure suggest the soft and yielding character of the dance music. In order to allude to "Die Fledermaus," the sculptor has carved a bat on the top of the boulder.

HERE'S a how to do! The *Sun* last Thursday printed the following exciting information: "WASHINGTON, July 17.—Complaint has been made to the District Commissioners by George F. Ormsby, a lawyer, of an alleged nuisance in the vicinity of his residence on K street, Northwest. The nuisance, he says, consists of an excess of piano playing in the house of a family of the name of Williams. Commenting on the subject of the complaint Mr. Ormsby submits that there can be a legitimate use for pianos, 'just as there can be for fire crackers, slaughter houses and cesspools.' He proposes that piano playing within the city limits be restricted to certain hours."

The bracketing of "fire crackers, slaughter houses and cesspools" will doubtless please all sensitive lovers of the noble art of piano playing! Piano playing is restricted to certain hours in this city, as any student will testify. After midnight your neighbors will quickly let you know, if you continue music making, whether it is agreeable or not. It seems to us that the "Williams family" might employ a Virgil clavier with great success. A toneless piano and the piano Trust solve the problem.

THERE are several reasons why Luigi Mancinelli, one of the greatest of contemporary operatic conductors, will not return here next season. The first is that he is at work on his new opera, "Paola and Francesca," the libretto by Boïto. The second—well, the second is an open secret. It will keep for the present. Certainly it is no exaggeration to say that all the three conductors engaged for the forthcoming Grau season, Seppelli, Damrosch and Flon, are not worth Mancinelli's little finger as musician and conductor.

IT is strange that a writer of the high repute of Herr Karl Blind should have devoted space in the *Nineteenth Century* to revive the fiction of the German derivation of "La Marseillaise," says Mr. Betts in the London *Daily News*. The story of the "strange origin" of the song was demolished by M. A. de Lisle in 1865, and Herr Blind will find further facts in the treatise published by Loquin in 1879, and in the masterly article contributed by the eminent musical historian M. Gustave Chouquet, keeper of the museum of the Paris Conservatoire, to Grove's Dictionary, in 1880. The Navoigille story, put forward by Castil Blaze in 1852, and repeated in 1863 by Fétis (whence G. A. Sala borrowed it), is there conclusively disproved; while the alternative myth, that the tune of the hymn is part of the Credo of a MS. Mass by one Holtzmann, supposed to be preserved in the church at Meersburg, is sufficiently contradicted by the fact that M. Chouquet, in August, 1879, made inquiries on the spot, and was told by the clerical authorities at Meersburg that they had no such Mass. It is, of course, quite possible that the germs of the melody may be found elsewhere (somebody a few years ago discovered "Tommy, Make Room for Your Uncle" in Händel's "Susanna"), but that "La Marseillaise" was primarily the work of Rouget de Lisle, and was afterward orchestrated by Grétry and others, there cannot now be much doubt.

Of course, the "Marseillaise" myth has caused leisured correspondents of the evening papers to revive the sillier story of the supposed French origin of "God Save the King," which, according to the "Souvenirs de la Marquise de Créquy" (which were supposed to be written in 1686), was composed by Lully for the visit of Louis XIV. and Madame de Maintenon to the Convent of St. Cyr. The story has long ago been proved to be a wild invention, and the "Souvenirs" were a clumsy forgery, written by one Cousen de St. Malo, and not published in Paris till 1834.

MR. HUNEKER GOES ABROAD.

JAMES HUNEKER, of THE MUSICAL COURIER'S staff, goes to Europe this week for the purpose of attending the Bayreuth Festival. After remaining several weeks in Bayreuth he will go to Munich to be present at the inauguration of the new Prince Regent's Opera House August 21, where he also expects to hear Madame Nordica sing Isolde. During his stay abroad he will make a special study of musical life and conditions in Bayreuth, Munich, Vienna, Prague, Budapest, Berlin, Geneva, Paris, Brussels and London, and will relate the results of these studies to the readers of THE MUSICAL COURIER. Mr. Huneker will return to New York in time for the opening of the regular concert season.

SUMMER ORCHESTRAL CONCERTS.

LIKE the inevitable heat and humidity, orchestral music in the summer is a problem open for the discussion of New Yorkers. The total amounts that have been lost by individuals and associations in their attempts to give orchestral concerts in New York in the summer months would paralyze a lightning calculator and astonish the more placid and saner class of music lovers. The courageous and beautiful plan originated by Theodore Thomas at the old Central Park Garden 'way back in the seventies is fondly recalled by older residents. In the advancement of music these early Thomas concerts were brilliantly successful, but financially they were given at a loss—how great no one but Mr. Thomas knows. In those good old days Coney Island was a respectable place and the tendency of New Yorkers to go down there reduced the size of the audiences at the Thomas concerts. Years passed and in the course of time the beaches known as Manhattan and Brighton both competed for the better element of health and amusement seekers. Manhattan secured the unique and only Patrick Sarsfield Gilmore. The Brighton Beach Railroad Company, of which Gen. James Jourdan was president, had a formidable rival in the Long Island Railroad Company; but in the determination to attract people to Brighton the directors of the Brighton Beach Railroad were persuaded to engage Anton Seidl and a big orchestra for the Brighton Beach Music Hall as a counter attraction for the only Gilmore at Manhattan.

The first concert by Anton Seidl and his orchestra in the hall at Brighton Beach was given on Saturday afternoon, June 30, 1888. Edward H. Colell, then manager of Chickering Hall, manipulated the business for the Seidl end of the enterprise. Mr. Colell is now manager of Wissner Hall, Brooklyn, and as he is still in possession of the contract between Seidl and the Brighton Beach Railroad Company the figures we quote are authentic. There has been in the past a great deal of unnecessary lying and foolish guessing about the sums paid and the losses in the furnishing of summer music. But the financial facts about Seidl's first season at Brighton are these:

Every Friday evening General Jourdan presented Manager Colell with a check for $3,500. This check Mr. Colell turned over to Seidl, the conductor retaining $1,000 as his weekly salary and the remainder, $2,500, was paid to the orchestra, composed of sixty-seven men. The contract made at these figures stipulated a season of ten weeks, two concerts daily, including Sunday, or a total of 140 concerts for the season. Brighton Beach never had such a big orchestra after the first summer. The experiment made by the Brighton Beach Railroad Company was not repeated. A struggling railroad, which later passed into the hands of a receiver, could not stand the extravagance of summer music to the tune of $35,000. Had it not been for the interest of a clever woman Seidl would never have wielded the baton at Brighton a second summer. During his first season the Wagnerian conductor won the admiration of a number of bright Brooklyn women. One of them proved to be Mrs. Laura C. Holloway, well known for her literary and newspaper work and her love for music. When Mrs. Holloway heard that the Brighton Beach Railroad would not again undertake to be the "angel" for the return of Seidl and his orchestra she organized the Seidl Society.

Inspired by her enthusiasm, she induced several hundred women to join her, and the society was formed, a strong body at the start, including as it did women of wealth and social influence in Brooklyn. Thus in 1889, when Seidl and his orchestra returned to play at Brighton Beach, it was under the auspices of the Seidl Society. Then came the "tug of war." The dream of the kind ladies was very pretty, but the never ending struggle to raise the money to pay Seidl and his men in his orchestra proved a terrible strain. While the Brighton Beach Railroad directors refused to "back" Seidl a second summer, Mrs. Holloway did finally persuade them to contribute something to the fund for summer music. A little romance, too, crept into the negotiations, for Mrs. Holloway, who was a young widow, succeeded in capturing the heart of Colonel Edward Langford, the secretary and treasurer of the Brighton Beach Railroad. Colonel Langford was a bachelor, and the friendship between him and Mrs. Holloway resulted in their marriage. The bride resigned from practical newspaper work and threw her heart and soul into the cause of the Seidl Society. Colonel Langford, sympathizing with the noble aims of his wife, aided her in every way to advance the work of the concerts at the beach and in the winter in Brooklyn. But each summer the re-engagement of Seidl for the Brighton Beach music hall brought with it financial difficulties. The orchestra and Seidl, however, were always promptly paid, and only a few intelligent and appreciative people realized the heroic efforts made by Mrs. Langford to make ends meet. As organizer and president of the Seidl Society the responsibility of raising the money devolved upon her. For several years she did manage to secure donations and generous prices for program advertising, but the number of philanthropists musically inclined did not increase.

In those latter days at Brighton Beach the prompt payment of salaries to Seidl and his musicians was often too plainly at variance with the small attendance. A few rainy and chilly nights played havoc at the box office, and then the people wondered where the next money was coming from. Even the thrifty Sigismund Bernstein, tympani player extraordinary to Anton Seidl, and musicians' "middleman," while sitting on the beach in the twilight, before the concert, gazing sadly into the wild waves, would turn around and demurely ask the first acquaintance who came along:

"And vill you tell me how they do it?"

"Sam," as the musicians more familiarly address Bernstein, is reputed to be the richest orchestral player on the face of the earth. His economies down at the seashore became a topic of discussion to all. "Sam" alone could see no joke in his ability to save nine-tenths of his salary. The money was his, and he had the right to save it, to be sure. Besides tympani player and musicians' "middleman," Bernstein filled the place of personal manager to Seidl during the last years of the conductor's life. Many people not blessed with Mr. Bernstein's faculty for accumulating did, however, join him in asking whose fortune was consumed in keeping Seidl at Brighton Beach. It was stated that Seidl did not in the last summers receive a salary of $1,000 a week, but it was declared that he never received less than $700. His contract also allowed a suite of rooms and board free at the Brighton Beach Hotel for himself and Mrs. Seidl. This same arrangement, by the way, was also adhered to in the original contract made with the Brighton Beach Railroad Company.

The music with Seidl and his orchestra at Brighton Beach came to an end the summer of 1896. By the time the last season closed there had been a reduction in membership of the Seidl Society. Mrs. Langford herself kept bravely on with the work and gave a series of winter concerts in Brooklyn, as usual.

In the summer of 1897 Seidl went abroad to conduct opera. The winter before the men who had played under him organized the Metropolitan Permanent Orchestra. Fifty went into the organization, each man contributing the sum of $100. With this capital of $5,000 and a generous guarantee from the Weber-Wheelock Piano Company the Metropolitan Permanent Orchestra, with Adolf Neuendorff as conductor, arranged with the Madison Square Garden Company for a series of summer night concerts on the Madison Square Roof Garden. Disaster followed disaster in this latest orchestral venture. Neuendorff was in failing health when he assumed the conductorship. After several weeks he collapsed and was forced to resign. The directors of the orchestra, who were also players in the orchestra, elected one of their own number, Henry P. Schmitt, to succeed Neuendorff. The summer of 1897 was remarkable for the number of rainy and chilly nights, and after ten weeks the orchestra had not only exhausted the guarantee of the piano company, but a considerable portion of its own bank account. The next thing the directors of the orchestra voted was to quit paying salaries to themselves and their colleagues, and at the conference decided to run the concerts three weeks longer on shares. The share for each man amounted to about $11 per week. At the conclusion of the three weeks the men were glad to end the season and prepare for the regular work of the winter.

Mr. Schmitt had gained some experience as conductor while assisting Seidl, and with the additional knowledge acquired in filling out Neuendorff's term he resolved to come before the public as a conductor the following summer. The young violinist was encouraged by friends, and three "angels" came to the rescue for that second summer of the Metropolitan Permanent Orchestra on the Madison Square Roof Garden—Mr. Daniels, the dry goods merchant; Mr. Lüchow, the well-known Fourteenth street host, and the third the father-in-law of Mr. Schmitt. This was in the summer of 1898, and the financial tussle of the previous summer was experienced. The guarantees were rapidly "played up," as the musicians put it, and again the members of the orchestra were compelled to draw upon their own bank account. On pay day the musicians smiled grimly as they paid themselves out of their own money. Two seasons proved enough for the Metropolitan Permanent Orchestra.

Franz Kaltenborn was the next man destined to wield the baton over a summer orchestra in New York. The young musician, who had played first violin under Seidl for years, was the man selected by the Seidl Society, of Brooklyn, to conduct the Seidl memorial concert at the Brooklyn Academy of Music. From that auspicious beginning Mr. Kaltenborn advanced himself up to his present important place in the public eye. Conflicting reports have been circulated regarding the losses of the Kaltenborn concerts at the St. Nicholas Garden. As we happen to be in a position to know the facts we can state that the losses were comparatively small. The first season (1899) not over $5,000 or $6,000 was paid out over the actual receipts, and when the amount of advertising Kaltenborn got out of the summer concerts in support of his winter work is considered no good business man would say that the money was lost. The second season, that was last summer, the receipts were 30 per cent. higher than the first, and had the management been judicious there would have been no deficit to speak of. This, the third season, as is now well known, the management of the concerts is in the control of the St. Nicholas Skating and Ice Company, the owners of the building. With receipts of the second season 30 per cent. greater than the first, the directors of the company doubtless concluded that the scheme was worth a third trial. The season this year was opened June 1, and while it has about six weeks longer to run, it is safe to predict that there will be no deficit this year. The object mainly of giving the concerts this year was to keep the garden open in the summer. In the winter a prosperous business is done there, it being the only fashionable skating rink in town. The directors of

the St. Nicholas Skating and Ice Company are well aware that no money can be made out of orchestral concerts, but if they emerge from the experiment without a loss they will be the first men who ever accomplished the feat of giving orchestral concerts and coming out even. Simple arithmetic shows that it would really require only 1,000 persons at an admission of 50 cents each for seven nights in the week to make orchestral concerts pay and besides yield a small profit. It would seem that in a city of over 3,000,000 inhabitants the thing could be done. That it has never yet been done is something of a reflection on the taste of New Yorkers. The horde of amusement seekers here prefer comic operas, musical comedies and stupid theatrical performances to the orchestra. An orchestral concert to the great mass of people is a stupid affair, and when we study this attitude we may as well realize that in the matter of orchestral music little progress has been made in New York. The class of people who support the Philharmonic concerts and the serious musical functions in the regular musical season are absent from the city in summer, but as there are several millions of us left, besides the strangers in town, it would seem that from the great army of stay-at-homes enough people could be attracted to support a season of summer concerts. Traveling to and from the seashore is attended with much fatigue, and once a fortnight is about as often as the level-headed person cares to make the trip.

The Summer Night Orchestral Association formed some years ago got no further than to secure a small subscription list. Although many names of rich New Yorkers appeared on the books, the sums set against their signatures were ridiculously small. To the credit of the association, each subscriber received back his or her subscription when the plan of giving a series of concerts was abandoned. Such a series as the ladies of the association desired to undertake could not have been arranged without a guarantee fund of at least $10,000. Not half of that amount was pledged. To state that an orchestra is an expensive form of entertainment or education is equal to telling our readers that black is black. Every musician knows it, every manager knows it, and every intelligent music lover knows it, too.

As we have already stated, all that is needed to secure an orchestra of fifty men and a conductor at a fair salary, and pay all other expenses, would require 1,000 people nightly, or an average of $7,000 for the week, at 50 cents each. To the visionary man or woman this might seem as easy as rolling off a log, but thus far no manager or conductor in New York has been found who could do this. The audiences attracted to the St. Nicholas Garden are the largest ever assembled at serial summer concerts in New York, but the crowds come only on certain nights in the week, and that is the way it was in the days of Thomas and Seidl. It is evident that we cannot yet boast of a permanent public willing to support orchestral concerts seven nights in the week.

ALFREDO PIATTI DEAD.

CARLO ALFREDO PIATTI, one of the greatest violoncello virtuosos of the middle of the nineteenth century, died at Bergamo last Friday. He was born in Bergamo, Italy, January 8, 1822, being the son of the violinist Antonio Piatti. He was pupil in the beginning of Zanetti, and from 1832-37 of Merighi at the Milan Conservatory, making his début in concert at Milan in 1834. In 1838 Piatti, whose reputation began to spread, went on a series of tours, playing with Liszt at Munich in 1843 and the next year in Paris. His first public appearance in England was at a Philharmonic concert in 1844, and in 1849 he became first 'cello at the Italian opera, and since 1859 had been a prominent figure in the Monday and Saturday Popular Concerts of chamber music. Piatti was associated for many years in quartet with Joseph Joachim, and was personally beloved in London. After many seasons of strenuous labor the veteran 'cellist retired some years ago to his birthplace, Bergamo. He leaves a widow and an adopted son of hers. The senior editor of THE MUSICAL COURIER met this adopted son and Mrs. Piatti last year at Lenno. He is a young priest, whose musical and mechanical gifts are so great that he invented and built an electrical orchestra, which played successfully at the electrical exhibition in Como.

Piatti was a prolific composer. Among other things he published two 'cello concertos, a concertino for 'cello and orchestra, vocal music with 'cello obbligato, fantasias, capriccios and other original pieces for 'cello solo. He also edited six string sonatas by Boccherini and Locatelli, a sonata, op. 2, by Marcello, and he wrote an excellent method for his instrument.

THEY ARE ALL ALIKE.

THE following story is quite to the point: Ernesto Tamagno, the distinguished tenor, went from London to Paris to take part in the performance at the Opéra given in honor of the retirement of Mme. Laurent, an actress of melodrama, who has been for several years at the head of the orphanage for the children of French actors, and has been decorated by the Government for her efforts in this field with the cross of the Legion of Honor. All the noted French actors and singers were delighted to take part. Even Madame Patti, who was in Paris when the plan was proposed, was willing to sing. Tamagno decided that as it would be out of the question to expect payment in money on such an occasion, he would suggest the Legion of Honor as the appropriate reward for his services. The suggestion was of course rejected by the officials, and President Loubet was so disgusted by the affair that he refused to attend the performance. The tenor also declined to take part, as his suggestion that he would like the decoration was received with so little courtesy. The result of the matter was that he left Paris vowing that he would never return. The feeling over the affair is such that he will in all probability never be asked to sing at the Opéra under any circumstances.

The behavior of Tamagno is, all things considered, not at all surprising. He is an Italian, a tenor, therefore "out for all" the money he can get. If he can't get money he will take Legion of Honor decorations, and if the committee had but offered the big man his expenses and railway tickets he might have agreed to sing. Tamagno is not different from any of his Continental brethren. They all grab what they can get—and are they to be censured for this? Europe is miserably poor, and pays miserably for its luxuries. Singers and instrumentalists make as much in a season there as they get for a week's services in America. And as they must live they accept meagre salaries, the salaries of our policemen and firemen—sometimes not as much—and when they secure an American engagement they are in clover, for they usually save up enough by pinching economy to retire on after a few years. But America gets little of their money. They spend little, and invest their earnings abroad. Tamagno when he was here last did his own washing. A thrifty set!

PATTI TO MAKE A TOUR OF ENGLAND—LONDON, July 20.—It is announced that Madame Patti will make a tour of England during the coming autumn. William Lavin, the American singer, will accompany her.

"SISTER TERESA."

"Brainstuff is not lean stuff; the brainstuff of fiction is internal history, and to suppose it dull is the profoundest of errors." GEORGE MEREDITH.

GEORGE MOORE is an Irishman of genius. The conjunction is not without precedent. But what makes his case so peculiarly his own is his unlikeness to our preconceived notion of an Irishman. No man of genius resembles his countrymen; so we find Burke, Swift, George Moore with few of the characteristics ascribed to Irishmen and wits. They were and are not jolly, world-loving, rollicking sports of the sort Lever loved to paint. Tom Moore and his rose-water poetry, Richard Brinsley Sheridan and his glossy smartness, about hit the popular notion of what an Irish poet, playwright and a man of letters should be.

Now George Moore is far from being an Irishman in this sense—this prose poet who is at once mystical and gross. Yet he is a Celt, and lately he has developed a restless spirit, a desire to flee the Anglo-Saxon and his haunts. It is the "homing" instinct of the Celt—after forty years of age men of talent return to their tribe. And Mr. Moore is fast becoming an Irishman among Irishmen. Here is the newest incarnation of this feminine soul—perverse and feminine, he admits he is—that, wax-like, takes and retains the most subtle and powerful impressions. The readers of his early books knew him as a Shelley worshipper, then a digger among the romantic literature of 1830, finally a follower of Zola. So after "Flowers of Passion" (1877) we got "Pagan Poems" (1881), and with "A Modern Lover" (1883) began his prose trilogy devoted to the young man. This was followed in 1884 by "A Mummer's Wife," "Literature at Nurse" (1885), "A Drama in Muslin" (1886), "Parnell and His Island" (1887), "A Mere Accident" (1887), "Confessions of a Young Man" (1888), "Spring Days" (1888), "Mike Fletcher" (1889), "Impressions and Opinions" (1890), "Vain Fortune" (1890), "Modern Painting" (1893), "The Strike at Arlingford," a play (1893); "Esther Waters" (1894), "Celibates" (1895), "Evelyn Innes" (1898), "The Bending of the Bough," a play (1900). He also collaborated in 1894 with Mrs. Craigie in a little comedy called "Journeys End in Lovers' Meeting," which was written for Ellen Terry.

Mr. Moore was born in 1857, the son of the late George Henry Moore, M. P., of Moore Hall, County Mayo, Ireland. He was educated at Oscott College, near Birmingham, and studied art in Paris, so his expatriation was practical and complete. He hated his native land and hated his religion. He could write in "Confessions of a Young Man": "Dear, sweet, Protestant England * * * Protestantism is strong, clean and Westernly; Catholicism is eunuch-like, dirty and Oriental." * * * Yet I know of few writers whose books, whose mind, are so obsessed by Catholicism. He may insult the Church in "A Drama in Muslin"—one of the most veracious documents of Irish social history in the eighties—and through the month of Alice Barton. But, like the moth and the flame,

he ever circles about the Roman Catholic religion. "The world has lived through Christianity," he makes his novelist Harding say, "as it has through a score of other things, and Bethlehem, Nazareth and the Dove have already been bequeathed to the vaudevillists of the future." It would be unfair to hold a man responsible for the utterances of his characters, nevertheless there is a peculiarly personal cadence in all that Mr. Moore writes which makes his problem, like that of Huysmans', a fascinating one.

William Archer, the dramatic critic, recently interviewed Mr. Moore in his Victoria street chambers for the *Pall Mall Magazine*. We discover that Mr. Moore is about to leave London for Dublin—that Dublin he so mercilessly treated in "A Drama in Muslin"—for he believes in the Celtic renaissance, believes in the study of the Erse tongue—in a word, has gone over to his people, he a self-accused absentee landlord, gone to a primitive people, to an atmosphere "in which tenderness and pity for humanity, and the cultivation of ideas, count for more than so-called material advantages." Ah, the idealist! He is going to Dublin, where, with W. B. Yeats, Dr. Douglas Hyde and a group of sympathetic poets, he will write plays and be happy. It is the ten superior persons of the universe that Huysmans writes of, and even in this interview Mr. Moore acknowledges that "it is only by writing for the few that you write, in the end, for many nations." Ah, the idealist!

Further on he says, without knowing that he is quoting Dr. Antonin Dvorák:

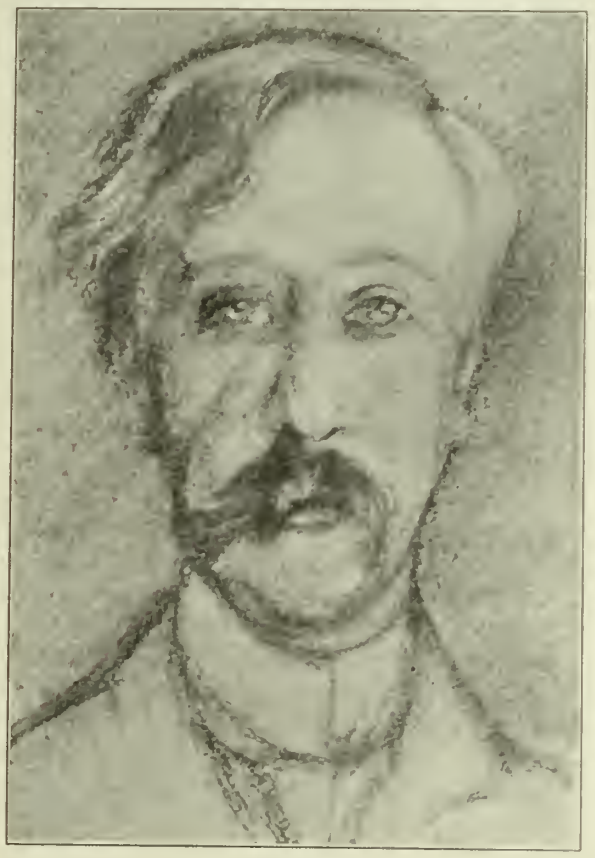
"The Americans wonder what to do with the negro population. The negro in America is the seed of future literature, for when the journalists have killed the language, when it becomes incapable even of journalese, the negro will be inventing the new idiom. Singing at their work, the Hungarian peasants invent musical phrases, the gipsy develops them on his fiddle. Many musical phrases, and some of the most beautiful, have arisen in this way. The negro will invent the new language; the man of letters will apply it to literary purposes."

No wonder Mr. Archer exclaims after this: "Ah, you Irishmen!" And how characteristic is the novelist's Ruskin-like complaint: "This empire of yours is capable of nothing but the fiction of Kipling, the painting of Sargent, the drama of Pinero." * * * "Why, my dear friend, it is impossible—but absolutely impossible!—to produce anything beautiful in this England of yours. Look at that coffee cup you have just put down; it isn't anything much—only a piece of Swansea china—but you could not for a thousand pounds get such a cup made to-day. Look at that clock—the simplest thing in the world—a quite ordinary piece of Louis Quinze workmanship; if you offered £10,000 to-day for a design of equal simplicity and beauty, there isn't a man who could produce it. Look at that piano. It was made in 1810 or 1820, and it would be as impossible to produce as delicate a piece of marquetry to-day as it would be to build the Parthenon. All England to-day is incapable of producing so much as a beautiful chair."

I print these extracts to show you that the George Moore of "Mike Fletcher" and the George Moore of "Sister Teresa" are very different men. Mike Fletcher, for me the first virile, naked man in English fiction since "Tom Jones," may please some critics more than Evelyn Innes turned nun, for of Mike you could not say in Meredith's words: "Men may have rounded Seraglio Point; they have not yet doubled Cape Turk." Mike never rounded Seraglio Point; while of Evelyn, you dimly feel that she is always "fiddling harmonics on the strings of sensualism." Yes, George Moore is returning to the tribe; he is Irish; he is almost Roman Catholic —and the man is often more interesting than his books. Not to know them all is to miss the history of artistic London during the last quarter of a century.

II.

In the preface of the English edition of "Sister Teresa" Mr. Moore writes: "I found I had completed a great pile of MS., and one day it occurred to me to consider the length of this MS. To my surprise I found I had written about 150,000 words, and had only finished the first half of my story. I explained my difficulties to my publisher, suggesting that I should end the chapter I was then writing on what musicians would call 'a full close,' and that half the story should be published under the title of 'Evelyn Innes' and half under the title of 'Sister Teresa.' My publisher consented, frightened at the thought of a novel of a thousand pages—300,000



George Moore.
From a drawing by Will H. Rothenstein.

words." J. B. Lippincott & Co., Philadelphia, are the American publishers of the new novel, which, as will be seen, is not a sequel of "Evelyn Innes," but in reality its latter half. A sixpenny edition of the latter, much revised, and ninety pages shorter than the original, has appeared. It is published by Fisher Unwin, London. "The story," says Mr. Moore in the preface, "has not been altered, but the text is almost entirely new. No one, perhaps, has rewritten a book so completely. I am aware that the alteration of a published text is deprecated in the press, but it is difficult to understand why, for have not Shakespeare and Balzac and Goethe and Wagner and FitzGerald rewritten their works? Among my contemporaries, George Meredith and W. B. Yeats have followed the example of their illustrious predecessors."

Do you remember Evelyn Innes, the English Wagner singer, who left her father, the old harpsichord maker of Dulwich, for the love of art and Sir Owen Asher? Three years ago I wrote of the book and its author: "He has caught the right atmosphere; he is still master of moods, and he has attempted and nearly succeeded in spilling out the soul of a singer for our inspection; the soul of the selfish, ambitious prima donna; there is no denying that Evelyn, despite her tender conscience, was a selfish and a fascinating creature, mastered by every passing whim, and a woman utterly incapable of developing mentally without masculine assistance." And Harry Thurston Peck found her "that vilest of all combinations, superficial passion and fundamental hardness." While I don't think that Evelyn is as wonderful a piece of character drawing as "Mildred Lawson"—one of the best stories in the English language—nor as unselfishly attractive as Alice Barton, yet there is no denying her completeness and charm. A weak woman, and at heart a cold woman, she received the impact of three masculine natures upon her soul—Owen Asher, Ulick Dean and Monsignor Mostyn; and the strongest man won the battle—for God. I don't mean to say that Evelyn was merely a pious girl, a sensually pious girl, but I believe if a stronger man than the priest had appeared she would have been haled to him as is the iron to the magnet. This clinging, this limpet-like nature, Mr. Moore indicates from the outset. And how cleverly he has shown the correlation of religion and sex! To use his own words—in regard to character development—"In the novel the characters are the voice, the deeds are the orchestra."

The last half of the book is by no means so brilliant, or even so convincing as the first. But then its psychology is much finer and infinitely harder to handle. Evelyn was bound to taste convent life. Morbid, fatigued by Wagner singing, triumphs, social and operatic, by her two lovers, her stomach deranged by dyspepsia, her nerves worn to an irritable thread by insomnia—is it any wonder the golden haired girl, with the freckled face, regarded convent life as a green-blooming oasis in a wilderness of lust, vanity and artificial wordliness! You can see that her mother's spirit grows stronger in her every day, that mother with the cold eyes and thin lips who lost her voice so early in a great career. "The portrait of our father or our mother is a sort of crystal ball, into which we look in the hope of discovering our destiny." Evelyn was tired of love, above all of animal love which dragged her soul from God. Ulick, for that reason, was more grateful to her. He was a mystic, with the dog-cold nose of mystics, and he soothed Evelyn when Sir Owen had ruffled her with his importunities, with his materialism. But these two men soon fade after the first hundred pages of the new story; indeed they are lightly etched-in at the best. "We have only to change our ideas to change our friends. Our friends are only a more or less imperfect embodiment of our ideas," says Mr. Moore. The feigned friendship of the two is a truly Flaubertian note. It recalls a trait of Charles Bovary. The convent of the Passionist Sisters at Wimbledon, however, is the glowing core of this remarkable tale. For nuns, for convents and monasteries, the life contemplative, this Irish novelist has always had a deep liking. There is John Norton in "Celibates," and there is Lily Young, who left a convent for Mike Fletcher, and then we have Agnes Lahens, whose only happiness was in a conventual life. At one time I believe that this writer would have indorsed Nietzsche's idea of a monastery for Free Thinkers. Didn't H. G. Wells suggest a retreat for a Huysmans' sect? Evelyn Innes, like John Norton, dilly-dallied with her innermost convictions. It was long before she realized that faith is a gift, is a special talent, which must be cultivated to a perfect flowering. And when she left her lovers, when she left the stage, after her father died in Rome—here "the long arm of coincidence" is rather unpleasantly visible—when she had professed, taken the veil, and became Sister Teresa, her former life fell away from her like water, and she was happy, a happy bride of Christ—until the honeymoon was over; for divine nuptials have their honeymoons, their chilly repulsions, their hours and days of indifference and despair. And this brings us to M. Huysmans.

III.

Mr. Peck, in his admirable estimate of George Moore—to be found in "The Personal Equation"—writes that he is frankly a decadent, frankly a sensualist of the type of Huysmans, whom he intensely admires. "A page of Huysmans," exclaims Moore, "is as a dose of opium, a glass of some exquisite and

powerful liqueur. * * * Huysmans goes to my soul like a gold ornament of Byzantine workmanship. There is in his style the yearning charm of arches, a sense of ritual, the passion of the mural, of the window." And Mr. Pecks adds: "Mr. Moore's affinity with Huysmans does not go further than a certain sensuous sympathy. He could never follow him." * * * But he has followed him, followed "En Route"; Huysmans has not only gone to his soul, but to his pen. He once wittily though unfairly wrote: "Henry James went to France and read Turgenev. W. D. Howells stayed at home and read Henry James." This might be paraphrased thus: Joris Karl Huysmans, that unique disciple of Baudelaire, went to La Trappe and studied Jesus. George Moore, that most plastic souled Irishman, stayed at home and studied Huysmans. This is the precise statement of a truth. Mr. Moore owes as much to Huysmans for his "Sister Teresa" as he did to Zola and "L'Assomoir" for "A Mummer's Wife"; to the De Goncourts and "Germinie Lacerteux" for "Esther Waters"; to Guy de Maupassant and "Bel Ami" for "Mike Fletcher"; to Maurice Barrés and his Culte de Moi for "Confessions of a Young Man"; but to nobody he owes "Mildred Lawson." She is as much George Moore's as "L'Education Sentimentale" is truly Flaubert's. I do not know of her counterpart in fiction; like Frédèric Moreau, that unheroic hero, she is a heroine who failed from sheer lack of temperament.

But with Sister Teresa the case is different. She is Huysmans-ized. As far back as August, 1898, I predicted in these columns that we must "prepare for Huysmans-like descriptions of Gregorian chants and the sinfulness of modern music," when the sequel to "Evelyn Innes" appeared. Yet Mr. Moore has only used Huysmans as a spring-board —to employ a favorite expression of the French writer—for his narration of Sister Teresa's doings in conventional seclusion. He knew, of course, that he could never hope to rival Huysmans' matchless, if somewhat florid and machicolated style, and it may be confessed at once that "Sister Teresa" is not as intense or so sincere a book as "En Route." Nowhere, despite the exquisite resignation and Mozartean sweetness of Mr. Moore's thirty-eighth chapter, is there anything that approaches the power of the wonderful first chapter in "En Route," with its thundering symphonic description of the singing of the "De Profundis." Nor are Teresa's raptures and agonies to be compared to Durtal's in that awful first night at La Trappe, though the Irish writer follows the French one closely enough. But Moore is tenderer, more poetic, more human than Huysmans. He has so highly individualized, so completely transposed his character, that to him must only praise be awarded. As Russell Jacobus says in "The Blessedness of Egoism," the secret of Goethe's self-culture: The faculty of drawing from everything—experience, books and art—just the element required at that stage of one's growth, and the faculty of obtaining, by a clairvoyant instinct, the experience, the book, the work of art which contains that needed element." This Mr. Moore has always done—he confesses to it, to the "echo auguries" of his young manhood. The color of his mind is ever changing. It often displays the reverberating tints of a flying fish in full flight.

And his art has benefited by his defection from Zola. It has grown purer, more intense. As Huysmans says himself in "La Bas": "We must, in short, follow the great highway so deeply dug out by Zola, but it is also necessary to trace a parallel path in the air, another road by which we may reach the Beyond and the Afterward, to achieve thus, in one word, a spiritualistic naturalism." He believes Dostoïevsky comes nearest to this achievement—as Havelock Ellis remarks—Dostoïevsky, who was once described by Mr. Moore as a Gaboriau with psychological sauce. But, then, he had not read "The Idiot," "The Gambler," or perhaps "L'Adolescence." I find traces of the Russian novelists and their flawless art throughout "Sister Teresa," just as the externals of the book—of "Evelyn Innes" also—recall Flaubert in "L'Education Sentimentale." There are many half cadences, chapters closing on unresolved harmonies, many ellipses, and all bathed in a penetrating yet hazy atmosphere. His style is clear and rhythmic. Mr. Moore tells of subtle things in a simple manner—the reverse of Henry James' method. The character drawing is no longer so contrapuntal as in "Evelyn Innes." But the convent sisters are delightful—the Prioress, Mother Hilda and Sister Mary Saint John. It would not be George Moore, however, to miss a tiny suggestion of the morbid—though I confess he has treated the episode discreetly. But here again has Huysmans anticipated him, and also anticipated him in Durtal's revolt against the faith, with his almost uncontrollable desire to utter blasphemies in the presence of the Blessed Sacrament. With a master hand—but always the hand of a master miniaturist —does Mr. Moore paint cloistered life, its futile gossiping, little failings, heroic sacrifices and humming air of sanctity. There are pages in the book that I could almost swear were written by a nun—or Mrs. Craigie—so real, so intimate, so saturated are they with the religious atmosphere. And the garden, that nuns' garden! Whosoever has walked in the garden of a sequestered convent can never quite lose the faint sense of sweetness, goodness, spirituality and a certain soft communion with nature which modulates into the very speech and bodily rhythms of the sisters. All this atmosphere Mr. Moore, whose receptivity is most feminine, brings into his perfumed pages. After the fleshly passion, the unrest of "Evelyn Innes," this new book has a consoling music of its own. It can never be popular. I fancy Roman Catholics will not care for it; while the account of Teresa's harassed soul may shock the prurient by reason of its forthright plainness.

It was after the convent doors closed that the real struggles of the singer began. Some of them have considerable vraisemblance, some of them are very trivial. The letters sent to Monsignor Mostyn, for example, are not credible; nor are Teresa's revolt and subsequent spiritual rebirth made quite clear. Perhaps Mr. Moore is not yet so strong a believer as Huysmans. His words do not carry the intense conviction of the Fleming-Frenchman, who from his present retreat in a Benedictine monastery has just given the world a vivid and edifying account of St. Lydwine de Schiedam, that blessed Dutch saint he speaks of in "En Route," first attacked at the time of the plague in Holland. "Two boils formed, one under her arm, the other above the heart. 'Two boils, it is well,' she said to the Lord, 'but three would be better in honor of the Holy Trinity,' and immediately a third pustule broke out on her face." This extraordinary mystic considered herself as an expiatory victim for all the sins of the earth. Her sufferings were finally rewarded. Like John Bunyan, she died a "comfortable and triumphant death." A writer of Huysmans' magnificent artistry, who can thus transform himself into an humble hagiographer, must indeed have repented, foresworn his evil ways and become impregnated by the faith of Christ. Perhaps his conversion is so complete that he may never publish the further story of "The Oblate." If he does not, then shall I believe him to be a sincere man.

Mr. Moore does not succeed in arousing any such poignant and unpleasant impressions. Notwithstanding his array of mystical learning, his familiarity with the writings of Rüysbroeck, John of the Cross, Saint Teresa, Catharine Emmerich, Saint Angela, and the rest, one cannot escape the conviction that it is not all deeply felt. As Count S. C. de Soissons says:

"He who praises the lasciviousness of Alcibiades does not enjoy the pleasure that he had; neither do they experience the mystic ecstasies of the anchorites of the Thebaid who try to parody their saintly lives."

Even the striking account of the Carmelite's profession in "Sister Teresa" is paralleled in "En Route." * * *

There is not so much music talk as in "Evelyn Innes," for she leaves its world of vain and empty sonorities. This much I found in an early chapter. "In Händel there are beautiful proportions; it is beautiful like eighteenth century architecture, but here I can discover neither proportion nor design." She referred to a Brahms score, which is manifestly absurd. Whatever else there may be in Brahms, we are sure to discover proportion, design. Again, "She remembered that César Franck's music affected her in much the same way." Shrugging her shoulders she said: "When I listen I always hear something beautiful, only I don't listen." I fear Mr. Moore has succumbed again to the blandishing voice of Ulick Dean!

And how does it all end, the psychic adventures of this Wagner singer turned nun, this woman who "discovered two instincts in herself—an inveterate sensuality and a sincere aspiration for a spiritual life"? She loses her voice, like her mother, and after relinquishing all idea of escaping from the convent—not a well developed motive—she settles down to teaching voice and piano. Sir Owen Asher no longer troubles her, Ulick Dean has evaporated, or perhaps crumbled to dust, like an unheeding Bram if he had touched the earthly shores of real life. No one from the outside world visits her but Louise, Mlle. Helbrun, the Brangaene of her "Tristan and Isolde" days. To the evanescent bell booming of their distant past goes the conversation of the friends. It is not so depressingly real, not so moving, as the last words of Frédèric Moreau and Deslauriers in the coda to "L'Education Sentimentale"—that most perfect of fictions—but is melancholy enough. "Our fate is more like ourselves than we are aware," and in the last analysis Evelyn's fate suits her. As a singer she talked too much like a music critic; as Sister Teresa too much like a Bossuet in a nun's habit. She was from the start a female theologian —an odious thing. Her conscience was more to her than her lovers. She was never quite in earnest, always a little inhuman, and I for one can contemplate with equanimity her immurement until her final "packing up" for death and its dusty hypnotisms. After reading the story I am tempted to repeat Renan's remarks on Amiel—quoted by Ernest Newman in his "Wagner"—"He speaks of sin, of salvation, of redemption, and conversion, as if these things were realities." I wonder if Mr. Moore did not feel that way sometimes!

But the book is full of brainstuff. It is also a book with a soul. In it George Moore's art is come to a spiritual and consummate blossoming. After read-

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ing such a passage of sustained music as the following I am almost inclined to make an expiatory pilgrimage to the drab city on the Liffey, to make of Dublin a critic's Canossa; and in the heated, mean streets, and in sable habiliments of sorrow, beat my breast without Mr. Moore's abode, crying aloud: "Peccavi." But would I be forgiven for all that I have said about the noble, morbid, disquieting and fascinating art of George Moore, the Irish Huysmans? Here is a passage executed with incomparable bravura. Ulick Dean speaks:

"To keep her soul he said she must fly from the city where men lose their souls in the rituals of materialism. He must go with her to the pure country, to the woods and to the places where the invisible ones whom the Druids knew ceaselessly ascend and descend from earth to heaven, and from heaven to earth, in flame-colored spirals. He told her he knew of a house by a lake shore, and there they might live in communion with nature, and in the fading lights, and in the quiet hollows of the woods she would learn more of God than she could in the convent. In that house they would live, and their child, if the Gods gave them one, would unfold among the influences of music and love and long traditions."

It was writing like this in "Mildred Lawson" that evoked from Harry Thurston Peck the judgment: "George Moore is the greatest literary artist who has struck the chords of music since the death of Thackeray."

George Moore always had the voice. He has now both voice and vision. JAMES HUNEKER.

July 15.

ARTHUR FRIEDHEIM, the remarkable pianist—most remarkable should be said—is engaged to play at the Worcester Festival. Emma Eames is also one of the soloists.

MRS. FANNIE BLOOMFIELD-ZEISLER, the celebrated pianist, has already arranged for a large number of engagements for next season. She has never experienced such early bookings since she has been before the public—a sure sign that she is one of the artists that are in demand. It will be remembered that this lady came to this city and introduced last season the principle that the deadhead system should not apply to her recitals. She refused to issue deadhead tickets, and the result was that she made a financial success, as well as an artistic one. Every one should remember that Fannie Bloomfield-Zeisler's principle is the proper one in giving concerts and recitals. Abandon the deadhead plan!

AS announced some weeks ago in this paper Daniel Frohman, the manager of important theatrical enterprises, has engaged the young violinist Kubelik for an American tour next season, guaranteeing him $100,000 as his (Kubelik's) share of the profits. This would signify an average of about $3,500 receipts per concert in order to ensure financial certainty, but Mr. Frohman is known to be a careful man of affairs, and no doubt sees the perspective clearly. Let us hope that his first musical venture will prove successful.

FRANK SANGER and Charles Frohman are the joint owners of the Empire Theatre. Mr. Sanger is also interested with Mr. Maurice Grau in the Metropolitan Opera Scheme. If Mr. Grau should retire from the management of the opera Mr. Charles Frohman would probably succeed him; at least there is reason to say that such a contingency is not improbable. It has been discussed. But Mr. Grau's retirement is by no means certain.

WE recommend to our readers for careful perusal a strong and interesting article in the June number of the *Contemporary Review*. It is entitled "The Essential Tschaikowsky," and is by Ernest Newman, whose "Study of Wagner" is already a classic in Wagnerian polemical literature. Mr. Newman is contemplating a definitive study of Tschaikowsky's life and works, which will no doubt form a fitting companion to his "Wagner." It is understood that the English writer is also preparing a volume of essays for publication next fall. Strangely enough, this distinguished critic and essayist is now hard at work on a profound study of "Banking and Credit," which will see the light in a year or so. Here's versatility for you!

Ella Russell (Madame Righini), who left New York last week for Europe, having come from Australia, where she had been singing in opera, gave birth to a child on the voyage just completed.

Mr. Grau has engaged Sibyl Sanderson for a season here, her first appearance to be at San Francisco, her former home. She will probably sing in opera, too, although this looks like a concert engagement. She leaves Europe September 29.

THE WAGNER MONUMENT.

AN extraordinarily large number of designs were sent in for the Wagner monument, to be erected in the Thiergarten, Berlin. Wagner's figure, which is not very well adapted for monumental representation, is in most cases designed as standing. There are some designs that represent him sitting, and a few artists have contented themselves with the Hermes form. Here and there a desk is added to support the figure.

The designs were passed upon by an international jury of twenty-three persons, who selected as the ten best designs those by Hidding, Berlin; Dammann, Charlottenburg; Hosäus, Berlin; Beyrer and F. Rank, Munich; F. Metzner, Wilmersdorf; Freese, Herter, Hundrieser, Wenk and Eberlein, all of Berlin. These artists are now invited to a second competition, and will receive a compensation of 1,500 marks apiece.

It will be interesting to know how many of the jury had known or seen the master. That the sculptors had to work from existing portraits in representing the personality of the master, and from his creations in indicating his artistic importance, must be granted; but the question whether they are successful or not can be decided only by people who knew Wagner, not only as to his external appearance, but in his inmost nature. The decision of the jury in announcing its choice of ten designs from the sixty-one sent in thinks it necessary to state that the members of the jury have strictly confined themselves to the task of selection, without saying that they would be glad to see them executed, or that their execution seems feasible, or that there is no objection to them, confining themselves simply to the duty of selecting the best of the sixty-one which seemed to them deserving of being admitted to a second competition, leaving to the artists complete freedom.

To two points the jury calls the attention of the artists who take part in the second competition: First, that scarcely one of the competitors has taken into consideration that the monument stands free on all sides, and can be viewed from the sides and behind, and that therefore it must present good silhouettes; secondly, that the monument must be not only plastically effective, but must express the special nature of Wagner's art, and the enormous energy of the man, and this, first and foremost, in the reproduction of the master himself.

The only competitor who is known to fame is Ernest Herter, and the press of Berlin declares that not one of the sixty-one models deserves to be executed and placed in the Thiergarten. The international jury made a favorable impression, and at a dinner given to the foreign members M. Antonin Mercié proposed a toast to "Art" in an interesting speech. Another speaker, the author, Julien Stinde, related his impressions of Wagner, whom he met at Hamburg. Wagner said: "A work of art is a book sealed with seven seals; it is like the bouquet which my wife carries; no one knows how it is composed except the gardener and some friends who have examined it. As regards the flowers themselves, they remain an eternal mystery."

The father of Signora Carita Morena, a young Baltimore singer, who is at her home on a visit from Italy, died at Baltimore last Sunday.

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EUROPEAN NOTES.

A DISPATCH from Moscow announces the sudden death of the baritone Devoyod in the last week of June, from paralysis of the heart. On rising in the morning he said to his wife: "I have had a strange dream. I dreamt that a radical change was about to take place in my existence." He felt very well, however, and, although it was a very hot day, he took his usual long walk in the city. He seemed in equally good health in the evening, and while dressing at the theatre he played and laughed with one of his children, a boy of nine years. At the second act, when he had just finished the duo with Gilda, in "Rigoletto," and was advancing toward the footlights to thank the audience for their applause, he was seen to totter and fall on the stage, murmuring the words, "My dream!"

The curtain was at once lowered and the unfortunate man was carried to his dressing room, where his costume of buffoon was removed. When his wife took off his wig and the bandage with which the ravishers of Gilda had bound him, his eyes were already glazed. The doctors declared that he died of the rupture of an aneurism. The management of the theatre wished to continue the performance with an understudy, but the audience refused to hear the rest.

Devoyod was born at Lyons in 1836, and studied at the Paris Conservatory under Vauthrot, Levasseur and Condere. He left it in 1866 with the second prize for singing, and the first prizes for opera and for opera comique. He made his début the next year as Nelusko in "L'Africaine," and afterward as Valentin in "Faust." He did not remain long at the Opera House, but went abroad and embraced the Italian career. He had great success, and for the last fifteen years was attached to the theatres at Moscow and St. Petersburg. He visited Paris three or four years ago and appeared in "La Vie pour le Czar." He was the nephew of Mlle. Devoyod, of the Odéon and Comédic Française. Devoyod married a Russian, and leaves a widow and six children in difficult circumstances.

A statue to Lortzing was lately inaugurated at Pyrmont, his native town, and a totally forgotten opera of his, "Casanova," was played.

The Adriano Theatre, of Rome, lately produced a serious opera in four acts entitled "Friedmann Bach," music by a Neapolitan pianist, Luigi Gustavo, the libretto based on a drama by the Duke of Maddaloni, and written by two authors, Scaliger and Conforti, who sign it by the pseudonym Alma Solinas. The libretto has the great merit of being absolutely contradictory to the truth. To those who have never heard of Friedmann Bach be it known that he was the eldest of the twenty children of the great Sebastian. He died aged seventy-four, poor and miserable. The librettists represent him as young and in love, and about to produce an opera. The lady Esther, whom Friedmann loved, and who loved him, had another admirer, a wicked young man, who bribed the performers to alter the score so that it was beyond recognition. The performance was a wretched failure. Friedmann, who was present, became mad with shame and grief and lost his reason. Esther found means to restore the score to its original form, and have it produced at Berlin, where it had a brilliant success, at which Friedmann was present. The joy at such a triumph restored his wits, but the emotion was too much for him, and he fell dead murmuring a last word of love to the faithful Esther. The new work at the Adriano had a great success, thanks to the music and the excellent interpretation.

The dates of the official competitions at the Paris Conservatory are:

July 16—Contra basso, alto, 'cello.
July 17—Singing (men).
July 18—Singing (women).
July 19—Harp (men).
July 20.—Violin.
July 22—Opera comique.
July 23.—Piano (women).
July 24—Tragedy and comedy.
July 25—Opera.
July 26—Wind instruments (wood).
July 27—Wind instruments (brass).

The official report of the receipts at the Opéra, Opéra Comique and Odéon are given as follows:

	1899-1900 Francs.	1900-1901 Francs.	Difference Francs.
Opéra	2,873,916	4,090,014	1,216,098
Comédie-Française	1,884,240	1,992,810	108,570
Opéra-Comique	1,979.681	2,440,766	461,085
Odéon	692.595	710,991	18,396

From this table it seems that the visitors to the Exposition patronized music more than the drama.

A solicitor in the Rue Saint Honoré, Paris, named Lot objected to the piano playing in M. Boutet de Monvel's boarding school upstairs because it interfered with the exercise of his profession, and asked the courts to expel the defendant and allow damages. The Tribunal on Wednesday decided that piano playing had become a social institution and the young ladies were more respectable than many of the solicitor's clients. Hence M. Lot lost his case.—Herald.

Emil Hofmann, the baritone who made notable successes in America last season in oratorio and recital work, is now resting in the Black Forest.

After sailing for Europe last April, Mr. Hofmann filled a number of important engagements in England, Scotland and on the Continent. At the end of a month's recreation in Germany, Mr. Hofmann will go to Bayreuth for the Wagner music dramas, then to Munich for the opening of the Prince Regent Theatre.

Before returning to America in October for the coming season, when he will be under the sole direction of Loudon G. Charlton, Mr. Hofmann will make a concert tour of Germany and Austria with Alvin Kranich, the pianist.

Piatti, violoncellist and composer, died on the same day as Mrs. Liddell, who, as Emily Shimmer, was one of the best known pupils of Piatti's famous contemporary, Joachim. Miss Shimmer's ability as a violinist was not known much out of England.

Another musician just deceased is John Farmer, for many years music master at Harrow, and lately organist at Balliol College, Oxford. His best known compositions were the settings of hymns and cantatas and lesser oratorios. He was much esteemed by small singing societies. —Times.

Francesco Grazini, who will be remembered by the oldest of New York's opera goers as a baritone here years ago and famous throughout the civilized world, has just died in Italy. Max Maretzek brought him here first in 1853, and he returned several times to appear here and in New Orleans in opera. He was a member of a musical family, and for his brother, Ludovico, a tenor, Verdi wrote the role of Edgardo in "La Traviata," and he sang the part in the original performance of the opera. Francesco was born on April 16, 1829, at Falmo, where he died a few days ago. He began to sing at Pisa, and in 1854 appeared first at the Théâtre des Italiens in Paris. After that his fame as one of the greatest of Italian singers was made, and he sang chiefly in Paris, Madrid and St. Petersburg. He retired from the stage during the late '60s, as his voice did not hold out. He sang all the

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Sunday Times—"Displayed a resonant low baritone voice and a refined method."
Musical Standard—"Eminently successful as an interpretive artist, for he sang with much feeling and intuition into the dramatic and poetic meaning of his text. His voice is a fine organ."
Musical News—"Mr. Tew has a good bass voice which he uses always with finished art and discretion. That he possesses an extensive repertory culled from the best music written for the bass voice was evidenced."
Morning Post—"Mr. Tew's deep bass voice was well suited to the music of the Landgraf." (National Grand Opera Co., in Tannhauser.)
The Stage—"Mr. Tew gave a strong and impressive embodiment of the Cardinal."
The Era—"Mr. Whitney Tew, the author, gave a strikingly characteristic reading of Richelieu, his acting in the downfall scene being especially impressive and touching."
Field—"That fine bass singer, Mr. Whitney Tew, gave the first of his recitals last week. He possesses a powerful voice of beautiful quality which can stand work. He has both voice and brains."
Anglo American—"Mr. Tew's fine voice was in the best of form. He is to be commended for his persistent fidelity to a really superior class of music."

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I have seldom, in fact I can say never, been more thrilled and uplifted, than I was by his indescribable violin performances. It seems almost incredible, that one deprived of his sense of seeing, could have so mastered the intricate compositions of the great Masters.

He is surely a Violinist, who is bound to win international fame, and I predict he will become a popular idol.

Unfortunate as he is in his great affliction, yet God has been good in endowing him, with such remarkable musical talent. I wish him the greatest possible success, and am sure he will impress all hearers as he did me.

Very cordially yours,

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noted baritone roles in the French and Italian repertory, and was accounted during the days of his prime the best in his field.

There is a revival of tales about Ole Bull and his violin. The widow of the artist has presented it to the Museum of Bergen. It is said to have been made in 1532, by Gasparo da Salo, and the ornaments are attributed to Benvennto Cellini. Cardinal Aldobrandini bought it for 300 ducats and gave it to the museum at Innsbruck, whence it was looted by a French soldier during the occupation of the Tyrol by Napoleon. The soldier sold it to a Vienna banker, Rehaczek, a collector, who possessed 200 violins. In 1830 Ole Bull saw it and offered all that he was worth for it. The banker refused all offers, but some years later Ole received at Leipsic, in the presence of Liszt and Mendelssohn, a letter from the banker's son, announcing that his father had bequeathed the instrument to the virtuoso. Henceforth the famous fiddle will pass into innocuous desuetude in the seclusion that a museum grants.

The Russian composer Ianovski has completed an opera in three acts entitled "Wij." The text is based on a novel by Gogol.

SOME PRECEDENTS OF ORCHESTRAL SQUABBLES.

THE writer is old enough to remember a mild orchestral scandal somewhat similar to the one at the Queen's Hall, referred to in our first "leader" last week (June 1). At a rehearsal of the old Philharmonic Society in the Hanover Square Rooms, some sixty years ago at least, Mendelssohn was conducting the band, possibly when he produced his "Scotch" Symphony in June, 1842. Mendelssohn arrived rather late, and a "principal" member of the orchestra testily exclaimed: "Mr. Mendelssohn, you have kept the band waiting." The maestro was indignant; whether the rehearsal went on or not the writer forgets; no doubt it did; but Mendelssohn at once appealed to the directors of the society and vowed that he would not conduct on the ensuing Monday "unless that man was dismissed." "That man," however, happened to be not only a valuable artist but the owner of an ample fortune, and the power of the purse in England is known to be considerable! At all events, Mendelssohn was obliged to "knock under"; some apology may have been extorted, but the bandsman remained at his post. The writer received this information from Henry Westrop, for many years "second fiddle" at the Philharmonic concerts and the opera houses.

Another awkward contretemps may be mentioned. In 1849 Sir W. Sterndale Bennett's overture "Parisina" (soon to be heard at Leeds) was performed at a Philharmonic concert.. At the rehearsal Costa, the conductor, was offended at some verbal message sent to him by the composer respecting the tempo, or it may have been the general treatment of the work. On the following Monday night, when "Parisina," in Part II., "came on," Costa suddenly bolted from the platform! Qu'est ce que faire? Let us explain. Mr. Lucas, a member of the band, boldly stepped from the ranks and conducted the overture. Costa then reappeared and resumed his baton.

Mendelssohn also figured in another orchestral "scene," but this time nothing unpleasant occurred. He was conducting one of his overtures at a Philharmonic concert and it was encored. Before the repetition the composer ran up the steps of the orchestra and all the artists were nervously anxious. Poor Chipp, the thumper of the tympani, was the one in fault, and he blushed incontinently. He had not produced some intended effect. Mendelssohn whispered a few words, ran down to his desk, winked at Chipp as if to ask if it was all right, and raised his baton. Dr. Doran, a "romancer" and prone to invention, wrongly stated that Mendelssohn stopped the band during the performance.

Hector Berlioz was so particular about his own drum effects that he once had the drumsticks covered with some soft stuff, in order to muffle them. This reminds one that when Terrey, then organist of old Hackney Church, complained of the coldness of the keyboard in winter, the then rector, an eccentric man, kindly offered to cover the keys with cloth!—London Musical Standard.

BAYREUTH.

A CABLEGRAM from Bayreuth on Monday says that at the quarter centennial of Wagnerian opera, celebrated yesterday at Bayreuth, the municipality presented an address to Frau Cosima Wagner. In reply to the remarks of the Burgomaster, Frau Wagner assured him that Bayreuth would remain the permanent home of herself and her descendants.

The municipality also conferred the freedom of the city upon Herr Von Gross, chairman of the opera committee.

Otto Floersheim, of THE MUSICAL COURIER, was present. So were Madame Patti, Arthur Nikisch, Ed. Colonne and others. Felix Mottl conducted the "Flying Dutchman," the opening opera.

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The Second Swiss Music Festival—Held At Geneva June 22 to 24.

NO saying of Richard Wagner has caused more comment and has been more variously interpreted and misinterpreted than the one which escaped him just a quarter of a century ago after the first Bayreuth "Nibelungen Ring" performance, in the first flush of triumph over the final accomplishment of his long cherished festival play plans: "If you now wish it, we have an art!" With ordinary mortals the wishing does not by a good deal accomplish also the having, and as far as music in special is concerned, there are in existence quite a number of peoples who have not so far been able to engender a national art. If I thereby think in the first place of the English, it is because I was reminded of them through the proud edifice which an Englishman—if I am not misinformed his name is Barton and he is the English Consul-General—has erected in the finely situated city of Geneva.

It contains one of the most beautiful as well as best equipped music rooms of the entire world, and the only conditions which the just as patriotic as magnanimous donor imposed on the city is to the effect that the concert building in honor of the most gracious late Queen of England be called Victoria Hall. Of course it now bears that title, and I noticed that the Geneva people took particular pains even to give to the word hall the proper English pronunciation. Now I found upon the front side of this interiorily more than exteriorly superb building, in indelible writing, because chiseled into the stone, the names of some of the world's greatest composers. That Raff's name was among the number is easily understood, first of all because he was born in Switzerland, and secondly I believe that the creator of the "Forest" and "Leonore" symphonies has a claim to such distinction, as he is about to be relegated to a premature state of obliviousness by an only too ungrateful posterity. Far less comprehensible seemed to me, however, at first beholding the presence of the name of Balfe. How did Saul come among "the prophets"? What has the composer of the once so popular "Bohemian Girl" done besides to deserve immortality and to be among the list of the names chiseled into the stone? But then I remember that he was an Englishman, and at least an Irishman, and that therefore he was in all probability selected by the patriotic Consul-General, who wanted to hand down to posterity the name of at least one countryman of his famous in music. More advisable it would have been, if Mr. Barton had had the courage of his convictions, to have chosen instead of Balfe the name of the late Arthur Sullivan, for among all of the proud musicians whom the kind Queen of England has knighted, he is the only one who represents an individuality. Not indeed through his serious music, his "Golden Legend," which the Lord may pardon him, or his "Ivanhoe," which cannot compare with Marschner's, but for the sake of his "Mikado," his "Yeomen of the Guard," "Patience" and "Pinafore," &c., down to "Cox and Box," which gave to the world and will continue to contribute to it gaiety, musical humor and "das heilige Lachen!"

These same musically so unproductive English, however, have a proverb which says that "the proof of the pudding consists in the eating thereof," and if this saying contains no less an amount of truth than do most other emanations of popular wisdom the existence of a national musical art in Switzerland ought to have become self-evident through the mere fact that the young Society of Swiss Musicians, called into life only a little more than a year or so ago, was able in this short period of its existence to hold two music festivals, one in Zurich last summer, and the second one in Geneva a few weeks ago, both with programs made up exclusively of works by Swiss composers and performed with a few exceptions almost exclusively by soloists of Swiss origin.

With a pudding, however, especially an English one, not only the proverbial eating, but still more the taste, and above everything else also the digestibility, should form the proof. And with this trite truth I come to the question whether or no the young association of Swiss musicians did not after all overload somewhat its musical stomach, or at least bite off a trifle more than they were able to chew, by the quick succession of their two big music festivals, and whether it would not have been better and more advisable after the great and justified success of the first festival at Zurich last summer, to have waited a little longer before venturing out with its successor. At any rate it seems to me undeniable and without doubt that the really big raisins were preponderating in the musical pudding of last year, while the one of this summer was larded with them only with perceptible paucity. In some instances these raisins turned out to be bees that were buzzing in the bonnets of the young composers. With these latter, however, I shall not deal in this notice, which has been somewhat delayed on account of the excessive heat and a consequent slight indisposition on my part which kept me from writing.

As regards the festival as a whole, the arrangement comprised four concerts given in the space of three days. On the first day, Saturday, June 22, two concerts took place, averaging no less than over three hours each, which in itself, but especially owing to the high temperature pervading the hall, meant fatigue for everybody concerned. All the more it is to be admired that both the executants did not fail in attention and good will from beginning to end, and the public's lively interest did not seem to flag, nor did the nothing less than sparing, nay, almost Southern enthusiasm abate all through the festival. On the contrary, it found vent in perfect avalanches of applause, which, like the hot rays of the sun, poured out their heat over everything, good, bad or indifferent, to an almost indiscriminating degree of intensity.

Two of the four concerts were entirely given over to chamber music, and I consider it a good deal in favor of the future of the young Swiss musical school that it devotes so much of its energy to the cultivation of this most noble as well as most intimate branch of the art. Among the good things upon the first chamber music menu were notably two works by Swiss composers who are no longer among the living, viz., the fresh, warmly conceived and vivacious Trio, op. 112, of Joachim Raff, which, if only the pianist from Bâle had indulged in a surer and more spirituel reading of his part, would surely have afforded artistic enjoyment to the listeners. This was the case throughout with the performance of the B flat Piano Sonata of the lamented Zurich composer, Gustav Weber, who died all too young. This op. 1 shows, just as did a piano quintet performed at the first festival, a high degree of creative talent and a fine sense of form. The Sonata found in the equally as modest a musical pianist, Robert Freund, an excellent interpreter, who, especially in the first movement of the work, which is of an almost Beethovenish grandeur of contour, touched and enthused his listeners through the breadth and nobility of the musical reproduction.

Otherwise, the first and also the three remaining programs contained only works of living authors, true to the axiom that "to the survivors belong the world." A sonata for violin and piano by W. Pahnke, a Geneva artist, who personally performed the violin part, while the piano part was well taken care of by the capable young Italian, Ernesto Consolo, interested the listener through its almost Brahms-like and, on the whole, very masterly workmanship. "Melodies," for soprano, with piano accompaniment by O. Schulz, pleased principally because they were delivered by the composer's wife with beautiful voice and great musical refinement of feeling. The chief interest, however, was concentrated on this first afternoon in the String Quartet in E major by E. Jaques-Dalcroze, who stands several heads and shoulders above all the remainder of the Geneva composers. He is also by far the most fertile among them, to which fact alone the circumstance that no less than three new works of his in larger forms were reproduced at this festival bears ample witness. You will therefore kindly bear in mind this somewhat complicated compound name, for this still young, highly gifted, originally thinking and writing composer, who is as yet entirely unknown in the United States, will make his way through the concert halls of the entire civilized world. E. Jaques-Dalcroze belongs among those rare birds the modern composers who have something really new to say, and he says it in a style of his own. In this string quartet, it is true, he often touches hard upon the border line of what seems musically beautiful, and he does not mind in the least an occasional trespassing beyond the limits of the possibilities or the nature of string quartet music; but he takes hold of you and does not relax this hold through his irresistible creative potency, through the audacity and at moments even staggering daring of his harmonic scheme and above all through the piquancy and pregnancy of his rhythm, which in the last movement of the quartet in seven-eighths time rises up to a seemingly disorderly, almost unbridled orgy, which for that very reason is all the more captivating. The immensely difficult work was performed with utmost subtlety, and at the same time with warmth and verve by a string quartet whose leader was nobody less than the young French violinist, Henri Marteau, who in the space of only a few years was able to achieve a world-wide fame as virtuoso and who has now settled at Geneva.

The first orchestral concert also reached an artistic climax with a work of Jaques-Dalcroze, viz.—his violin concerto, which would probably be destined to prove a welcome addition to the not overstocked literature of that genre, if the work were not loaded down with such an amount of almost incredible technical difficulties that only violin virtuosi of the very first rank, like Marteau and Burmester, will be able to conquer them successfully. With much more justification than Lalo did in the case of his Spanish violin concerto, might Jaques-Dalcroze designate his as a symphony. The entire structure, the building up as well as the workmanship displayed in the treatment of the three themes, which form the thematic material for all the three movements of this thoroughly original concerto, are of most intellectual, severely polyphonic facture, in which the fugued style, which the composer controls admirably, is also employed in the first movement. On the whole the form, however, is treated with the utmost freedom, and hence Jaques-Dalcroze was probably right when he refrained from following Lalo's example.

This unfettered style may possibly be explained and, if needed, excused with the composer's nationality, Jaques-Dalcroze being a scion of the Romanic portion of the Swiss Confederacy. The works of the composers of such origin are seemingly just as different from those emanating from German-Swiss musical creators as are nature, scenery and the inhabitants in general of these two sections of the country, which are in their way just as varying as are the Northern from the Southern elements in the make-up of the United States. Thus also among the less important composers of Romanic Switzerland we find similar traits as those predominating in Jaques-Dalcroze's music. Especially glowingly colored orchestration is a characteristic as well of Denériaz's fiery "Hymn of Freedom," for soprano with orchestra, as Edward Combe's and especially also P. Maurice's compositions, whose "Lullaby of a Child for Her Sick Doll" appeared to me as the most graceful and charming among the smaller things upon the program. The songs of the last-named two composers and also a highly interesting lyric scene, "The Death of Spring," words and music by Jaques-Dalcroze, were delivered by Mrs. Nina Faliero-Dalcroze with a not large, but excellently trained vocal organ and with enticing, amiable musical expression. A more engaging concert singer I have not heard for quite a while.

Among the young German-Swiss composers the doubtlessly most gifted one is the also as yet very little known

J. Lauber, whose executive abilities are adequate to his high artistic aims. He was represented upon the festival program first of all with a cleverly and flowingly written, verveful and effective piano concerto in F major, which the meritorious artistic head of the entire festival, the pianist and conductor, Willy Rehberg, played with sove reign technic. Furthermore, Lauber contributed to the program of the final day a sextet in A major for piano, two violins, two violas and 'cello, in which he walks in the wake of Brahms, and indeed with equally as pronounced gift of invention as with great technical skill and esprit in thematic workmanship. The second B minor movement, Allegretto ma tranquillo, of this work is a perfect specimen of a pearl in neo-German chamber music. The author, who himself performed the piano part, was rightly honored with specially enthusiastic applause.

Also among the names which sounded absolutely unfamiliar there were a few that deserve to be mentioned. Thus the organist of St. Pierre, Otto Barblan, whose chaconne upon the notes B, A, C, H (German notation) brought down upon his clean featured, American cut head the bon mot "Chacun à sa Chaconne"; furthermore, F. C. G. Klose, a former pupil of Anton Bruckner, whose mysteriously sounding motet "Vidi Aquam," works up to a fine climax. More important still is Gustav Doret, a pupil of the Berlin Royal High School, but who finished his studies in composition under Dubois and Massenet at Paris. His quite beautiful and in some of its episodes rather momentous oratorio, "The Seven Last Words of the Redeemer," for soli, chorus, orchestra and organ, met with an enthusiastic reception. It is an early work, one in which the influence of Gounod is still plainly noticeable in the general mood and in the matter of invention, while Wagner's colors are imitated upon the orchestral canvas. Doret, like Rehberg, is also an excellent conductor, through which fact of course the performance of his work was benefited. Some of the other composers would have done themselves and their works a good service, if, instead of essaying to conduct in person, they would have yielded the baton to the more experienced hands of the one or the other of these two gentlemen. I. Nigra was the only representative of the Italian contingent of Switzerland, and also in his orchestral scherzo, "La Folie de Pierrot," some characteristic national traits were not difficult to discover. His orchestration of the somewhat glaring Mascagni order, and his decisive, circumspect beat both betrayed the hand of an operatic chef d'orchestre of experience. The latter was also the case with Dr. A. Obrist, who up to a recent date officiated as first conductor at the Stuttgart court opera. His overture, "Lebensfreude" ("Joy of Life"), gives testimony more of thorough academic study and pronounced feeling for form and euphony than it evinces originality or power of inventive genius. A still very young, only twenty-year-old heaven stormer, born in Geneva, Ernest Bloch, has evidently gotten hold far too early of the last scores of Richard Strauss, the extravagancies of which are emulated in the youngster's symphonic poem, "Vivre-aimer" ("To Live-To Love"). "Richard II." is no food for too youthful, too ardent heads, which are in danger to be led astray by him. Bloch, however, is a real talent, from whom, his fermentation process and storm and stress period once ended, the world may yet expect to hear musical revelations.

Besides these there are still worthy of mention a symphony, the first fruit of S. Andreae, who received his evidently very careful education at the Cologne Conservatory. The work, however, is still lacking in individuality. M. Niggli's folks-tune-like and quite insinuating "melodies" for an alto voice, with mostly very Brahmsish harmonies in the accompaniment. And, lastly, a cycle of pretty vocal quartets with piano accompaniment, entitled "A Spring Journey," by the Swiss composer, Edgar Munzinger, a resident of Berlin.

Of well-known living composers of note there were Hans Huber, of Bâle, and the Zurich musical pope, Dr. F. Hegar, both represented upon the program, however, in small doses. Of Huber I heard a 'cello sonata in C sharp minor, the first elegiacal movement of which especially is very beautiful, and which was performed with tender and expressive tone by Adolf Rehberg. Huber's new "Simplicius" Overture, however, which was figured upon the program of the second orchestral concert, was withdrawn at the last moment, for it was found too difficult for the heterogeneously composed orchestra to perform without at least a few rehearsals, for which there was no time. Altogether and in contract to the first festival at Zurich with its permanent orchestra, the one gathered ad hoc for Geneva was the sole serious drawback of the otherwise on the whole quite satisfactory reproduction of the festival program. It would therefore seem desirable that so extraordinarily art loving a city, in which music predominates at every café and street corner and in the public places to an alarming and disconcerting degree, a city which in the winter season boasts of excellent subscription concerts and even a tolerable opera, should finally command also a permanent orchestra. The hope of a realization of this wish formed the apex of a speech held at the leave taking banquet in the Hotel National, by G. de Seigneux, the president of the Second Swiss Music Festival. May the promise soon be fulfilled!

I wrote a similar article to the above for the Cologne *Gazette* in the place of my friend Dr. Otto Neitzel, the regular critic of that important journal, he having been unable to attend the Geneva festival in person.

After reading the reports of the American newspapers about the heat I began to believe that Messrs Morgan, Harriman and Blumenberg had formed a great trust for the monopoly in sun rays, but since my return to Berlin I feel sure that this is a mistaken notion of mine.

Siegfried Wagner writes to me: "Es ist der Muehe werth sich unsern Hollaender anzuschen," which in the vernacular means: "It is worth your while to see our Dutchman," and as the Verwaltungsrath of the Buehnenfestspiele notifies me under same date that they succeeded "Durch einen Zufall," viz., "by accident," in finding a seat for me for the first, ever so long sold out performance of "The Flying Dutchman," I intend to be in Bayreuth on July 22.

Apropos of Siegfried Wagner, he denies most emphatically the authenticity of the score of an overture to a comic opera entitled "Die Falschmuem Zer" ("The Gang of False Coiners"), which Sol Bloom, of Chicago, claims as his property and which he says is an early and unknown work of Richard Wagner. In the Munich *Nueste Nachrichten* his son Siegfried declares that "such a work does not exist," and hence the "False Coiners" must be a forgery.

In the suicide of Bernard Breuer, at Scheveningen, a few days ago, the Philharmonic Orchestra of Berlin lost not only one of its most valuable violinists, but above all its president, and an amiable as well as highly cultured, well liked gentleman, who had not a single enemy and whom it will be hard to replace. He was especially happy in his intercourse with the press, to the members of which he vouchsafed all the necessary information with unfailing precision, and the representative duties devolving upon him he took care of with a tact that does not always distinguish executant musicians.

General Intendant von Perfall has just sent in his resignation as director of the Royal Academy of Music at Munich, because of old age. He was born seventy-eight years ago at Munich, where he first studied law and later on music under Moritz Hauptmann, at Leipsic. In 1850 he founded at Munich the Oratorio Society, which he conducted for ten years. Then he was nominated court intendant, organizing in the latter capacity both the Munich and the Wuerzburg royal conservatories. In 1872 he became royal court opera intendant, which position he filled until eight years ago. As a composer he has written operas and oratorios which betoken throughout a highly developed romantic feeling.

I had the pleasure of shaking hands with Prof. Dr. Joseph Joachim and personally to congratulate him upon his recently celebrated seventieth birthday anniversary. He looked hale and heart, and the appetite he developed on the occasion in question makes me believe that he will live and work for a long period beyond the time allotted to man by the royal psalm writer. In Professor Joachim's company was also his staunch old friend and chum Dr. Max Bruch, the great composer, who is also getting well on in age, but is after all Joachim's junior by several years.

Many were the calls I missed during my temporary absence from Berlin, among them those of several old friends

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from the other side of the big herring pond. Thus Josef Kuder, of Sohmer & Co., of New York; Henry Wolfsohn, the New York impresario; Emil Fischer, the quondam sonorous New York basso; Miss Martha Hofacker, the handsome and stylish young soprano and pupil of Anna Lankow, who has some offers for operatic engagements here for next season. Then there was my particular friend Richard Burmeister, the eminent and celebrated New York pianist and composer, and one whom I was equally sorry not to have met was my old chum, W. Edward Heimendahl, of Baltimore. Mrs. and Miss Davidson had come to say good-by before leaving for the United States, where they will spend the summer at their country residence, near Saratoga; further callers were Ernst H. Bauer, violin teacher and member of the New York Philharmonic Orchestra; Miss Minnie Tracey, the well known vocal artist; Carroll Brent Chilton, of Carengie Hall, New York; W. Safonoff, director of the conservatory at Moscow; Miss Rose Philipps, from Milwaukee, a piano pupil of Mayer-Mahr; M. Kriegsman, an American music student; D. Visanski, Leonard Liebling and Mr. Robinson, three well-known New York musicians, as well as August Guessbacher, pianist and composer, and once our valiant Leipsic correspondent.

Among the callers who dropped in since my return to the Berlin office of THE MUSICAL COURIER was Mr. and Mrs. Leopold Godowsky; Mrs. and Miss Alma Stencel, from San Francisco; Bernard Sturm, head of the violin department of the university at Ann Arbor, Mich., and Mrs. Sturm, concert singer and wife of the pianist of that name; Miss Harriet Behnne, the handsome contralto, who is still engaged at the Breslau Opera House; Louis Bauer, an operatic basso, from St. Louis, who is a member of the Zurich Opera House personnel; Miss Marguerite Melville, pianist and composer, from Brooklyn; Max Guhlka, a very talented young American violinst; my old and highly esteemed friend, Louis Michaelis, one of the best of New York's piano teachers and first of subscribers to THE MUSICAL COURIER, from which correct course of proceeding he has never deviated since; Kapellmeister Adolf Goettmann, of Berlin; Theodore Lindberg, principal of the violin department of the Bethany Conservatory at Lindsborg, Kan., and my friend and colleague, Otto Taubmann, critic and composer, who brought me the score of his recently finished choral drama, "Saengerweihe," about which I shall have something further to say when I'll find time to look through the work.

O. F.

ZELDENRUST TOUR IN THE UNITED STATES.

EDUARD ZELDENRUST, the Dutch pianist, who is to make his first American tournée this season under the direction of Loudon G. Charlton, has achieved a victory among his own countrymen, which he regards as one of the greatest in his career.

The honor that is popularly supposed to be withheld from the prophet in his own country is bestowed upon Zeldenrust lavishly and with enthusiasm. The fact remains, however, that he was celebrated throughout Great Britain and Continental Europe before the Hollanders knew or acknowledged the pre-eminence of his genius and his art. And this is how it happened.

When Zeldenrust began the serious preparation for his career he left Amsterdam and went first to Germany, where, in the Cologne Conservatory, under Dr. Von Hillern; next in Berlin with Professor Gernsheim, and then in Frankfort with Kwast, of the Hoch Conservatory, he made astonishing progress in his studies. From Germany he went to France, and in the Paris Conservatory, under Marmontel, he completed his work of preparation.

Since then Zeldenrust has made his home in Paris, and there and in London, and all the important musical centres of Germany, he has been accorded universal and cordial acknowledgment of his greatness as a virtuoso.

All this was vigorously resented by his countrymen. That he studied abroad and made his fame there was too serious a matter to be readily overlooked or forgiven. However, Zeldenrust finally decided to return to Holland and play. He did so. His first appearance was at one of the renowned Diligentia concerts, in the presence of the queens, and the result was a sensational success that ended in a tremendous ovation and complete capitulation on the part of both press and public.

Here, for instance, is an article published in the Amsterdam *Telegraph*, written by Henry Viotto, the eminent conductor of the great Amsterdam Wagner Verein, director in The Hague Conservatory and one of the most distinguished authorities on musical matter in Holland:

"Speaking about soloists, I herewith beg to inform that at present a great countryman pianist is stopping at Scheveningen, near The Hague. I refer to Eduard Zeldenrust, a piano virtuoso, who is better known abroad than in his own country. This happens often with artists, as we all know.

"He was good enough to play for me, and for some other musicians as well, a portion of his repertory, and so I had occasion to take note of his tremendous technic and his beautiful conception, so full of temperament. Among other things he played the Fantaisie in C, by Schumann, a work written for (and dedicated to) the fingers of a Liszt, and crowded with technical difficulties. Seldom indeed have I heard this composition played with such accuracy and at the same time such 'Schwung' (spirit).

"He also played the G minor Fugue, by Bach-Liszt, a number of etudes and ballads by Chopin, and three Hungarian rhapsodies by Liszt, in all of which he displayed very exceptional virtuosity.

"It is my conviction that Zeldenrust must be counted among the greatest pianists of modern times, and I feel sure that he will not have reason to complain about the success that will await him on the other side of the Atlantic when he visits the United States this coming season, where he has been engaged for an extended concert tour by Loudon G. Charlton, a prominent American."

The Success of Another Ogden Crane Pupil.

MISS EDITH HUTCHINS, who is with the International Opera Company at Winnipeg, is meeting with well deserved success. She was under Madame Crane's instruction for five years, and has had no other teacher. She has chosen opera as the field for her talents. She has been successful as Zerlina in "Fra Diavolo," and again with Francis Wilson's Opera Company, and now again in Canada as a prima donna. The quality of a teacher's work is shown in the success of her pupils. The following is taken from the *Morning Telegram*, of Winnipeg, July 12.

The work of the evening, however, was Mascagni's "Cavalleria Rusticana," and here a real surprise was in store for the majority of the audience. From start to finish this difficult dramatic work went without a hitch, and it is not hyperbole to say that everyone—soloists, musical director, stage manager, chorus and orchestra—covered themselves with glory. Miss Hutchins was, of course, the central figure as Santuzza, and she took the "tide at the flood." She had her opportunity last evening and well did she avail herself of it. Her work throughout was characterized by intense dramatic passion. Her acting when, after Turiddu's scornful rejection of her, she brings about his death, by making known his guilt to Lola's husband Alfio, was very realistic. The public has been told what Hutchins is capable of doing, but last night they had a splendid opportunity of seeing for themselves. In this, one of the most difficult roles for a prima donna, she acquitted herself with great credit and won the plaudits of the house.

HARRY J. FELLOWS.—Harry J. Fellows, the popular tenor, directed the Chautauqua Assembly held at Urbana, Ill., from July 22 to July 30.

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RECOLLECTIONS OF FAMOUS MUSICIANS.

By S. G. Pratt.

(Continued from last week.)

REHEARSALS AT THE ROYAL OPERA IN BERLIN, UNDER KAPELLMEISTER ECKERT. A GAME OF LEAP FROG ON THE STAGE DURING A REHEARSAL OF THE "MEISTERSINGER," BY NIEMANN, FRICKE, SOLOMON AND OTHERS. FIRST PRODUCTION OF WAGNER'S GRAND OPERA PRODUCES A TUMULT. BILSE'S CONCERT HAUS: A COURT FUNCTION AT THE OPERA HOUSE DURING KING WILLIAM'S REIGN. A SUBSCRIPTION BALL AND MY "GRAND DUCHESS." RICHARD WAGNER IN BERLIN. A DINNER GIVEN IN HIS HONOR. HE DIRECTS A GRAND CONCERT BEFORE THE NEWLY CREATED EMPEROR. HIS "KAISER MARSCH" AND BEETHOVEN'S FIFTH SYMPHONY. GREAT TRIUMPH FOR THE COMPOSER.

Rehearsals at the Grand Opera.

When I presented my permit to attend the rehearsals at the Royal Opera, I was ushered into a great dark auditorium and found myself entirely alone.

Groping for a seat I soon discovered some light upon the stage and after a time, my eyes getting used to the environment, I could see sheets covering the boxes, galleries and railings, all of which lent a more ghostly appearance to the place.

The wide open stage yawned like an immense mouth in front, and the few jets of gas gave but deeper darkness to the space behind. Shortly after getting myself located, the orchestral players climbed into their places and continued vigorously to "tune up."

The hideous and reiterated noises were indescribable, grotesque and terrible. It seemed as though some immense monster was suffering from physical torment. The groaning of the basses and 'cellos, the lugubrious tones of the French horns, the strident sawing of the violins, and the comical staccato arpeggios of the fagotti tumbling up into the melee as a clown tumbles into the arena, with heels in the air, were extremely weird, while the oboe, with its penetrating keynote, droned away till it stuck out like the rabbit's eye in Hans Makart's masterpiece, "Abundancia." Then the shrill tones of a piccolo would scare itself away into its top notes, and the bass tuba would respond with a growl and a grunt, as if to say, "Why do you disturb my slumber."

In the chaos, here and there, a fragment of the overture could be heard, and now and then a tender tone of the flute or clarinet would assert itself, of which, however, the cornet would appear to be jealous, for it would interrupt with its pompous blare.

Thus the musical cauldron boiled and bubbled, and only the witches from "Macbeth," with their hideous incantation, seemed necessary to complete the picture.

Suddenly the cacophony ceased and Kapellmeister Eckert climbed into the conductor's chair, greeting the men with a cheery "Guten morgen, meine Herren." Eckert had been a pupil of Mendelssohn. He traveled with Jenny Lind in this country, wrote the famous "Swiss Song," and in his person formed a connecting link between the classic period and the present. He was the wizard who, with his magic wand, would bring order out of chaos, and wave the piles of musical débris, the fragments of brick and mortar, into enchanting castles of harmony, palaces of heavenly melody, and beautiful flowers of emotion whose fragrance never fades.

The "Meistersinger" of Richard Wagner was the work then in preparation for its first production, which was to occur several weeks subsequently.

Presently, Herr Niemann, the renowned tenor; Fricke, Solomon and Betz, the famous bassos; Fraülein Mallinger, then the reigning favorite prima donna, and others, came upon the stage. Things went pretty smoothly until the mastersingers commenced that famous quarrel scene in the first act; then, chaos reigned, but Eckert kept right on with the orchestra, finally stopping. He called out to the confused and somewhat disgusted artists: "Nein Kinder, haben sie richtig gesingen? Ich konnte sie nicht folgen, musste das orchestra besorgen."

In answer to many and various replies he called out: "Na, wir wollen's noch a mal probiren. Aber die's mal nimm euch in acht mein lieben kinder."

Then, with a few words to the orchestra to take pains and count time, the scene was repeated, Eckert giving, now and then to a doubting or hesitating artist, a nod or motion of the baton to begin his part at the right moment.

Thus the rehearsal proceeded until the principals had a long respite, then the fun loving qualities of Niemann began to assert themselves.

Without interrupting or apparently disturbing the singers in front, or the good natured conductor, Niemann, Fricke, Soloman and another at the rear of the stage commenced playing leapfrog; tiring of this they then tried a hand spring until, miscalculating his distance, Niemann landed against a piece of scenery with such force as to attract general attention.

Then Eckert protested: "Aber kinder, ich bitte sie, seien sie doch nicht so unartig, machen sie doch nicht solchen unsinn."

Then Niemann pretended to be very crestfallen, and, like a naughty boy at school, went and stood in a corner by himself. Niemann, especially, took every opportunity to give his mischievous inclination a free hand. I remember, on another occasion, when an Italian opera was being rehearsed during an ensemble, in which the rhythm in six-eight time, was strongly accentuated. Niemann came down the centre toward the footlights, balancing on one foot after the other, keeping time and imitating a waltz. Then, looking down at the 'cello players in the orchestra, who were vigorously sawing away at their instruments, he placed the fingers of the left hand on his vest buttons, playing up and down, as though on 'cello strings, while with his right hand he sawed across, as with a bow. This convulsed the players with laughter and brought a reprimanding look and gesture of protest from the director, which the culprit answered with a shrug of his broad shoulders, soon making amends for it by singing his part so gloriously that all were thrilled with pleasure.

I was greatly impressed at the prevailing good nature of all the singers. They seemed like so many happy children, of whom the kindly dispositioned Eckert was a generous monitor.

The fact that as long as they obeyed the rules their positions were permanent, with a pension for old age, had, no doubt, much to do with this delightful frame of mind.

Thus, entirely alone in that vast auditorium I enjoyed many performances not down on the program, and learned much of the inner workings of grand opera productions.

Some weeks later I attended the first production in Berlin of the great work, "The Meistersinger," which was then causing much speculation and criticism, and witnessed a performance of rare excellence.

The King, his entire court, distinguished ambassadors from all the various countries in gorgeous uniforms, and the leaders in society of art and letters, graced the occasion and made it a "gala" performance. The animosity of Wagner's opponents was well understood, and there were strong suspicions that some demonstration would be made against the composer. The over-anxiety and zeal of Wagner's friends, prompted, no doubt, by this exaggerated fear, caused the very thing they wished to avoid, for when the scene of Beckmesser's "Street Serenade" was reached, some zealot started to applaud in the wrong place, while a score of Wagner's devotees immediately whispered sh-sh-sh. Their good intention to hush the applauding interrupter of the scene was misunderstood by others as an intention to hiss the work, and so these other zealots, jealous for the master's success, commenced applauding more vigorously; then came more "hushing," more hand clapping, then more and louder hissing, answered by louder and longer applause, until the audience was in an uproar.

Meanwhile the scene on the stage, representing the mobbing of poor Beckmesser, was proceeding, depicting a riot in music and action.

Thus the great climax of force and disorder illustrated upon the stage found its counterpart in the hissing and applauding tumult of the audience, and both together furnished a tremendous crescendo of confusion and noise such as I never heard before or since at a musical performance. It was simply terrific, creating an excitement and furnishing a climax undreamed of, even by the great "wizard of Bayreuth."

Thinking over the incident afterward, I recalled the fact that about 100 years had passed since Frederick the Great founded this royal opera in Berlin, and brought all the singers from Italy to take part in the performances.

Attendance of all the court and military officers he made compulsory, and then, finding that proper enthusiasm was lacking, he also ordered them to applaud the performers!

How different now the situation; no lack of applause now for excellent performances, but if possible too much demonstration of approval.

Did the old hero's drastic and dictatorial methods have influence in producing this result? Bilse's Concert Haus was at this time one of the principal attractions of the capital of Prussia. There, seated at tables, families, groups of friends, students and music lovers in general, would gather and spend the evening, listening to good music well rendered by an orchestra of sixty performers, refreshments being served between the numbers.

Twice each week symphonies were given, and on these occasions students with scores might be seen following and thus studying the great masters' best works.

Of all the distinguished musicians I met while abroad Bilse was the least artistic in his appearance. He dyed his hair, short beard and whiskers.

Off the stage he seemed less an artist than a mechanic.

I met him several times and found he spoke German with a peculiar provincial accent, while his reticent manner was embarrassing, not to say stupid. But before the audience he bore himself with a brave theatric demeanor.

He generally faced his audience, beating time with his back to the players. Always precise in his beat, at times his gyrations were exceedingly funny, especially when he would swing his baton over his left shoulder to signal the drums or brass composing the left wing of his little army, or when he wanted flutes, clarinets or oboes in the right wing.

But his efforts to signal the centre ('cellos and basses) immediately behind him were the most ludicrous, for it seemed sometimes as though he was about to make a back somersault into their midst.

In spite of these peculiarities of their leader the men played very well, but with more military precision than fine art, more exactness than poetry.

I was given permission to attend rehearsals and found Bilse an exacting drill master, arbitrary, and at times abusive in his manner to the players. However, he produced all the best novelties, as well as the classics; thus the "Ride of the Valkyries" and other excerpts from Wagner's music drama, as well as Rubinstein's "Ocean Symphony," were first heard in Berlin under his industrious direction.

It was at Bilse's Concert Haus, and with his orchestra also, that, later on, some special concerts of excerpts from Wagner's Trilogy were given, with Liszt's personal co-operation, under the patronage of the Baroness Von Schleinitz and her friends, the avowed object being to arouse an interest in the public to assist in a subsequent complete production of the great works at Bayreuth.

The Royal Symphony concerts, given by the orchestra of the Grand Opera, were then under William Taubert's direction, and, while in many respects superior to Bilse's performances, there was a certain lack of enthusiasm, most distressing to a young musician. During this season, through the kindness of our ambassador, George Bancroft, the historian, I attended a subscription ball at the Royal Opera House, which was at that period one of the court functions.

I took with me a German friend, intending merely to look upon the spectacle and enjoy the music, which was very fine, comprising a männerchor of 100 voices, an orchestra and military band.

Some time prior to the entrance of the King, the Crown Prince and his spouse, Victoria, the eldest daughter of the late lamented Queen Victoria, took their places in the box near the stage.

The Princess was ablaze with diamonds, wearing a crown above her oval shaped and sweetly expressive face; about her beautiful neck was a magnificent necklace, a brooch upon her bosom and bracelets clasped about her well rounded arms.

She looked an exact picture of her queen mother, according to engravings of Queen Victoria when young, and as she sat amiably looking down at her future subjects, so quietly and unostentatiously dignified, she reminded me of a chaste and finely cut cameo, rather than a being of flesh and blood.

Presently there was a stir, and the the orchestra commenced a pompous grand march, to the strains of which King William and his suite in gala uniforms marched in, and, in a dignified, not to say majestic manner, made a tour of the ballroom, bowing to many as he passed.

Herr von Hulsen, tall, handsome and just a shade pompous, led the way, carrying a long baton, the insignia of his office as chamberlain to the king.

The king then walked about, conversing with whom he pleased, among the being a gentleman standing next to me.

How afraid I was lest he should speak to me. I after-

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ward remembered to my shame. Meeting there a young lady with whom I had danced on a previous occasion, my friend urged me to dance, and the father consenting, I found myself on the floor for the first cotillion, which was led by the young Prince Albrecht, nephew of the king; opposite me was a magnificently dressed and fine appearing lady, whom I mentally measured as a grand duchess or some other personage of the most translucent and bluest blood of the kingdom.

Just before the dance began the gentleman, not so impressive, stepped forward and said something which I afterward understood to be an introduction.

After the cotillion was over, when passing my "grand duchess," she graciously recognized me, and to my German friend's inquiry I said that the lady had danced as my opposite in the cotillion.

"Aha!" he exclaimed, "you should ask her to dance."

"But," said I, "I don't know her."

"That makes no difference," rejoined my companion, 'you danced in the same cotillion with her opposite to you, and the gentleman introduced himself, didn't he?"

"Oh, yes, that must have been what he said before we began the dance," I replied. "Well," went on my companion, evidently determined I should have a "good time," 'the lady expects you to dance with her; it is the custom here, and it would be considered rude not to request her to do so," he said, clinching the argument.

"All right then," answered I; "I will offer myself to the grand duchess."

So I presented myself, with an elaborate bow, and presently was floating along on the waves of the "Blue Danube," with the beautiful "duchess" on my arm.

Thus the evening wore away, and I lived in enchanting calms of fairyland, which the magic of music and royalty had conjured up.

At the conclusion I exchanged cards with the gentleman, who gave me a warm invitation to call, which sent an extra thrill of expectations of future friendships with royal personages through my eager brain, and I floated away once, still dreaming on the greatness which had been thrust upon me, but the spell was rudely broken when I examined the card and read:

HERR KARL SCHMIDT.
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POTSDAMMER STRASSE.

Thus I met one of the "distinguished" musicians during my first student years in Germany, and the budding fruit of brilliant anticipations was turned to ashes.

It then occurred to me that during a waltz, as I was sailing along with my "grand duchess," the brother of the king, Prince Albrecht, standing with two or three brilliantly decorated generals, turned and tipped me a wink as if to say, "Keep on, young fellow, youth never comes back from the past," and then I thought I had misinterpreted his meaning somewhat. Afterward I ascertained that the lady was a well-known lobbyist at the Prussian parliament, which accounted for her influence "at court" and her presence at this function.

WAGNER IN BERLIN—HIS GREAT TRIUMPH AFTER THE FRANCO-PRUSSIAN WAR.

The breaking out of the Franco-Prussian war in the summer of 1870 did not seem to interfere very much with the regular course of musical art; indeed, my keen interest in the great events that were then carving out the new German Empire received frequent shocks at the apparent indifference of many of my fellow students at Kullak's, who seemed so absorbed in their own efforts as to be oblivious of the sanguinary episodes that were day by day shaking the French Empire to pieces. The departure of troops for the seat of war was almost a daily event in our life, for I lived on Askanische Platz, where the troops boarded the trains. Not infrequently I would be interrupted by the sound of a mighty chorus, and looking out of the window would see a whole regiment marching and singing the inspiring new hymn "Die Wacht am Rhein."

In the early spring, after the war was over, Richard Wagner came to Berlin and gave a grand concert in the Saal der Singakademie, at which he directed his "Faust" Overture as a special feature.

Subsequently another concert was arranged at the Royal Opera House, under the patronage of the newly created "Kaiser" Wilhelm, where the composer produced his famous "Kaiser Huldigungs Marsch," with chorus and orchestra.

Meanwhile a dinner in honor of the "Wizard of Bayreuth," as Wagner was called by many, was arranged at the Hotel du Rome, and there I caught my first glimpse of the "meister."

The dinner was somewhat remarkable for the presence of many of his critics, as well as his enthusiastic supporters, thus proving the power of food and drink as a harmonizing force. Next to me sat young William Tappert, afterward famous as a Wagnerian supporter, but the absence of Kullak, Taubert and many other leaders was noticeable.

Wagner entered the hall, when the dinner was about half over, unaccompanied. He was a short and thick set man, with a quick short step, piercing gray eyes, under a heavy overarching brow and high forehead.

Later in the evening he made the famous speech, to which at the time no one took exception, but which was afterward dissected by his enemies and vigorously condemned as blasphemous; for had he not likened himself in music to the Messiah? It was during the dinner that Tappert related the bon mot of Offenbach, the French opera bouffe writer, who said: "When I read Wagner's essays I like his music best, but when I hear his music I prefer his essays."

One of the most interesting, and in many respects important, events which occured during my student days in Berlin was the concert under Wagner's direction given at the Royal Opera House before the newly created Emperor and his court. The chief features were the "Kaiser Huldiguigs Marsch," produced with a chorus of 400 voices and an orchestra of eighty-five men.

Added interest was given the program by the performance of Beethoven's masterwork, the Fifth Symphony, of which Wagner had made a special study, and about the merits of which he had written in a most enthusiastic strain.

Wagner could have done nothing that would have gone so far to conciliate his opponents as this inspiration of diplomacy, for it changed and modified the attacks upon his compositions and challenged criticism as a director.

"At any rate," said the opposition, "the Kaiser March is not a matter to fight over. It is an old form and melodious." But to direct Beethoven's Fifth Symphony was another matter.

But here again the critics were disarmed, even before the performance, for reports of the rehearsals began to be circulated, and stories of Wagner's command of the orchestra, of his personal magnetism and care as to little details in the score, and, above all, of his evident reverence for the composer (Germany's lofty and sturdy ideal) became an open secret, and unless he should become embarrassed by the presence of the distinguished audience, success was already assured.

Expectation was indeed on tiptoe when the evening came; and when Kaiser Wilhelm entered the royal box in the uniform of a Prussian officer, probably the most brilliant and distinguished audience that had ever gathered within the historic walls of the Opera House arose to greet him; indeed, it was also an equal compliment to the composer who had with his artistic genius industriously carved out a new empire of his own which should eventually compass the globe; and in this thought there was much comfort for the musician.

Indeed, Wagner's triumph on that evening was, in a broad sense, the victory of art over war and politics, the wreath of glory crowning the brow of the German composer, as well as the ruler of the German Empire.

When Wagner came forward to conduct he did appear somewhat nervous and embarrassed by the hearty applause, in which the Kaiser joined, with which he was received, but this was soon overcome, and "Faust" Overture and "Kaiser March" went with a swing and unity, as well as with a virility and power which proved his magnetic influence over the men.

His movements were sharp and nervous, although never in any sense awkward or angular.

But there was no ostentation or display; no beating the air for effect, or silly circles made to keep the players guessing at the beat intended; every movement was direct and full of significance to the men and for their guidance.

The audience soon came into sympathy with the conductor and sat spellbound under the magic of his earnest efforts; people scarcely breathed so strained was the attention, so intense the emotion. It was as though the "meister" was the central battery focusing all the refined electrical force of a finely wrought and vast assembly in his own person, melting into one common spirit all classes of humanity, reducing all to the same common level and lifting them up to the loftiest realms of idealism. Thus the magic of music pervaded and swayed the audience, and when he concluded the "Kaiser March" the suspense vented itself in an electrical shock of applause, mingled with many shouts of "Bravo! Bravo! Bravo!"

But the real triumph came with the performance of the symphony.

Here the patient study to understand the score and the care in drilling the men in every little detail were immediately apparent, enabling the director to bring out and give prominence to many beauties that even to the musician had previously remained hidden; many as yet unseen and beautiful gems of Beethoven's spirit were thus permitted for the first time to shed their lustre for the delight of the listeners, while the rhythmical movement was given with a variety, breadth and dignity which showed the temper of true and devoted art.

To cap the climax the men played as if imbued with the conductor's spirit, and reached a degree of technical perfection which had not been known before, while Wagner put his individuality into the performance, his evident reverence for the work, and his thus subjecting himself to secondary consideration, had a very conciliating influence upon his opponents, all of whom joined in the thunders of applause that greeted the conclusion of the symphony. Indeed, Wagner's conception of it was a revelation; it was a new creation, and gave a new lease of life to what, with its pedantic performance, had already become a somewhat hackneyed work.

It set a new standard which all conductors since then have been striving to attain. For Wagner it was a great triumph, which increased the number of his friends, concentrated their efforts in his behalf, and secured for him the patronage of the emperor for the production of his "Ring des Nibelungen" some five years later at Bayreuth.

HARRIET GODDARD A BRIDE.—A cablegram from London last Friday announced the marriage of Miss Harriet Goddard, the American prima donna, to Dr. Wood, a wealthy resident of Honolulu. The bride is a New England woman. She studied singing with Arthur J. Hubbard, of Boston, and in Italy with Vincenzo Vannini. An account of her début in Italy was published in THE MUSICAL COURIER last March.

MRS. STOCKER'S OPERETTA FOR CHILDREN.—Mrs. Stella Prince Stocker, who is now in Germany, has written a new operetta for children, which she has entitled "The Magic Forest." Mrs. Stocker and her son, Master Arthur Stocker, expect to sail from Hamburg for the United States on August 4.

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Musical . . People.

Dudley Buck and the members of his family are spending the summer at Cushings Island, Me.

The pupils of Madame Locke-Valisi gave their last recital July 20, in the Professional League Rooms, St. Paul, Minn.

Miss Ellen Tegge, soprano, sang recently at one of the summer night concerts at Ontario Beach Park, Rochester, N. Y.

Elbert Newton played the piano accompaniments at the song recital recently given at Rochester, N. Y., by Miss Marion Weed.

The piano pupils of Miss Mary Haggart, of Broadalbin, N. Y., gave a recital on July 10 at the Broadalbin Masonic Hall.

Mrs. Percy Somers-Cocks, who recently returned to this country from London, has opened a vocal studio in Salt Lake City.

Pupils of Miss Harriet F. Reynolds gave a piano recital at the First Methodist Episcopal Church of Jackson, Mich., on July 11.

Henri G. Blaisdell, of Concord, N. H., will have charge of the New Hampshire Music Festival to be held during the week of August 18.

Carl Shepard Oakman, a New England violinist, is the leader of the orchestra playing this summer at the Mt. Kineo House, Bangor, Me.

Charles Yates, of Sodus, N. Y., has been engaged for the position of tenor in the choir of the First Presbyterian Church at Syracuse, N. Y.

Miss Helene Keller and her pupils gave an interesting piano recital at the Lancaster (Ohio) Auditorium on July 11. A program of nineteen numbers was presented.

A feature of the concert given on July 16 at St. Clement's Hall, Duluth, Minn., under the direction of Franz Schultz, was the singing of the united Catholic choirs of Duluth.

Miss Maud Roudez, formerly of the Grau Company, gave a concert on July 15 at the Pennsylvania College of Music at Meadville, Pa. The soprano was assisted by Miss Clara Hinckley, violinist, and Miss Susanna Porter, pianist.

Miss Mary Hogan, of Rosendale, Kan., gave the graduation recital at the Schultze School of Musical Art, at Kansas City, Mo. Miss Hogan's program was made up of compositions from the works of Loewe, Nicodé, Heraz, Reinecke and Moszkowski.

Mrs. W. Mills Edwards gave a musicale at her country home, Ellenville, N. Y., on July 8. The vocal soloists were Miss Clara Markey, Miss Jennie Mowell and the husband of the hostess. Violin solos were played by Mr. and Miss Clayton. Miss Grace Ryan was the pianist.

Miss Inez M. Ward, a graduate of the piano department of the New England Conservatory of Music, gave at recital on July 22 at Academy Hall, Shelburne Falls, Mass. The young pianist was assisted by Miss Bertha C. Chamberlain, also a graduate of the New England Conservatory.

The Choir of the Church of the Holy Redeemer, Detroit, Mich., gave a concert at the Lyceum Theatre, Detroit, on Sunday evening, July 21, under the auspices of the Columbian Catholic Summer School. The conductor was A. A. Langlois. Selections from Rossini's "Stabat Mater" and Haydn's "Creation" were sung, the soloists being Edward Collins, John Manning, Albert J. Laboissier, Mr. Galvin and Miss Moran. Violin solos were played by Miss Emma Schroeder and William Smith, and 'cello solos by Henry Andries. Miss Edna Apel was the pianist of the concert.

The choir of the Eighth Street Temple, Pittsburg, are rehearsing for the first services in the new synagogue on Saturday, August 3. The present choir consists of Mrs. M. S. McKennan, soprano; Miss Charlotte Wagner, contralto; E. G. Reed, basso, and M. A. Oestreich, tenor. Carl Ritter is the organist and choirmaster.

Arthur T. Shattuck, a young pianist who recently returned from his studies abroad with Leschetizky, assisted at a concert on July 19, given at the First Presbyterian Church, Menasha, Wis., for the benefit of the organ fund. The other artists who assisted were Mrs. Genevieve Clark Wilson, soprano, and Clarence E. Shepard, organist.

A piano recital by the pupils of Miss Jessie Van Alstine was made a social feature at the house of Mrs. W. C. Daley, of Kinderhook street, Chatham, N. Y., on July 11. Following are the names of the young pianists who participated: Ruby, Jennie and Florence Daley, Mabel Soules, Florence Martin, Helen Mellen, Geraldine Sanderson, Lena Kober, Hazel Hope, Elizabeth Pendleton, May Come, Carrie Pendleton, Almira Mead, Louise Fellows, Agnes Neville, Florence Blunt, Katherine Elliott, Louise Stockwell, Edith Ashley, Pauline Daley; Masters George Mellen, George Barrett, Alfred Swab and Lewis Wood.

CLAVIER SUMMER SCHOOL.

THE concert hall at the Clavier Piano School, 11 West Twenty-second street, has twice during the last week been filled with an audience of representative musicians to hear students' recitals. Miss Bertha Hoberg played the following program Monday evening:

Prelude and Fugue.....Bach
Sonata, op. 31, No. 3.....Beethoven
Prelude.....Chopin
Etude.....Chopin
Nocturne.....Chopin
Impromptu.....Chopin
Ballade.....Chopin
L'Alouette.....Glinka-Balakirew
Rhapsodie Hongroise No. 13.....Liszt

This program would have taxed the power of a much more experienced pianist. She is better equipped technically than many people who have played the piano for twenty years. Her early training was received from Miss Alden, of Terre Haute, Ind., and when we consider that she has studied the Clavier system but two years her work seems really phenomenal. Her phrasing is artistic and her interpretation showed the hand of that well-known artist and painstaking teacher, S. M. Fabian. Her ability showed to the best advantage in the Ballade and in the "Rhapsodie Hongroise."

On Wednesday evening Miss Helen B. Lawrence gave the following program:

Pastorale.....Scarlatti-Tausig
Gavotte in G.....Niemann
La Filuse.....Raff
Novelette in E.....Schumann
Two Songs Without Words.....Mendelssohn
Impromptu in B flat.....Schubert
Witches' Dance.....MacDowell
Magic Fire Scene, from Die Walküre.....Wagner-Brassin
Hark, Hark, the Lark.....Schubert-Liszt
Scherzo, from Concerto, op. 102.....Litolff
Orchestral parts played on second piano by Mrs. Gertrude H. Murdough.

Miss Lawrence, as a pupil, was put to a test in the more difficult numbers of this program, but the musicianly phrasing, her accuracy and intelligent interpretation held her audience throughout. The Schubert Impromptu, "Hark, Hark, the Lark!" and the Mendelssohn "Hunting Song" are deserving of especial mention. Perhaps Miss Lawrence reached her climax in the Scherzo from the Concerto by Litolff, which was played with bravura and power, and she was obliged to respond to an encore. Her playing throughout was characterized by a certain repose unusual in one so young, and proves that she possesses the qualifications that go to make a good pianist.

Miss Lawrence is a pupil of Mrs. Gertrude H. Murdough, and a member of the faculty of the American Conservatory of Music, located in Kimball Hall, Chicago. Mrs. Murdough is a representative of the Clavier method, and the thorough training in this method and the superiority of it was unmistakable and apparent in every number.

Instead of the usual Friday evening recital Frank Rebarer gave a most instructive talk on "Correct Breathing and Its Application to Piano Playing," a résumé of which will be found in another column of this paper.

AN EXCELLENT CONCERT AT SEA.

EVIDENTLY there was not so much martyrdom for "Neptune's sake" on board the steamer Barbarossa, which sailed from this port for Bremen on July 4.

Among the passengers were a number of well-known musicians and musical people, and accordingly the concert in aid of the North German Lloyd Widows' and Orphans' Fund and St. John's Guild of New York was arranged by men and women who understood the management of musical functions. The name of Arthur Claassen, conductor of the Brooklyn Arion and United Singers, of Brooklyn, headed the concert committee. Arthur P. Schmidt, the well-known music publisher, was also a member of the concert committee, as well as the treasurer and chairman of the financial committee.

The concert was given on Friday evening, July 12. The following was the program:

Piano soli—
Am Meer.....Schubert-Liszt
Frühlingsrauschen.....Sinding
Miss Effie S. Murdock.
Songs for contralto—
Spring Song, from Samson and Delilah.....Saint-Saëns
Nur wer die Sehnsucht kennt.....Tschaikowsky
Miss Florence Mulford.
Recitation, Toussaint l'Ouverture.....——
Edward J. McMahon.
Aria for soprano, Jewel Song, from Faust.....Gounod
Mrs. Marie Mattfeld.
Address, William McCarroll.
Collection.
Piano solo, Elsa's Dream, from Lohengrin.....Wagner-Liszt
Charles Everett, Jr.
Aria for mezzo-soprano, Connais-tu le pays? from Mignon...Thomas
Miss Bertha Sagnier.
Songs with zither obligato—
Nightingale Song, from Der Vogelhandler.....Zeller
Waltz Song.....Jürgens
Mrs. Marie Mattfield and Charles Mayer, Jr.
Choruses—
Die Wacht am Rhein.
The Star Spangled Banner.

Besides Messrs. Schmidt and Claassen, the following served on the committees: Concert committee, Wm. McCarroll, Wm. Mattfeld, Horatio Parker; financial committee, Miss Dieterich, Miss Dominick, Mrs. Friedenwald, Miss Kaufmann, Mrs. Hoffmann, Mrs. Parker, Miss Schlatterer, Miss Schwartje. Accompaniments for the singers were played by Messrs. Claassen, Mattfeld and Parker.

On Tuesday afternoon, July 9, an interesting children's festival was given. Besides the concert there were games and races, for which the prizes were awarded by Captain Mentz, of the Barbarossa. The committee for the children's celebration included Mrs. Horatio W. Parker, Mrs. Marie Mattfeld, Miss Stella Dieterich, Arthur P. Schmidt, William McCarroll, Arthur Claassen.

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HELEN NIEBUHR.

Miss Helen Niebuhr, another American singer, who has made a brilliant record in Europe, has just returned full of enthusiasm over her success and her work, and with earnest determination to add to her laurels in her native land this coming season.

Born and bred in New York city, descended on her father's side from generations of musicians, Miss Niebuhr is gifted with an exceptionally beautiful contralto voice and much personal charm.

Her early musical training was received from Heinrich Meyn in New York, after which she went to Paris and took an extended finishing course with M. Jacques Bouhy, the great French vocal master.

A number of appearances in some of the most exclusive salons in the French as well as the American colonies in Paris followed, and she sang at a *Figaro* musicale on the same program with Sarasate, and at other important concerts in the French capital, at all of which she was highly successful.

In London she appeared as soloist with the Westminster and Lester orchestras, the Sunday Philharmonic; at concerts in Queen's and St. James' halls, with Maud Powell and other noted artists, both singers and instrumentalists. At Southampton, Blackheath and elsewhere in England, Miss Niebuhr filled important engagements, orchestral and otherwise, and in each and all of them, as her press notices show, she acquitted herself with marked distinction and honor.

Her voice is delightful in quality, rich, full and sympathetic, of extended compass, and her clear enunciation is not the least delightful characteristic of her fine method and art.

Miss Niebuhr's repertory ranges from a dozen of the standard oratorios to the classic German lieder, old Italian (sixteenth century) and modern songs by English, French and American composers.

Tall, graceful, with large dark eyes and an expressive face, Miss Niebuhr wins her audiences by her very attractive appearance before she has sung a note. Loudon G. Charlton, the well-known impresario, has assumed the exclusive management of her American bookings.

Here are some press notices, which speak for themselves:

The American vocalist, Miss Helen Niebuhr, has a voice of rich and resonant quality. Her articulation is particularly distinct, and she gave all possible effect to a couple of ballads sung to English words.—London Daily Telegraph.

Miss Helen Niebuhr, an American, possesses a very delightful contralto voice, and her rendering of three of Edward Elgar's "Sea Songs" indicated refinement and exceptional musical intuition.—London Morning Post.

Miss Niebuhr is gifted with a contralto voice of refined and musical timbre which has been well trained. She sang with great charm.—London Standard.

Miss Niebuhr's voice is of delightful quality, rich and full, and of extensive compass. A plaintive song, "The Quest," showed how much pathos she can impart, while Chaminade's "Trahison" gave occasion for the display of much dramatic power. "My Love Is Come" was also charmingly sung. Frequent encores for both showed how they found favor with their audience.—The Stage, London.

Miss Helen Niebuhr's beautiful sympathetic contralto was well displayed in "The Quest" and "The Danza." She threw great variety of feeling into her songs and was encored.—The Queen, London.

Among Miss Niebuhr's successes were Chaminade's "Trahison" and "The Quest," both given with genuine fervor and judicious employment of an excellent voice.—The Daily Chronicle.

Miss Niebuhr displayed a contralto voice of good quality in a group of well chosen ballads by Grieg, Marzials, Chaminade and Hadwick.—Musical News.

Miss Niebuhr, who is a pupil of Monsieur Bouhy, and who has a most beautiful contralto voice, made a great impression in a religious song, "By the Waters of Babylon," which she sang with great taste and expression.—Saison de Spa, Belgium.

"By the Waters of Babylon" was sung by Miss Helen Niebuhr. Miss Niebuhr has a fine contralto voice, which she knows how to use with great effect. She sang with great taste and feeling, and the audience were unanimous in expressions of pleasure.—Belgian Times and News, Brussels.

WILLIAM WORTH BAILEY.

MANAGER R. E. JOHNSTON, who is booking dates for William Worth Bailey, the blind violinist, and who will personally conduct his first American tour, is having no difficulty in securing engagements. Already the bookings made guarantee the success of the enterprise.

The violinist will be ably supported by Edwin Shonert, pianist, and Elizabeth Northrop, prima donna.

Young Bailey is spending the summer at Liege, Belgium, and will sail for America early in the fall. From Liege come very interesting accounts of his successes. Wherever Bailey has appeared in public he has aroused the greatest enthusiasm.

One of the most discriminating of the music critics of Paris thus extols the playing of the young American:

"Young Bailey, the blind violinist from America, is a true artist. There is nothing of the freak about him. His blindness of course adds a pathetic interest to his performance; but he is great in spite of that. His technic is trustworthy; it can be relied upon to overcome all difficulties. And his musicianship is thorough. He grasps the meaning of a composition, digests its contents and then gives a finished performance. So great is this violinist's equipment that nothing seems difficult to him. Rarely have I heard so satisfactory a performance of the Beethoven concerto. In fact, I do not exaggerate when I declare I never have heard it equaled. And, at the other extreme, Bailey's playing of the Paganini caprices was equally as surprising. He simply dazzled the audience by the splendor of his performance. I am not accustomed to rave over a violinist and seldom do I praise one extravagantly. It is impossible, however, when writing about this extraordinary young man, to repress my ardor, to stem my enthusiasm, to curb my speech. All the laudatory terms I could marshal would but inadequately express my admiration of this American violinist, this phenomenon."

A well-known violinist of New York, who has just returned from a visit to Ovide Musin at Liege, had frequent opportunities to hear Bailey. In talking about his superlative talent, this violinist said: "I had been told so many complimentary things about the Arkansas boy—for he still is a boy—that my expectations were raised very high. After hearing him play a number of the severely classic compositions of Bach and Beethoven and several of the more modern works of Wieniawski, Bruch, Brahms, Tschaikowsky and Saint-Saëns, I concluded that the half had not been told me. Young Bailey's playing was a hundred times superior to what I had expected to hear. It is my opinion that when he visits the United States next season his success will be sensational."

CINCINNATI, July 27, 1901.

THE last of a series of three lectures on the organ, by Arthur J. H. Barbour, of the Conservatory of Music faculty, was given on Wednesday evening last, July 24, in the recital hall of the conservatory. The lecture was delightfully informal and made up largely of personal reminiscences.

On Thursday, July 25, at 4 p. m., Mr. Barbour gave an organ recital in St. Francis de Sales Church (by kind permission of Rev. A. M. Quatman) to the students of the summer school of the conservatory. Program was the following:

Toccata et Fuga, D minor.....Bach
Sonata in B flat (new).....E. Bossi
Elevation, A flat.....Guilmant
Improvisation .....
Laudate Dominum Omnes Gentes.....Lemmens

Mr. Barbour proved himself a master of the organ's resources. His playing of Bach is classic and well contrasted. Much interest attached to the Bossi Sonata, which is entirely new. Bossi is one of the masters of the new Italian school. The playing of Mr. Barbour reveals not only a great deal of intelligence but much soul. He will have charge of the organ department of the conservatory again next year.

Prof. W. S. Sterling, dean of the College of Music faculty, writes that he is having a very busy and profitable time at the Winona Assembly and Summer School. He will give a choral concert on August 2, with Cincinnati soloists—Miss Kathryn Gibbons, soprano; Miss Martha Henry, alto; Wm. C. Ernest, tenor, and E. A. Jahn, bass. On August 5 Gaul's "Holy City" will be given. A number of students will be brought to the College of Music next season by means of this work. Mr. Sterling's department is double that of last year's class. The whole school of Winona is reported to be on a "boom." Max Heinrich was the soloist last week. Next Monday, Tuesday and Wednesday Mr. Sterling will have the Spiering Quartet, from Chicago. Signor Romeo Gorno will play with them the Dvorák Quintet. Signor Gorno will appear in a piano recital August 9, with Miss Gibbons as the vocal soloist. Mr. Sterling returns to Cincinnati August 10, and then goes to Buffalo for a series of organ recitals at the Pan-American. J. A. HOMAN.

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WE have been fairly engulfed in an atmosphere of religion this week. Not alone have the leaguers held forth in all of the available large halls and theatres, but street meetings have been the order of the day everywhere also. They are earnest in their work, these Epworth people, and to their religious programs wisely added the attraction of good music, which was given with as much earnestness and vim as all the rest of the work to which they have lent their energies. At every meeting there has been a song service by a chorus of picked voices.

Tuesday night last, according to the schedule, the big concert at the pavilion was given, and the sale of tickets so far exceeded the capacity of the big pavilion that hundreds had to be turned away from the doors, only those holding reserved seats being admitted. For the benefit of the many who were disappointed on Tuesday, the concert was repeated Saturday night to an audience of some 15,000 people. The demand for another concert was so insistent, however, that the program has been arranged for to-night with the addition of the Knickerbocker Quartet, which will fill the place on the program made vacant by the absence of the Juanita Club, of Chicago, and thereby hangs a tale. Mr. Husband, one of the directors, just previous to the time when the Juanitas were expected to make their appearance, made an announcement to the effect that the aforesaid quartet had proffered their services to the convention and had been expected for the concert on Tuesday even though they did not put in an appearance. There were so many delays in the trains, however, that the absence of the expected singers was excused. "But," said Mr. Husband, "I have expected them daily as no word has been sent to indicate that they would not be here according to promise, and, indeed, I have not ceased to look for them up to the present moment."

It was something of a disappointment, of course, but Miss Anna Parks very agreeably filled the gap with a cornet solo, and, being heartily encored, responded very feelingly with "Bonnie, Sweet Bessie." The Parks sisters, who hail from New York, have found much favor in the eyes of San Franciscans, and indeed I think I never heard music on brass instruments sound so altogether pleasing as the trio, with piano accompaniment, when they gave "Faust," as their first number. To a prolonged encore they responded with "Robin Adair" on four cornets, which was a gem. There was a noticeable absence of anything in the nature of a blare, and the instruments were so well modulated it was a delight to listen to them. This has been a decided innovation to our people, and one that will likely be imitated to advantage. For the chorus, in most part, they kept well together and did excellent work, though there was an absence of 200 voices that should have been seated in rows of empty chairs that glared conspicuously down at the audience from over the heads of the faithful ones who were present. In the original chorus there were approximately 2,000 voices and only the most intelligent training could have kept them all so well in hand.

"Thanks Be To God" was perhaps their best number, as there were noticeable fewer rough edges, and the voices kept with the instruments better, though the work all through was creditable. W. B. King, of Oakland, and W. F. Skeele, of Los Angeles, were the organ accompanists and Mrs. L. J. Murdoch presided at the piano. Mrs. Murdoch has long been familiar with chorus and oratorio work, and being a most efficient accompanist was a valuable aid to the voices. Mr. Skeele, who gave the organ solo, did some very artistic work on the fine new Stanford organ, which, as I think I mentioned last week, is a California product, and a worthy one, built by one Murray Harris, of Los Angeles. Mr. Skeele's finest number was "The Storm" (Lemmens), in which he made some exquisite effects with the fine combinations at his disposal; the only fault one could find was in the pauses occasioned by the changing of combinations and selecting of stops, which is always a grave mistake and detracts from the effect in that the tempo cannot fail to be altered in such places.

In "The Heavens Are Telling" the trio was taken by the following voices: Sopranos, Mrs. Eva Tenney, Mrs. Mollie Melvin Dewing, Miss Edna Smart, Miss Isabel Curl; tenors, Geo. Purlenskey, J. Hughes Davies, E. M. Moore, W. W. Davis; bass, C. L. Parent, Jr., William Nielsen, Chas. H. Van Orden, Walter Schneider. On the music committee were Robert Husband, chairman; J. J. Morris, vice-chairman; W. C. Stadtfeldt, secretary; I. E. Blake, I. M. Robinson, J. C. Hill, O. M. Vesper. The directors were Mr. Husband, Fred W. Bacon, I. E. Blake, J. J. Morris, W. C. Stadtteldt and J. M. Robinson. Organists, W. B. King and W. F. Skeele. Pianist, Mrs. L. J. Murdoch.

It has been a big event, and when our 20,000 visitors shall have made their exodus from within our gates we shall be very quiet by contrast, though the concert season is almost at our doors by now, and one more week brings the inauguration of the grand opera season at the Tivoli Opera House, with a finer cast, it is said, than we have heard for many a day.

A review of Albert Elkers' new song, yet in manuscript, "Home They Brought Her Warrior Dead," shows it to be replete with themes that ably interpret Tennyson's beautiful poem.

Speaking of grand opera à la Tivoli, that favorite house, which is entering on its twenty-fourth season, is not alone fortunate in securing for its musical director Paul Steindorff, who is well known as a man thoroughly equipped musically to handle this work, but the roster for the coming season names such artists as Montinari, Agostini, Dado, who was here last season with Sembrich in her one night performance, when he created a lasting impression; Madame Carusi, the harpist; Salassa, an old favorite; Collamarini, who will be received with open arms; Nicolini, Repetto, Ferrari, Castelano, Barbareschi and Politini. The new productions will be Giordano's "Fedora" and "Andrea Chenier" and Boito's "Mefistofele," besides which there is a list of old favorites, some of which have seen but one or two previous seasons.

Miss Edith Hanks, who substituted for Mrs. Wilburne, the contralto, at Saint Mary the Virgin, sang "Abide with Me," by Liddle, at Vespers at 4 p. m.; Chester W. Rosecrans, who has accepted the position of tenor in the same choir, sang an "Ave Verum" by Millard for morning offertory at yesterday's service.

Mr. and Mrs. Noah Brandt will return to their class work on August 1.

The Beringer School opens to-day. Mr. and Mrs. Walter Campbell will resume work on August 1. Mrs. Oscar Mansfeldt, who has been convalescing at Saint Helena Sanitarium for the past two weeks, will be home to-day and resume her teaching. Mrs. Arthur Franklin Bridge has returned from her sojourn in New York, where she went some weeks ago to take a course of vocal training with Dr. Holbrook Curtis, who is said to be a recognized authority in the East, and his method to have received the approval of such artists as Jean de Reszké, Melba, Plançon and Ternina.

Richard Luchesi, who has just returned from his vacation, has spent the time of his absence in profitable work in that he has composed several new things, vocal and instrumental, which he will give to the public in a concert which he is preparing to give in the near future.

Herman Genss has accepted the directorship of the music department of Irving Institute, and will enter upon his new duties at the beginning of the new session, August 1.

The greatest interest is taken in the announcement of two organ recitals to be given by Dr. Stewart on the new Stanford organ the afternoon of Saturday, July 27, and Monday evening, July 29. These recitals are probably the last public work to be done by Dr. Stewart in our city ere his departure for his new field of labor, and with him we are losing much musically, as he is certainly the greatest exponent of organ music we have every had. In his absence Dr. Franklin Palmer rises to first place and will be no mean successor to even so able a musician as Stewart.

Mrs. A. Wedmore Jones.

Mr. and Mrs. Richard Burmeister leave Bremen on the Barbarossa on August 24 for this city.

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Boston Music Notes.

HOTEL BELLEVUE,
17 BEACON STREET,
BOSTON, July 27, 1901.

THE lack of music in this city during the summer is always a matter of comment from strangers visiting us during that season. With the close of the Symphony Orchestra season come the popular concerts by a portion of that organization, but they only last until late in June, after which comes silence so far as concerts of any kind are concerned. To partly help over this difficulty, a small contingent of the Symphony Orchestra, with Max Zach as a leader, has played at Keith's during several summers, their numbers being among those most appreciated by the audiences. Usually there is a vocalist who gives several numbers after the symphony solos are over, part of them to their accompaniment, part to the accompaniment of the regular orchestra, and that may be said to constitute the musical provision for the months of July and August.

Last week the Music Hall put on an operetta for one of the specialties and it met with immediate favor, so much so that it is contemplated continuing a special musical feature for the present. Max Hirschfeld is musical director of this operetta, which is sung by people of experience.

Concerts are given in the public parks during the warm weather, always largely attended and the programs are usually of merit, while not too classical to be over the heads of the people. There is a regular music commission appointed by the city, who exercise some sort of functions, and the music is by the Municipal Band, under the direction of Emil Mollenhauer.

Yet all these things do not make up for an evening of music by a good band in a cool place, where visitors or residents obliged to remain in the city can spend an hour or two occasionally.

On Wednesday afternoons until September 1 there are to be concerts at the Essex Country Club. The first was last week and it proved that the clubhouse will be the rendezvous of the fashionable North Shore world on Wednesday afternoons.

One of the pieces of music recently brought out in Boston is "Chant du Soir," by Louis Christiani. Mr. Christiani is an excellent musician and pianist and possesses a good baritone voice.

Miss Alice K. Duff, soprano, is passing the summer at Orr's Island, in Portland Harbor. She will sing at concerts while there.

Arthur Whiting is one of the judges of music at the Pan-American Exposition, and has been in Buffalo during the week.

The musical work of the Melrose Highlands Woman's Club, conducted under the direction of Mrs. M. G. Orr, has been so successful that she was requested to continue in office another year, but declined. Mrs. Orr while director gave musical entertainments at the club, the chief feature being the information regarding the composer and his works contained in the program. Many vocalists and instrumentalists have assisted during the season.

THE ABSURDITY OF OPERA.

An English Writer Treats the Subject with Undue Levity.

SOMEONE in the journal called *Music* has been writing on this subject, and seeking to apply his remarks solely to opera in England, asserting, as is the fashion, that they do these things so much better on the Continent. Of course this is not so. The writer seems to be particularly offended by the fact that at Covent Garden singers of various nationalities go to the making up of the cast. Then he takes exception to the fact that you cannot get an experienced Juliet to sing Gounod's music of an age exactly corresponding with the years Shakespeare gave to his heroine. Just as if they have "fifteen summer" Juliets in France!

Let the writer speak for himself. He says:

"Without wishing to be ungallant, reference may also be made to the personal appearance of the lovers. Juliet is a young lady of fifteen summers. I don't know how old Romeo is supposed to be. But we have the spectacle usually of a lady of mature beauty and some thirteen stone avoirdupois being embraced by a 5-foot-6 Romeo, whose age, if one could but inspect the census papers, verges on sixty. This would not matter so much if the ardent couple were wrapped up in each other to the total eclipse of the conductor. But this is never the case. When Juliet sings 'Hist, Romeo, hist! Oh, for a falconer's voice to lure this tassel-gentle back again!' she keeps a steady eye on the conductor, as if that gentleman had been playing the deuce with the time. Then Romeo appears, and with the same distrust of the 'chef d'orchestre' in his gaze, warbles, 'It is my soul that calls upon my name,' whereas it is really the gentleman with the baton. From a spectacular point of view, the conductor is decidedly the central figure in opera. Next to him and the principals come the various members of the chorus, who represent peasants, soldiers, monks, fishermen, brigands, &c. The men have rotund figures and red noses, and the women look as if they had lived long enough to know their business. 'Ars longa, vita brevis'; we must wait till the millennium for a chorus of middle aged folk, but is it too much to expect the veterans of to-day to sing in tune?

"The absurdity of opera is pretty plain when the poetry of England's greatest bard, stultified by an alien, is shouted at an English audience in various Continental dialects, but absurdity reaches its climax when Wagner is performed. In the comic opera, 'Die Meistersinger,' we have Englishmen, Frenchmen and Americen (I have registered this name) posing as Germans of the middle ages. Of course, they can all sing, but how ridiculous they must appear to a Teuton versed in the literature of his country. In the cycle of the "Ring," rarely performed in this country, eminent baritones have to sing inside the carcass of a dragon. Ladies who can't swim are expected to float on the waters of the Rhine and chant meaningless refrains; others ride through the air and feign sympathy with the woes of an incestuous twain; birds talk, and the elements comport themselves in a manner unknown to science.

"I know very well," he has the grace to add, "that all these things can be explained by the serious operagoer, who, if he read these remarks, will have but a poor opinion of me. But I am not Hazlitt, who also, I believe, saw nothing but vanity in the opera. To that brilliant writer I refer the serious operagoer for pungent criticism on the entire subject."—London Globe.

H. Whitney Tew.

MANY inquiries are being made in regard to the forthcoming American tour of H. Whitney Tew, whose engagements in this country are under the direction of Henry Wolfsohn. The gifted basso has just concluded a very busy London season. At Lord Methuen's beautiful country residence, Corsham Court, Wiltshire, Mr. Tew participated in one of Lady Methuen's musicales, his accompaniments being played by Maude Valerie White, the composer. The programs of the London recitals given by Mr. Tew have already been recorded in THE MUSICAL COURIER.

At a notable function held last month under the auspices of the Society of American Women in the grand hall of the Hotel Cecil, London, this basso and other well-known artists took part, singing one of Liza Lehmann's song cycles "beautifully," according to an English publication.

On July 4 Mr. and Mrs. Tew held a musicale and reception at their home, 43 Lancaster road, Belsize Park, N. W., many prominent persons being among the guests. The program embraced "The Daisy Chain," Mme. Liza Lehmann accompanying, and Miss Estey, Madame McKenzie, Gregory Hast (the eminent English tenor who is to visit America next season) and the host, constituting the quartet. On July 12 Mr. Tew took part in Lord and Lady Llangattock's entertainment in memory of the late Prince Christian Victor of Schlesswig-Holstein, among those present being: Viscount Sidmouth, the Countess of Iddesleigh, Lady Rosalind Northcote, Lady Elizabeth Northcote, Sir John and Lady Llewlyn, Lady Isabel Bligh, Lady Augusta Lloyd-Mostyn, Gen. Sir H. Geary, and Lady Tryon.

In July and August this artist and Hegedüs, the Hungarian violinist, arranged to make a professional tour of the continent, visiting Paris, Berlin, Vienna, Budapest, Baden Baden, Trieste, Cairo, Monte Carlo, Nice, Rome and Milan. The vocalists next London recital will be held in October, the program having already been outlined as follows:

Songs by Bach, Händel, Paisiello, Cesti, Jomelli, Piccini, Marcello, Cavalli and Scarlatti.
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Mrs. Frissell.

MRS. E. POTTER FRISSELL, for five years a representative of THE MUSICAL COURIER abroad, where she has been studying piano with Leschetizky and his Vorbereiters, and later with Sauer, in Dresden, and Moszkowski and Gorski, in Paris, has returned a short time since to America. She has accepted the direction of the department of music in St. Mary's College, in Dallas, Tex., where she is to give a course of lectures on the "History and Development of Music," and two piano recitals a year. This college, of which Bishop Garrett, of Texas, is the dean, is under the direction of Mrs. Mary K. Torbert, sister of the Rev. Father Torbert, of Boston, and is one of the leading schools of the South. Mrs. Frissell was offered a position in the Ehrlische Musikschule, of Dresden, where she represented this paper for two years.

RICHTER AT BAYREUTH.—There is a report from Germany that Hans Richter is to make Bayreuth his permanent residence, Madame Wagner having invited him there in the capacity of director of the festivals. This looks as if Siegfried is no longer a drawing card as a conductor. We also remark the singular lack of interest displayed everywhere by the press in the Bayreuth Festival this year.

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EUROPEAN NOTES.

AS Boito's "Nerone" is not to be given, it is not worth while to give much account of the libretto, or, as the author-composer calls it, the tragedy. But some notices of the book makes us rejoice that the work is withdrawn. The first act opens on the Appian Road, with its border of tombs, with Nero and Simon Magus. Nero has just killed his mother, and now has employed Simon to evoke her spirit, that he may ask her pardon. But Simon's magic does not work right, for instead of the ghost of Agrippina, there appears a fury with the proper supply of snakes and torches. This is not a fury of the old mythology, but Mlle. Asteria, a serpent charmer, who wants to captivate Nero.

Then Nero runs away, and Asteria after him, and Simon hides in a tomb and waits for what will turn up. The first thing is a Rubria, publicly and professionally a vestal virgin, privately a Christian, and she is roaming about with the view of decorating some graves and meeting her lover, Fanuel, who is, like her, a Christian, and is about to run away. When she has said to him "Fanuel, quo vadis?" and wept, he determines to remain. Simon Magus offers Fanuel some money and asks him to communicate to him the gift of the Holy Ghost. As Fanuel is indignantly refusing, the army, with Nero, marches on, trumpets blowing, and the populace crying "Ave Cæsar!" as the sun rises.

In Act II. Simon Magus puts in some fine work. He gets up a little comedy, and brings Nero to worship the Goddess of Night. The emperor, being shortsighted, does not recognize in the figure on the altar the snake charmer Asteria, but says his prayers properly, in fact, so touchingly that a new edition of Pygmalion's statue is seen. Nero kisses the lady, smashes everything in the room, sends for the police, orders them to fling the girl to the snakes, and take Simon to the circus.

Act III. opens with a meeting of Christians; to them enters Asteria, who of course has escaped, to inform them that Simon, to square himself with Nero, has proposed a persecution of the Christians. But Simon is still in search of the miraculous gifts of the Holy Ghost for a special reason. He has been ordered to fly about the circus, and as he has no wings, he once more appeals to Fanuel. The latter refuses once more, and is arrested by a body of soldiers.

Act IV. presents the circus, with crowds gathered to see Fanuel burned and Simon fly. The people are tired of the gladiator and clamor for roast Christians. The martyrs march in, when a vestal virgin appears and holds up her hand. The crowd shrinks back in awe; in vain does Nero order his guards to tear off her veil; no one dares lay hand on the vestal, till Simon Magus rushes up, pulls off the veil, and reveals the face of Rubria. Fanuel and Rubria fall into each other's arms. The unfortunate magician is made to stand on a high pillar and pricked with spears till he jumps off and breaks his neck amid general applause. Simon had arranged to have the circus set on fire before he attempted to fly, but his friends, although too late to save him, carried out their part of the program, and the circus is soon in flames.

In Act V. all Rome is on fire, and Nero in his private theatre recites the part of Orestes. He does the part of the murderer of his mother so powerfully that his audience runs away. Then Asteria appears, and Nero kills. The conclusion in Boïto's own words is as follows: "Trumpets sound, the populace shout, spectres everywhere. Nero bows to the statue of Athena, the earth quakes, the background of the theatre falls in, and in the distance are seen (after Siemiradzky's picture) the martyrs burning as five torches in the Palatine Gardens. Nero strikes the shield of the goddess, but the spectres do not vanish; they become more numerous, more horrible. Supernatural voices cry 'Dies Irac, dies illa.' All the terrors of the Apocalypse whirl in the heavens. It thunders; again the trumpets sound. Nero sinks down unconscious, the spectres surround him, a cry is heard, 'Maledetto in eterno!' Curtain."

And this is the result of twenty years' labor by Arrigo Boïto. Poor Nero! Qualis astifex!

Young Italy is hard at work. Franchetti has nearly completed his "Germania," which will take the place of Boïto's "Nerone" at La Scala. The action takes place in the period of the Napoleonic victories in Germany and the rise of the Tagendbund. There is a love intrigue with a faithless damsel, whose rival lovers meet in the patriot ranks at Jena, and so forth. The composer is now at work on the last act. Mascagni, leaving Vestilia aside, has made a contract with the librettist Illica for the text of a three act opera on a Russian subject. Puccini is revising his youthful work, "Edgar," and will compose the music for Illica's libretto, "Madame Farfalle." A young composer, Mario Tasenghi, will shortly produce at Bergamo a one act opera, "Marcella," which gained the prize at the Bonett competition.

The collection of musical autographs formed by Charles Malherbe at Paris has been enriched by a manuscript of Beethoven, which had long been regarded as lost, only one copy being known. The composition is inscribed with the words, "Polonaise, par Beethoven, 1810, Baden," and is written for military music.

At a late performance of Wagner's "Siegfried" at Dresden, Teresa Malten, who sang the part of Brünnhilde, received an ovation. She and Herr Anthes were called before the curtain several times, and such a storm of applause burst forth in the second and third tiers, from the English and American girls seated in that so-called "pensionsviertel," such loud and persistent calls of "Malten!" and "Bravo!" that the rest of the public was amused at the enthusiasm. Such demonstrations in Dresden are usually made by the sterner sex. But "the young daughters of Albion and Uncle Sam were perfectly justified," writes the *Neueste Nachrichten*, "by the magnificent style in which Fraulein Malten sang."

The Russian Government has purchased the collection of musical instruments formed by the late notary, Snöck, at Ghent. The collection contains a clavecin adorned with paintings by Rubens, some genuine harps of the old trouvères, the oldest bows of string instruments and other curiosities, including the models used by Adolphe Sax in his construction of his instruments.

A rich citizen of Moscow has left to the city a million of rubles for the erection of a large theatre, to which the entrance price will be low enough to enable the less fortunate members of the population to visit the theatre.

An opera in three acts, entitled "Marianita," by a young composer, Gordiano Simeoni, was lately given at Rome. The composer was called out eighteen times, but the critics describe the work as puerile and reminiscent.

Henri Seguin, of La Monnaie, Brussels, has been nominated professor of singing at the Conservatory of Liege. He is an artist permeated with the highest musical traditions, and all his creations on the stage have revealed admirable artistic probity.

The municipal council of Baden has refused to give to the city of Vienna any of the manuscripts bequeathed by the late Carl Millocker. The number of these scores is thirty-two.

An exhibition of guitars will take place at Munich at the beginning of September. It will include mandolins, harps and citharas, and there will be an international reunion of European guitarists.

A new monthly journal of music will appear in Hungary. It is entitled *Magyar Lant*, and will be published once a month at Raal.

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THE KALTENBORN CONCERTS.

A WAGNER festival for three nights next week, Wednesday, Thursday and Friday, has been arranged by Mr. Kaltenborn, at the St. Nicholas Garden, and the purpose of the three concerts will be to emphasize the interest of New Yorkers in the Wagner Jubilee at Bayreuth.

As far as the facilities will allow Mr. Kaltenborn will present parts of the Wagner operas and music dramas in concert form in the order in which the works were produced. The phenomenal industry of the great Bayreuth master is shown in the following brief lines, which give the dates of the initial productions:

"Rienzi," at Dresden, October 20, 1842.

"The Flying Dutchman," at Dresden, January 2, 1843.

"Tannhäuser," at Dresden, October 19 (another authority, October 20), 1845.

"Lohengrin," at Weimar, August 28, 1850 (anniversary of Goethe's birthday).

"Tristan und Isolde," at Munich, June 10, 1865.

"Die Meistersinger," at Munich, June 21, 1868.

"Die Ring des Nibelungen," in series form at Bayreuth, August 13 to 16, 1876.

"Parsifal," at Bayreuth, July 26, 1882 (according to another authority, July 22, 1882).

Among the soloists announced for the festival at the St. Nicholas Garden are Miss Mary Mansfield, soprano; Mrs. Dora Phillips, soprano, and Mr. Kaltenborn, violinist.

Good sized audiences attended the concerts last week, and many expressed pleasure at the return to symphony programs on Tuesday nights. Beethoven's Fifth was played last Tuesday (July 23), and in keeping with the serious character of the music Miss Jessie Shay played with the orchestra the difficult Henselt F minor Concerto. Not all musicians are yet alive to the fact of this young woman's extraordinary development as a virtuosa. The Henselt F minor Concerto has been played in New York by such artists as Joseffy and Bloomfield-Zeisler, and Emil Sauer was the last one to play it here. The work, sometimes referred to as the great piano concerto of the middle of the nineteenth century, sounds anything but old fashioned to modern ears. It is a composition of beauty, as well as technical symmetry. Miss Shay's performance aroused the greatest enthusiasm, and altogether the "atmosphere" which she infused into her playing made the musicians in the audience forget that it was "only a summer concert." Indeed, Miss Shay's part in the program was worthy of any hall or musical centre in the regular musical season. Miss Shay is going to "get there," too. Nothing could be more moving than the Larghetto as she played it, and her brilliant execution in the closing movement was another effort to be remembered. After numerous recalls she added a sort of staccato study, by Moszkowski, which translated into simple English is entitled "Sparks."

Monday evening (July 22) Master Miner Walden Galup, the gifted boy pupil of Frederic Mariner, captured the audience with a highly musical performance of the first movement of the Mozart D minor Concerto. Unfortunately, the representative of THE MUSICAL COURIER was called away and so missed hearing the boy, but as his recitals and concert performances have been reported in our columns, many of our readers know what a talented boy pianist can do. His repertory is said to be remarkable.

The Kaltenborn quartet played at the concert on Wednesday evening, and Miss Neva Boutwell, soprano, was the soloist. The soloists at the concert on Friday night were Miss Belle Newport, contralto; Louis Heine, 'cello, and Oscar Saul, trumpet player. A feature of the "popular" concert on Saturday was the violin duet by Edward Mollenhauer, played by the venerable musician and his youngest son, William Mollenhauer. Mr. Mollenhauer was one of Mr. Kaltenborn's instructors, and his appearance at the concert on Saturday night was a special compliment to Mr. Kaltenborn.

At the Sunday night concert the musicians in the audience heard two compositions of unusual interest, the Beethoven Septet, played in its original form, and a new quartet for French horns by Heinrich Hübler. The horn quartet was played with care and musical quality by Messrs. Schulze, Schütz, Dutschke and Riese. In the Beethoven Septet the violin part was played by Mr. Kaltenborn himself, and the other parts were in experienced hands, as follows: Gustav Bach, viola; Louis Heine, 'cello; E. Manoly, bass; E. Wissler, clarinet; W. Schulze, horn, and P. Pieschel, bassoon. The orchestral program Sunday night was one of the best given by Kaltenborn this season.

Last evening (Tuesday) the orchestra played Tschaikowsky's Fifth Symphony. The programs for to-night, the remainder of the week and Sunday night, follow:

WEDNESDAY, JULY 31.

Overture, Oberon.....Weber
Danse Macabre.....Massenet
Violin solo, Mr. Kovarik.
Piano solo, Wanderer Fantaisie.....Liszt
Leopold Winkler.
Ballet music, Coppelia.....Delibes
Jewel Song, Faust.....Gounod
Miss Sophia Friedmann.
Waltz, Kaiser.....Strauss
March, St. Nicholas.....Kaltenborn
Overture, William Tell.....Rossini
Horn solo, Nocturne, Midsummer Night's Dream.....Mendelssohn
Wilhelm Schulze.
Romance.....O. Deis
March, The Prophet.....Meyerbeer

THURSDAY, AUGUST 1, 1901.
(294th Concert.)
Wagner Night.

Overture, Der Freischütz.....Weber
Two Fragments from the Song of Roland.....MacDowell
The Saracens.
Lovely Alda.
Peer Gynt Suite, No. 1 (by request).....Grieg
Nocturne (new).....Klugescheid
Waltz, Fesche Geister.....Strauss
Prelude, Die Meistersinger.....Wagner
Song to the Evening Star, Tannhäuser.....Wagner
Bridal Procession, Lohengrin.....Wagner
Oboe solo, Traume.....Wagner
Joseph Eller.
Entrance of the Gods Into Walhalla, Das Rheingold.....Wagner
Ride of the Valkyries, Die Walkure.....Wagner

FRIDAY, AUGUST 2.
Operatic Night.

Overture, William Tell.....Rossini
Selection, Cavalleria Rusticana.....Mascagni
Violin solo, Canzonetta.....
Joseph Kovarik.
Selection, Carmen.....Bizet
Ballet music, L'Africaine.....Meyerbeer
Waltz, Kroll's Ballklänge.....Strauss
Rondo d'Amour (by request).....Van Westerhout
Selection, La Traviata.....Verdi
Trumpet solo, Inflammatus.....Rossini
Albert Bode.
Prologue, Pagliacci.....Leoncavallo
March, La Reine de Saba.....Gounod

SATURDAY, AUGUST 3.
Popular Night.

March, The Stars and Stripes Forever.....Sousa
Overture, Hermits' Bells.....Maillart
Selection, The Runaway Girl.....Caryll
Harp solo, selected.
Charles Schuetze.
Selection, Faust.....Gounod
Waltz, Blue Danube.....Strauss
Soldiers on Parade.....Eilenberg
American Fantaisie.....Reitzel
Overture, Orpheus.....Offenbach
Violin solo, Mr. Kovarik.
String orchestra—
Virgin's Prayer.....Massenet
Love's Dream After the Ball.....Czibulka
March, St. Nicholas.....Kaltenborn

SUNDAY, AUGUST 4.
Sacred Night.

Fest Overture.....Lassen
Kammenoi Ostrow (Cloister Bells).....Rubinstein
Symphonic Poem, Les Preludes.....Liszt
Piano Quintet.....Schumann
Arthur Voorhis and the Kaltenborn String Quartet.
Waltz, Vienna Blood.....Strauss
Flower Girls' Scene, Parsifal.....Wagner
Trombone solo, Das Grab der Haide.....Heiser
Franz Eim.
Rhapsodie No. 12.....Liszt
Coronation March.....Svendsen

The first concert of the Wagner festival next Wednesday evening, August 7, will be the 300th concert Kaltenborn has conducted in the St. Nicholas Garden.

Mme. Catharine Churchill, the pianist, will spend her vacation in Halifax and other points in Nova Scotia.

Mme. Anita Lloyd is sojourning in the Berkshire Hills, and will give during August song recitals at Great Barrington, Lenox and other places.

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MUSIC IN LONDON.

HOTEL CECIL, LONDON,
July 20, 1901.

LALO'S "Roi d'Ys" has been produced in London, thirteen years after its first appearance in Paris, and one might almost imagine it to be a great work, so vehement and acute is the contradiction between its defenders and its attackers. Wagner's "Tristan" or the "Ring" has not aroused greater aggressiveness on the one side and anger on the other. Not even the fury of certain critics over Isidore de Lara's "Messaline" quite lately exceeds the wrath some of these same critics have shown since last Wednesday night, when "Le Roi d'Ys" was introduced to an English audience. Yet "Le Roi d'Ys" is not a work to be compared with "Messaline" for pointedness of dramatic intention, and as for comparing it with "Tristan"—well! the mere notion renders one speechless. All the same, as I have said, for one reason or another some of my brother critics seem to have gone quite mad in their determination to oppose it. Those of us who like it have had to put up with being told that we are easily satisfied. Worse things have been said about us. But that is not the point. I merely wish, before discussing the opera, to note the commotion it has caused.

What is the meaning of this commotion? Why should so harmless a work as "Le Roi d'Ys" have power to stir up the devils of anger and hatred in so many genial breasts? It is simply because the objectors really do not know what they want in opera. The tide of Wagnerism has swept away the old Italian methods and ideals; but more lately the Wagnerian theories have been questioned or flatly refused and his methods seem to be suitable to one tremendous creative genius alone, whose name was Wagner. What the next move will be no man can say. If a composer should attempt an opera on the old model, with set, clear-cut numbers, he would certainly be characterized as mournfully old-fashioned. If he writes on the Wagnerian plan, maintaining his stream of music in an unbroken flow, he is set down as a mere Wagnerian imitator. Nothing satisfies. Now there is nothing more annoying than not to know why you dislike a work of art. One grows wrathful with one's self as well as with the work of art. I take this to be the explanation of the irritation produced by "Le Roi d'Ys." These chaps who think they dislike it do not really dislike it. Simply it does not conform to an ideal which—to use a bull—is not in their minds at all. It is not Italian in structure; it cannot be called Wagnerian; they don't know what the dickens it is; and they become furious because they cacnot tell. If they are to be angry at all they should direct their anger against themselves. Unfortunately it is hardly to be expected from human nature that professional critics should give themselves away in cold print by declaring themselves unable to say why a work does not please them. Nor can they be expected to write articles denouncing their own incompetence, even if thei editors were prepared to print such articles. So they ar forced to denounce poor Lalo. It is quite amusing to se the struggles of the more conscientious to find reason for the lack of faith that is in them. They argue thus One has only to contrast "Le Roi d'Ys" with some o the greatest masterpieces of operatic music to see man of its defects. Because it is not so great as "Tristan" obviously it is an arrant failure. That is the brilliant log ical process by which one of our best critics justifies hi ways to himself. One need not trouble to pass any com ment on it.

Indeed, I have only spread at this length on the recep tion given to Lalo's opera in London because of tha curious mental attitude of uncertainty which it reveals "Le Roi d'Ys" needs no defense, but the attitude of th critical minds of the day is worth investigation. Havin got the clue one can understand why most of the critic who condemned Lara a few weeks previously condemi "Messaline," and we will be able to understand why fo some time every new work—every work new to the critics I mean—will be met not so much with adverse criticism but with petulance and grumbling. Lalo's opera is nev to us, and I have just mentioned the kind of reasonin by which it has been sought to prove it worthless. Lara' "Messaline" was new to us, and in that case no reasonin was even attempted—the critical hounds simply went i hot pursuit and tried to chase it off the stage, yelpin "Indecency!" We live indeed in troublous times. cannot think of a period when conditions were less favor able to the production of new and sincere work. If a opera is sincere we howl it down as not in the least new as antiquated in style; if it is new we rancorously poin out that the composer has sacrificed beauty and truth t ugly novelty. Of course it is true that this sort of thin has been said in every age, and if criticism had powe ultimately to prevail over fine work—which, thank th Lord, it has not—there would be singularly little fin work for it to prevail over. But things are worse now than they have ever been before. Formerly composer plodded on, one following in another's footsteps, eac adding something according to his power. But nowaday we have all read art history, we know a lot about ar tistic movements, and know it wrong. We are all tryin to "make history" according to absurd ideas about th history already accomplished. We want every compose to start away with something as original and beautifu as "Tristan," but different from "Tristan." I repeat, wha we precisely want we don't know; but in the meantim we refuse everything. It is a discouraging state o affairs. But courage, brothers! Nature takes little stock of our mad desires to found schools and start movements Some day the strong composer will come along, and heedless of our praise or blame, give us something fres because he has something fresh to give. There is n hurry. If we have to go for a time without great com posers what does it matter? The world got on very well for some thousands of years without great composers;

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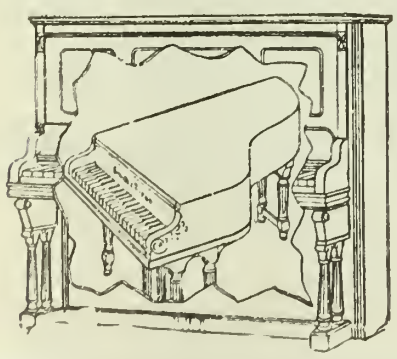

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and this time we shall not have to wait another thousand years.

As for Lalo's work, which is the occasion of this disquisition, it is very charming. It goes without saying that it is by no means a great work. No one to my knowledge ever claimed greatness for that or for anything else written by Lalo. Point after point fails to come off, either musically or dramatically. But if there are many failures there is so much that is lovely, ear haunting and striking, that these are easily forgiven. To begin with, the music flows on without any apparent breaks. I say apparent breaks because, as a matter of fact, again and again breaks occur and are only hidden by one or another of the brilliant French dodges of which Lalo was a master and often the originator. The scoring is always appropriate. The choruses, especially those in which old Breton melodies are used, are delightfully piquant. The songs given to the principal characters are at any rate always interesting. Even some of the bigger scenes are superficially effective. For instance, the appearance of Saint Constantin, with the organ accompaniment, though not within 100,000 miles of the statue scene in "Don Giovanni," is quite as good, to my mind, as the cathedral scene in "Faust." The whole work is filled with sweet, persuasive melody. I should imagine Massenet to have learned a lot from Lalo. But in Lalo the sweetness that in the case of Massenet often degenerates into the merest sugar, is flavored and kept piquant and does not become sickly. In short I do not see why "Le Roi d'Ys" should not take the place in the Covent Garden repertory of some of the antiquated Italian stuff that is still put on to fill an occasional off night. It passes three or four hot summer evening hours very agreeably.

The mounting of the opera was simply laughable. The absurdest things were done without rhyme or reason. I really believe the stage management takes a morbid pleasure in doing things wrong. One may forgive a few of the mistakes that occur, because the greed of the syndicate prevents there being sufficient rehearsal. But when out of their perversity scenes are set in a ridiculous way, one can forgive nothing. On Wednesday night in the last act the whole scene was made preposterous through not being set at all. When the seas begin to wash over the doomed city of Ys the crowd is supposed to be off the stage and take refuge on a high mountain. At Covent Garden they actually dropped the curtain as the crowd ran off, and raised it on precisely the same scene in a few minutes, brought on the crowd again and proceeded as if nothing had happened. As for the artists, Jerome was a very poor Mylio, Plançon was as fine in his own way as ever as the king of Ys; Suzanne Adams was not bad as Rozena. Paquot was highly interesting as Margared. She is tearing her voice to pieces by a wrong production, but she has intelligence and dramatic power. She has a lot to learn, but I fancy she will learn it. Flon worked hard and the band responded very well to him.

Many years ago an old friend of mine, G. W. L. Marshall Hall, now at the head of a conservatoire in Melbourne, Australia, used to conduct rehearsals of the "orchestra" of the London Organ School. Occasionally I used to call there for him and remember the alarming proportions of the band. It generally consisted of about nine players, and someone used to fill up the missing parts on a piano. Marshall Hall was then, as ever, very ambitious, and nothing would serve him but that he must rehearse Mozart and Haydn symphonies and Beethoven concertos. The results were almost unimaginable. Marshall Hall has got on since then, and so has the organ school. A friend of mine dragged me last week as far as Notting Hill to hear a performance by the students of Sullivan's "Mikado." I must testify that it was an excellent performance. Particular students I consistently decline to criticise publicly; but I may say that all appeared to be very well taught, although one or two, perhaps, will hardly find their vocation on the stage. The stage management and the band were very good. The whole affair was got up to provide funds for some charity, and judging from the number of fond parents, brothers and sisters present a fair sum of money ought to have been realized. An interesting point about it was that it was all arranged and the opera learned within six weeks. That is a more severe test of what a school can do than the plan adopted at many other colleges, the plan, namely, of devoting a whole year to learning one opera. Against that I have protested again and again; but I suppose it will go on till the end of time. The Organ School plan is the best.

The concert season is now at an end. The opera winds up after seven nights more. Melba will appear three times more. Calvé is gone. "Don Giovanni" will be given next week. And this is all the news there is.

JOHN F. RUNCIMAN.

Mrs. Louise Homer, contralto, has been engaged to sing with the Grau Opera Company during the coming season. Her roles will include Italian and German in leading parts. Mrs. Homer is an American who made a great success abroad and whose dramatic voice and charming stage presence have received high praise from leading critics in this country. Last winter she sang twenty-four times with the opera company during their long season in New York and tour through the country.

Death of Maurice Kaminsky.

MAURICE KAMINSKY, the co-director of the Kaminsky Conservatory, a well-known musician and faithful worker among the East Side people, died on last Saturday afternoon at Mt. Sinai Hospital, where an operation for appendicitis was performed. It was sad news to everybody who knew him. He was only thirty-two years of age, a straightforward and kindly man. At the funeral on Sunday afternoon the Halevy Singing Society sang part of a requiem and another part song. The young musician is survived by his uncle, Hermann Kaminsky, a Russian baritone, and his wife, with whom he resided and worked in the cause of music. These relatives were grief stricken at the sudden death of young Kaminsky. The latter was a good pianist and composer of ability.

Olive Mead at the Pan-American.

MISS OLIVE MEAD played with marked success at the concert of the New York Liederkranz given at the Pan-American. Following are extracts of reports in the Buffalo papers:

The artistic playing of Miss Olive Mead proved her to be a mistress of the violin, and she immediately won the admiration of the throng, which sat or stood entranced by her rendition of the fantasie, "Faust," which was her first number. When she accompanied Madame Blauvelt with the violin obligato to the aria from "Il Re Pastore," which was beautifully sung by Madame Blauvelt, Miss Mead shared honors with the great singer. Both the singer and the violinist were greeted with round after round of appreciative applause, and each received a large bunch of magnificent roses from admiring friends.—The Buffalo Review.

Miss Olive Mead was heard here for the first time. She made a most favorable impression, as did also the pianist. Miss Mead's full, strong tone, true harmonics and technical ability were approved at once by the audience.—Buffalo Express.

Sibyl Sammis.

MISS SAMMIS continues successful, recent appearances being at the Iowa Chautauqua, when the *Iowa State Register* said:

Miss Sibyl Sammis sang for her first song Dudley Buck's "A May Song," and on encore, "My Rosary," by Nevin. Her second was the page's aria from "Les Huguenots," by Meyerbeer, and a dainty little encore, "The Story of the Dimple." Miss Sammis was royally received, and her hearty welcome left no doubt as to the place she will hold in Des Moines in the future. She sings so magnificently and with the most intense expression, is so simple and unaffected in her bearing toward her audience, and is so lovely a woman that her success was assured with the first tones of her glorious voice. Miss Sammis wore an exquisite Parisian gown of pink taffeta with an overdress of thinnest black net, striped with Persian ribbon, white shirred chiffon vest and trimmed with lace and accordion plaitings of black and white chiffon. She wore a big picture hat with pink roses and lace with pink panne velvet choux. Miss Sammiss has beautiful gowns, and, what will please her feminine audience, will wear many different ones while singing in Des Moines.

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TRUST the borough of Brooklyn for originality in unimportant matters. A pious man over there, a regular pastor of a Congregational church, is organizing trolley car choirs to Coney Island. The good man's object is to discourage the singing of ribald songs on the cars to and from the beach. The pastor's trolley car choirs are to sing hymns, we presume of the Moody and Sankey brand. From the musical point of view the plan promises to be another case of "frying pan into the fire." Between the so-called ribald songs of the street arabs and the prayer meeting drivel there is little choice, and the odds, if any, are most decidedly in favor of the former. The music of these Moody and Sankey hymns is painfully silly.

The twenty-fifth anniversary of Wagnerian opera was celebrated at Bayreuth yesterday. In replying to the congratulations of the Burgomaster, Frau Cosima Wagner said that the town would remain the home of herself and her descendants. This loyalty to a historic spot is interesting. But it would only be graceful on the part of the widow of the great composer if she did not compel Wagnerians to take such a long pilgrimage to hear all the works of the master. But she probably holds that business is business.—Evening Sun.

UNFORTUNATELY, the people of America and the whole of Europe, outside of Bayreuth, cannot attend a performance of "Parsifal" except at Bayreuth until 1913, the year when the copyright expires. The widow of Wagner may be a woman of shrewd business sense, but, alas! shrewdness is not an attribute of a woman of the noblest type. By her consent to withdraw the restrictions on "Parsifal," Mrs. Wagner would become immensely wealthy, and at the same time extend to the army of Wagner admirers in all parts of the world the long delayed wish to hear the last production of her famous husband.

IT would be interesting to read a statement giving the exact number of musical clubs in the United States. There are a number of published records, but many of the smaller clubs do not appear to be included in the lists. We trust we will be pardoned for asking if these omissions are due to modesty, exclusiveness, or indifference and neglect of the secretaries. Like the advancement of women's clubs generally, musical clubs have sprung up in all sections of the country, and hence there has been a wonderful increase in musical activities. What is being accomplished for the improvement of the art in our young country would make capital reading if some industrious musician would take the trouble to make a compilation of programs of concerts, recitals and meetings held by the regularly organized and duly registered musical clubs, say, in the past five years.

WORK OF THE MUSICAL CLUBS.

A certain clever but sarcastic feminine writer has again and again declared that the meeting of the woman's club is to-day nothing more or less than a parade of the latest fashions. On first reading this we felt shocked, but after long and serious reflection we concluded that club women were really getting back to first principles, and gradually the club would become a social function in place of the stupid and irritating abode for the discussion of weighty problems. These comments, however, apply only to the general run of women's clubs, and cannot therefore be considered in relation to musical clubs, for the very good reason that musical clubs are organized for specific work. The fact that the women who form the membership of these musical clubs dress becomingly is a decided point in their favor. The time has passed when women of genius were indifferent to frocks and bonnets. Now, particularly in this country; the women who "do things" show as much taste in their costumes as the sweet, dependent and incapable creatures who are never known to have a care or thought above what they wear.

After all of this has been said, we should like very much to hear of one musical club that is doing something toward supporting a great enterprise, an orchestra, for instance, in the community where the club holds its meetings. If the clubs formed by women musicians, or women interested in music, do no more than hold meetings for discussions and the performances of the members, or an occasional artist from the outside, we will be forced to conclude that no great efforts or sacrifices are being made. In this respect a much grander showing has been made in the world of painting. Able and eloquent papers are all very well in their way, and all members, doubtless, enjoy hearing gratis the performance of some great artist, but if the musical club is to become a potent force in the musical world some of the leading clubs must be aroused to action in behalf of some great and growing work. We make this suggestion without depreciating what has been accomplished in the past or is being done at the present time. Excepting the Seidl Society, of Brooklyn, an organization composed of women, we recall no musical society of women in this country that has undertaken high class orchestral concerts and performances of grand opera.

The Seidl Society has done this for twelve years, employing the greatest conductors in the country as well as the best orchestral musicians, at the highest salaries. Opportunity awaits every musical club in the country, and at the end of this dead, dull summer would be a good time for some of the clubs to leave the beaten tracks and inaugurate enterprises beneficial to their city, town and village.

JULY 25, 1901.

Editors The Musical Courier:

DEAR SIR—I wish to enter a protest against the way Wm. Worth Bailey, the blind violinist, is being advertised, as it hurts the prospects of all other violinists.

Johnston's advertising methods prevent poor artists and managers from securing the business that would naturally come their way if his attractions were not actually forced upon the musical clubs and societies throughout the country. It is all wrong and unjust.

VIOLINIST AND CONSTANT READER.

JOHNSTON'S VIOLINIST.

IN reply to the above we have entered the protest by printing it, and we should like to know from the writer what there is in Johnston's advertising methods which prevents anyone else from advertising as he does.

Mr. Johnston's attractions are forced upon the musical clubs and the musical public through his advertising in this paper. He would not advertise in this paper if musical institutions did not thereby know about him what they do know, or about his attractions; and if he did not advertise he would spend a great deal of money for circulars, postage and traveling agents that would have to go through the United States to present the case, and if there were no MUSICAL COURIER that is the way in which Johnston would do it. He would spend $2,000 or so in mailing circulars, and he would spend thousands of dollars in employees whom he would send over the main lines of travel and their branches, taking in all of the main centres in the West, East, South and North, and the result would be that he would spend a great deal of money, and it would not be done as effectively as he is doing it through THE MUSICAL COURIER.

The same thing can be done with other violinists, and with anybody else who is legitimate. If violinists are poor it is not Mr. Johnston's fault, because he has interested himself all his life in violinists; and maybe the writer means that there are poor violinists as violinists instead of being poor men as violinists. There are two ways to look at this. If they are poor violinists as violinists nobody wants to hear them, and if they are poor men as violinists it shows that they have not been able to get be-

fore the public in a proper way, which is through the advertising columns of THE MUSICAL COURIER.

William Worth Bailey, the blind violinist, is unknown to us except through Mr. Johnston's advertising. After we hear the young man we will know more about him. He is probably one of a thousand violinists that have not been heard by us. The other 999 will never be heard by us unless they advertise as Mr. Johnston is advertising Bailey, and he certainly would not advertise him unless he knew that the man had merit and possessed ability, for the reason that therein lies the basis of the whole advertising. It must be remembered that Mr. Johnston is advertising William Worth Bailey in THE MUSICAL COURIER where other artists are also advertised. He is not advertising William Worth Bailey in the daily press as a violin phenomenon, but he advertises him as a violin artist, as a virtuoso; and as a pupil of Ysaye, Bailey certainly promises to achieve what Mr. Johnston forecasts. We shall have to wait until he appears and is heard by everybody. Everyone is anxious to hear him. That is one of the important results of the advertising.

Mr. Johnston must protect his business enterprise. He cannot take care of other people. They are not in the habit of taking care of him. But there is no doubt that if another violinist of merit were to appear before Mr. Johnston and satisfy him of his ability, he would also make arrangements with such a one. He does not exclude other violinists simply because he has William Worth Bailey. Bring forth your artists and let us hear what they can do. Mr. Johnston will listen to them and tell each of them what he is worth. That is the way it appears to us.

THE MUSICIANS' VACATION.

WE have touched the very apogee of musical dearth and dullness. Things are at a dead standstill, and we no more expect to greet a maker of music in the streets of New York than we look to greet a batch of swallows in the snows. Everybody who is anybody—and everybody in the field of music, which happens to be a field of social rivalry as it is of art, wants to be considered "somebody"—is at mountain, lake or coast. The first chosen among the profession are presumably in Europe. The last chosen, not always the least gifted, are, heaven knows where, seeking by their usual toil amid new surroundings to even up the demands of the year, which beat as pitilessly in hot, rich summer, made for rest time, as in the central months of the winter's frost.

Many of these are now hard at work "taking rest and vacation" playing on hotel piazzas or seaside piers or warbling in the arid atmosphere of the social or public drawing room to be found at summer resorts. They are thankful to have it to do, for the summer dun in town is a grewsome, uncompromising object, and then they shall further have it to their credit at the opening of next season to state that they have summered somewhere well known to the natives, but seasonably removed from New York.

A good deal of sarcasm has been visited from time to time on some of these poor musicians because of the ignoble uses to which at various summer times they have allowed their talents to be placed. How, in the cause of financial honesty, are they to save their artistic worth from base and vulgar uses? This huge rank and file makes individually during the winter time of harvest barely sufficient for each day's bread. They can neither toil nor spin. When summer comes bread is still to be won, and their simplest choice is to cling to customary harness, even though they must throw off a solid, well-worn yoke of decency for a cheap and garish one of jingling bells. They take the best they can get to do gratefully, in this professional life of one hundred men to one position, and smother art for the time in the teeth of biting necessity.

In illustration of the melancholy overplus in musical supply as against demand we have only just at this moment to search certain "quarters" of New York where musicians are used to abide and find the vast mass of idle population starving out the hot months, unable to stir from the stern surroundings of their winter's work. And do these men happen to be any poorer musicians than even those brethren who have gone to Europe? Not always; one might say, not often; only that wheel which rules the destinies of musicians is such a reckless whirl of chance that no man may reckon on being listed according to his precise gifts. It is absolutely the case that enough idle and—sad to say—shame-faced musicians to people a young village are within a stone's throw at any moment, half way hidden in New York professional haunts.

The aspect, the association, is gloomy, even sinister. Why should music be so overcrowded? The question is trite, and no answer to it available which has not been given a hundred times over, and which never promises to relieve the impoverished state of the case. "I was first endowed with certain gifts," says a man who never could have been converted into a successful ploughman or tinker or tailor. "I managed to have them cultivated. Was that right or wrong to seek to do best that which I felt I could do best? I am here now. I can play, I can teach; I have certificates, references, industry. I can get nothing to do." The wrong does not seem on the man's side; on the contrary, everything honorable and artistic would appear to lie to his credit. But, then, where is the right, the righting, rather, of the present evil to come from? Why should the poor, cultivated, fine strung musician starve, while the mere journeyman butcher or baker or candlestick maker can confidently put together his tools and betake himself to paths of leafy summer when the time comes round, always sure of a living, and never afraid to turn the next street corner lest he should drop into the arms of some creditor whose existence alone is sufficient, even without pressure, to wear his weary heart and nerve into a wearier and wearier thread day by day.

We do not see the vast army of city-locked musicians abroad much on the general highways. They are ashamed not to be "out of town." Lack of means would be their only excuse, and it is a hard one for a sensitive man to offer. Is the only way out of this piteous evil to reduce the ranks? Must a man who feels born and driven to music force himself instead into some material groove of labor because the ranks are already too full? There is not, there cannot be, there never will be any overplus of true art. What we have solely to dread would be its dearth or decadence. The question would then swiftly resolve itself into a survival of the fittest, a complete exclusion of charlatanism. The bottom of the soil would have to be struck at and the seeds of weeds separated and thrown aside from those of healthy plants. And what an uprooting would be here, and what national scheme would it take to force such into execution! That is a question too big for this paper's present extent, which merely set out to talk passingly of the summertide of musicians, but had to face the truth in procedure that a vast majority of even the best had virtually no summertide, and realizing this, sets down the inevitable why, with the vaguest impromptu suggestion attached for a remedy.

The poor musician's lot is hard. There is no hope for him now or in posterity. The half score pupils for whom he grinds out soul and body are to be the sole testimony of his life. He knows that, unlike the poor obscure artist of gifts, he may not paint even a little memento of his talent and hang it up where some day a discriminate eye may light upon it, and say and pass on to others, "He would have done great things had he lived." The painter can find time to place part of his soul upon enduring canvas, even though it be but a foot square, but the poor music drudge!—his last vital spark is absorbed by those pupils whose after performances will only evoke, "Man knew nothing; couldn't play, couldn't teach; never turned out a pupil that could play a note."

The question naturally never arises as to whether the man ever had a pupil whom it were possible to turn out to make play. But away from gloomy mortuary finalities! We have still many musicians in the right place, if there are also many in the wrong. To all who are enjoying a happy summertide, whether half work, all work or no work, with their lines cast in fresh and pleasant places, we wish many happy and prosperous returns.

THE OPERA ORCHESTRA.

THE daily papers have been giving considerable space to an important event in the history of New York, which is of as much interest in the daily life as are the explosions in the tunnel, the broken rods of the Brooklyn bridge, the consolidation of the national banks and the agitation against Tammany; and that is, who is to engage the opera orchestra for next season at the Metropolitan Opera House? Around Murray Hill and that district there has been a great deal of agitation on this account, on the part of rich subscibers that keep in touch with this important movement, which resolves itself into the question as to whether Mr. Walter Damrosch, one of the conductors at the opera and a very well-known young man among musical people, or Mr. Nahan Franko, the concert master of the opera orchestra, and through whom the orchestra has been engaged the last few seasons, shall next season engage the opera orchestra, and the question is who is to come out as the victor in this fierce conflict of æsthetic and commercial interests, the effect upon the fiddle strings and the trombones depending seriously upon it.

Mr. Damrosch is a family man. He is very fond of those things he likes; and among others he has a brother-in-law, a young man who married his sister (we really don't know what this has to do with the musical part of it), whose name is David Mannes, an Oriental cognomen. This Mr. Mannes is a beautiful parlor violinist. He is an excellent artist in his way, and is possessed of an abundant kind of self-assurance, which has been rarified to a considerable extent since he has allied himself to the Damrosches, through the association of wedded bliss, and nothing can be said about his violin playing except what is commendable. But as a leader of the violins in a big orchestra it will require some effort before he will have acquired the experience and the technical and detailed knowledge which Mr. Nahan Franko possesses as the result of many years of application and through native talent. Mr. Walter Damrosch is probably aware that there is no better opportunity for his brother-in-law to acquire this experience than to be placed in the post of Concert Master of the orchestra, and that after several seasons he will also have that technic which Mr. Franko, at least to some extent, possesses; and it therefore seems to us that Mr. Damrosch is perfectly right in seeking to advance the interests of his relatives, which all relatives should do for one another.

Mr. Grau has no written contract with Mr. Franko, but he has a verbal one, and Mr. Grau's verbal promises are as good as his written ones. When Mr. Grau says that Mr. Franko is to have the orchestra for this season, Mr. Franko can depend upon it that he will have it; but Mr. Grau may also, as a business man, feel that the commissions that go with these engagements should be divided. There is no reason why everything in music should

be a matter of money unless it is reprehensible for a paper, which is published in the interests of music, to take money for its advertising space. Why should money always be mixed up with such a beautiful thing as music? Why should musicians always have the commercial interests at heart and interests of relatives? Why should they constantly be bickering and dickering with Mr. Grau and other managers about salaries and payments of sordid, filthy lucre? Why should foreigners come over here and always discusss how much they are to get for a song or for a recital, or for a season of opera, when music is so far removed from money? Why should a musical paper ask any money for advertising or for its subscriptions? It is really an inconceivable thing this mixing of music with money, and in this respect we must not include Mr. Damrosch, because we understand that he does it for nothing.

We learn that Mr. Damrosch really wants to pay this orchestra instead of letting Mr. Grau pay, because he is such a lover of the art that he doesn't even insist upon the public purchasing his compositions. He thinks really that he must give them away if he wants the people to know that they exist. And as for his services as conductor, we understand that he has recently cabled Mr. Grau that if it was a question of money for next season he wouldn't hesitate at all to abandon such a return for his services; that it wasn't compatible with his ideas of taste and of culture. Whether he can induce his brother-in-law, Mr. David Mannes, to accept the position of Concert Master for next season without money is doubtful. Mr. Mannes is a newly married man, and, of course, he must bring up a family, aud it takes a little money nowadays in New York, with rents so high in the up-town apartments, that a man cannot very well do these things without some compensation.

With a musical paper it is entirely different, because the printers do the work for nothing, and the paper manufacturers are very glad to furnish the paper for nothing, and, of course, the landlords are delighted to give the use of offices, free of charge, to people that run a musical paper; the writers are falling over one another, crazy in their desire to write articles for nothing; the bookkeepers require special recommendations before they can come in and do their work for nothing, and the Post Office Department has long ago decided that a musical paper can go through the mails free of charge. The only expense that is left for a musical paper, therefore, is air, and it gets its atmosphere in New York free of charge, hot sometimes, too. Water must be paid for and beer, of course.

Otherwise, things are running along pleasantly, and we hope that if Mr. Damrosch succeeds and supersedes Mr. Franko, the latter will not bear any resentment against him, because Mr. Damrosch is a nice man as the world goes, always looking out for number one. Mr. Franko is also a very nice man, also looking out for number one. And in this instance the two men are looking out for number one, which is the same number one. There is apt to be a little friction, but that should not take place among musicians. We understand that Mr. Franko is a good viola player, and Mr. Damrosch may give him a place among the violas, and he could then look across the desk and see how Mr. Mannes bows; while Mr. Mannes could look across his desk and see how Mr. Franko holds the viola. These matters are always so interesting to an orchestra. Mr. Walter Damrosch is never in the habit of looking at an orchestra or watching it, so, of course, he will have no interest in these features. The reason why Mr. Damrosch doesn't look at the orchestra is because he must watch the notes of the score, and lots of them slip him; but then that doesn't make so much difference nowadays either. A few notes more or less in a Wagner score! why, what is that? A score technician and close student of scores like Mr. Paur insists upon it that every note and every expression mark shall be observed and closely watched; but then that is a modern style of conducting which requires a great deal of knowledge. In Mr. Damrosch's school of conducting those matters are inconsequential so long as the total effect on the box office is not deleterious. Considering that there is some indifference exhibited toward the notes in the scores, it is rather surprising that the orchestra plays so well, but notes that sometimes drop from the conductor's baton are picked up by the conscientious players. There are said to be some critics at the opera that not alone see them drop, but hear them drop. Mr. Damrosch does not, but then he is far above these little matters, and for this reason we congratulate him. What we want in this world is not the small, but the great things. A few notes here and there on the page of a score—what do they amount to in the total? And as for expression marks, why in many cases they are really obsolete or superannuated.

LATER.

Since discussing the above question, Mr. Grau and the Board of Directors of the Metropolitan Opera Company have decided to re-engage Mr. Nahan Franko and his orchestra. It is probable that, notwithstanding this, Mr. Walter Damrosch will continue as one of the conductors of the orchestra at the Metropolitan Opera House. Why should he not?

A RICHARD STRAUSS IN KANSAS.

KANSAS can now boast of a Richard Strauss—a Richard Strauss of the piano. His name is "Prof." J. L. Baker, and he holds forth in Armourdale, which town has "a rich beefy flavor." (See popular sauce advertisement). We prefer to let "Prof." Baker do his own pleading; we are speechless in the presence of such a circular as the following, which we herewith reproduce free of charge, only regretting that the features of the "Prof." cannot be included. Read—and then rest! "Seven forms of piano touch and four styles of movement!" Paderewski, Rosenthal, Joseffy beware! Here is something novel in piano playing.

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For PIANO, ORGAN and VOICE.

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$4.00 per Month. Two Lessons per Week.		Made to all Children under 12 years of age

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Visitors who are interested in the study of music and who desire to find out more concerning this conservatory will be received at the school every Friday night from 8 until 10 p. m., and entertained free of charge. The following are some of the pieces with which Profesor Baker will entertain his company: "The Battle of Manila" (descriptive in nine parts), covering a variety of seven forms of piano touch and four styles of movement. 1. Ships Sailing in the Bay Under Cover of Darkness. 2. The Gong Sounds and the Men Rush to Their Post of Duty. 3. Large Guns Firing and Imitation of Battle. 4. Groans and Cries of the Wounded Imitated. 5. Bugle, Calling the Band and Soldiers Together to March Out in the City. 6. An Imitation of Drums as They Parade the Streets of Manila. 7. The Band Plays Yankee Doodle. 8. Sound of the Drums Dying Away in the Distance. 9. Period of Music Representing Peace.

Three independent tunes all played at the same time on the piano: "Home, Sweet Home," "How Firm a Foundation" and "O Where, O Where is My Wee Dutch Dog?"

"Nearer, My God, to Thee," played in twenty-four different ways.

These are his own compositions and arrangements of music, and with many other pieces equally entertaining he will demonstrate the science of piano music.

A four years' course of music: Teaching theory, history, harmony, counterpoint and composition of music. Diplomas will be given to all those who finish the prescribed course.

BRING YOUR WIFE OR SWEETHEART. NO GENTLEMAN WILL BE ADMITTED UNLESS ACCOMPANIED BY A LADY!!!

THE PASSING BAND.

A lone, deep drone
Thrummeth a resonant monotone.
Up soareth the horn with an undulant flare,
That dies—is reborn—just a flash of an air,
Through the rumble of drums, as their throbbing beat
Sends a rhythmic pulse down the winding street.
Then a streaming pennant of sound is outflung,
Flamboyant from wall to wall is swung.
Near—and more near—the harmonies clear
Build skyward a ponderous tower, then sheer
It breaks in a clarion crash of sounds,
An ululant tumult, that bounds and rebounds;
A voluminous groan
From the blaring trombone;
And a clangor of brass
As the cymbals pass;
Then the drum's lone boom, as the melodies fly
Forward—and waver—and faint—and die
Into murmur amphoric,
Sweet blending, choric,
To a far away swell.
Till at last they mell
In a note long drawn—
Are gone—on—on.

—London Academy.

IT was with a peculiar satisfaction that I encountered in a speech of Alphonse Daudet the following estimate of Leo Tolstoy: "Tolstoy," said he, "has enjoyed in his youth everything that there is in life which is exquisite, luxuriant and brilliant. He has loved the chase, masquerades, races in sleighs, pretty women, friends and the arts. But now he would like to forbid that others should enjoy pleasures which his old age prevents him from repeating. In a conversion effected on a man of seventy I shall always be on my guard against regrets and that envy—oh! very distant, underhand and indirect, but tenacious—which can be read between the lines."

I have always declared that Count Tolstoy did not play fair in the game. He has passed the scriptural three score and ten; he has led by his own acknowledgment a rake-helly life; he has gambled, drunk deeply, loved women, and his belly was his god. Then he ran the intellectual gamut of dissipation. He worshipped at the shrines of false gods, wrote great, gray, godless novels; won renown, family happiness, riches, love, admiration, applause and notoriety. So having lived too happily he falls forthwith to railing at destiny like that Englishman of whom Haydn relates: "Mr. Brassey once cursed because he enjoyed too much happiness in this world." Tolstoy tasting of everything thereby damaged his palate. Man pleases him not, nor does woman. In every book of his later lonesome years he gives away the secret of life's illusion, like the mischievous and jealous rival of a conjurer. This is not fair to the young ones who, with mouth agape, gaze at the cunning pictures limned by that old arch-hypocrite, Nature. The young man who has not had the courage to make a fool of himself some time in his career has not lived. Robert Louis Stevenson once said something like this and said it better. Away with your cynics! Throw pessimism to the dogs! Let Tolstoy swear that the inverted bowl of the firmament

is full of ashes, full of burnt out stars! We see the bravery of the cosmical circus, its streamers, its mad coursing through eternity. Hoop la, they're off again! Two wonderful young fools. Watch them love and languish! Lives there a more glorious spectacle? To the melancholy old seer of Russia love is an itching crime, art an enigmatic fizzle, life a burden. He has lived it all—we have not. So huzza for the veins boiling with rich, red blood; for the nerves a-tingle with the desire of life! We are all young, foolish, gay. Let the hindmost pay the bills—for the present. Later we are bound to settle up, and with interest. But that's our business. So out of the way kill-joys, maw-worms, eunuchs and them that fear life!

What cunning revenge is being enjoyed by Edmond Rostand in his "Cyrano." Anti-Semitism is still rampant in France, yet all France went daft several seasons ago over a play by a Jew, and a play that exalts one of the—to Christians—symbols of the race—its proboscis. Is Rostand an unconscious or a conscious humorist?

Says a publisher's announcement:

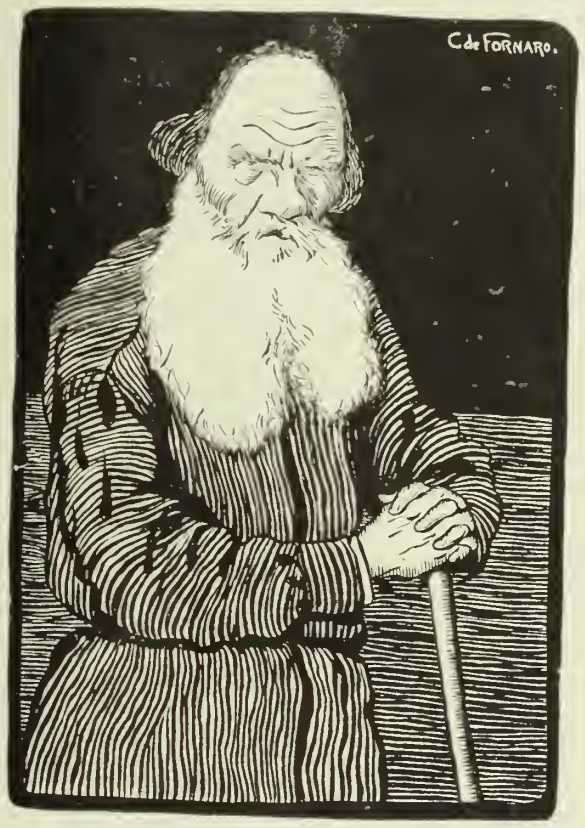
"Mrs. Craigie (John Oliver Hobbes) is making ready her new novel, which is to bear the extraordinary title—extraordinary even among her strong titles—of 'The Worm That God Prepared.'"

The public, then, is presumably the early bird that will catch this god-prepared worm. Is there vermifuge in Gilead for this sort of title?

When Hugh Craig was in Frankfort last June he found in a paper of the 12th inst. the news of Przybyszewski's bereavement. Stanilaws P.—never mind the rest—is a gifted though rather ulgurating writer now in Warsaw. I asked Paderewski about him, and heard enough to convince me that the man's love for music, for Chopin, particularly for the F sharp minor Polonaise, is sincere. He lectures on Chopin, plays Chopin, and writes prose that leaps heavenward in its crepitating phrases. It appears that Madame P. was born a Norwegian, her maiden name being Dagny. She was, however, a widow before she met P., and an intimate friend of Strindberg, the mysogynist, of Paris, a rabid anarch. In one of his novels, "Homo Sapiens," P. tells of Strindberg's friendship for his wife. Strindberg, quite in the George Sand manner of "Elle et Lui," answered the Pole in a novel most gallantly named "Inferno." Evidently he did not admire Mrs. P. Now follows tragedy. Enter on the scene a Caucasian millionaire's son named Euryk, who falls in love with Mrs. P., and with her husband's permission, mind you, walks off with her to Tiflis, in the Caucasus. He had met her in Norway and had escorted her to Russia. In Tiflis she must have aroused Euryk's jealousy by talking too much about Strindberg, for in June the millionaire's son shot the lady and then killed himself. Here in all its richness is the material for a decadent novel—a quadrangle instead of the familiar triangle of the French stage. I wonder whose version of the affair will be published first—Strindberg's or the murdered woman's husband, Przybyszewski?

In his extraordinarily clever caricatures, "Steckbriefe," Martin Moebius, of Berlin, thus refers to the German writing Polish poet and Chopin commentator: "Dieser deutsche Dichter mit dem polnischen nies namen hat wie sein anderer vor ihm den Seelengehalt des Gilka-Kümmels erschöpft. * * * Nur die Schnapsschänker Berlins trauern ihm nach."

Jules Huret, a Parisian critic, has been interviewing some celebrities. In conversation with Sibyl Sanderson he is unable to discover what school of music she prefers, or what opera she sings with greatest pleasure, but, on the other hand, she tells him with enthusiasm that she wears 5¾ gloves, likes violets better than any other flowers, measures 20 inches around her waist, enjoys beefsteak and roast beef, and gets up every morning between 9 and 10 o'clock except the days when she is singing in public, when she rises at 3 and dines at 4 o'clock; that she wants everybody to be fond of her and to love her as much as she loves them. The nature of these questions is indicative. Isn't this lovely? Huret goes on to his next catechism. Maeterlinck receives him indulgently. He describes the author of "Les Aveugles": "He is a tall, blond man, with square shoulders, a mustache and a ruddy complexion; serious, with a responsive smile; he is frank and sensitive; his forehead is seared with wrinkles; he speaks with a gentle, half-veiled voice (the voice of all men who smoke a pipe constantly). His sentences are short, and he hesi-



TOLSTOY.

tates as though he were afraid of words, or as though they hurt him."

Almost immediately Huret starts him upon his theories of dramatic art. "I think," Maeterlinck begins, "that a play should first of all be a poem; that we should be less occupied with the study of characters than with the fulfilling of a destiny, the relation of each with the unknown. Everything prosaic should be debarred even from plays not written in verse; the course of events should be ordinary and within the bounds of possibility, but the characters should be presented in such a way that their relations with the unknown should appear clearly. I will give you an example. It would be impossible to dramatize this legend, but it illustrates what I mean: A peasant and his wife are seated on Sunday at table before their door, about to eat a roast chicken. Far off, on the road, the peasant sees his father approaching. He quickly hides the chicken behind him, so that he may not be obliged to share it with this uninvited guest. The old father sits down, talks for awhile, and then goes on his way, suspecting nothing. The peasant looks for his chicken, but the chicken has been turned into an enormous toad, which springs onto his face and fixes itself there, so that he is obliged to feed it all his life, lest it devour his face. * * * The anecdote is symbolic," Maeterlinck continues, "as are all anecdotes and all events in life. What would you have me do with it? Study the avarice of the son, the hideousness of his act, the complicity of his wife and the resignation of the old father? No! What interests me more than anything is the terrible role the old father plays without suspecting it. He was for a moment the instrument of God; God was using him as He uses us all, at every instant. The old man did not know it, and the others thought they did not know it, but nevertheless there should be some way of showing and making felt that at one time the mystery was on the point of revealing itself."

From Emma Calvé the adroit reporter has obtained a more subtle confession: "I became an artist," she says, "the day I forgot that I had a pretty voice and remembered nothing but the expression I wanted put into the music I was singing. This idea came to me suddenly after a convalescence. As long as I was well, fine looking and strong, a good voice was my only talent. From the day I began to suffer my sensibility was awakened. I understood a multitude of things that had been obscure before. I felt the need of making other souls understand what I perceived. My moral conscience was aroused. I became a better woman. It seemed to me that I was born to suffering and to art at the same moment."

You will perceive that dear old Emma's conscience is still troubling her. It is usually as elastic as a rubberneck ball. But she has her dull days, like all prima donnas.

The growth of Christianity among the Japanese is not without opposition. The *Yorodzu Choho*, Tokio, says: "In the long history of Christendom we do not know a single case of a country saved by it. With Montezuma's Mexico and the Inca's Peruvian empire the course of Christendom has been absorption, destruction, annihilation. It has killed India—politically at least. It has killed Burmah and Annam. It has killed Hawaii. It has killed Madagascar, and it will yet kill Abyssinia, Egypt and Morocco. What security have we that Christendom will not kill China, Corea, and even Japan, if the opportunity offers? Christendom does its destructive work, not only by guns and bayonets, but by means much more formidable. It kills non-Christians by its rums and whiskies and by its diseases."

Adolf Henselt was in the custom of going every summer to Dresden, where some of his wife's relatives lived. One day Alexander Dreyschock, going to call upon him, heard him playing in a very animated way. He seated himself upon the stairs and awaited a long time for the playing to end. He said that for fullness, swe tness of tone and beauty of phrasing it surpassed anything that he had ever heard in his life, and he was particularly struck with the beauty of the ideas. At length the playing ceased, and Dreyschock knocked at the door. After being warmly welcomed by Henselt, he, full of curiosity, asked Henselt what he had been playing. "Oh, merely a new idea," evasively answered the other. Whenever he had a new idea he could not rest until he turned it over and viewed it from every possible aspect. Dreyschock asked to hear the study again. Henselt sat down and played it for him—but with what a difference! Such was his nervousness and constraint in the presence of a listener that the playing was entirely different. Not only was the phrasing less finished and the conception less intense, but the very tone itself had lost its round, full and poetic quality. This was the effect of constriction due to nervous-

ness. And yet Henselt was one of the world's greatest pianists!

In "Main Currents in Nineteenth Century Literature," by George Brandes, the first volume of which has just appeared from the press of the Macmillan Company, there is an interesting appreciation of Sénancour apropos of his "Obermann," which students of Matthew Arnold will read with esoteric interest. Brandes sums up his estimate of Sénancour in the following words:

"His own generation overlooked him; he was not appreciated while he lived, although he was in the unhappy position of possessing no source of income but his pen. But in the days of the romantic school he attained renown; the romantic critics bound his simple field flowers into garlands along with the passion flowers and roses of Chateaubriand and Madame de Stael. And he deserved the fame he attained. For he was one of the most remarkable authors of the emigrant literature—a worshiper of nature, as becomes a pupil of Rousseau; melancholy, as befits a genuine admirer of Ossian; weary of life, as befits a contemporary of Chateaubriand. He is thoroughly modern in his theories on religion, morality, education and the position of women in society. He is the regular German romanticist in his sentimentality, his indolence, and his dread of contact with reality, as if it were something that would burn him, and he is the French romanticist in his mixture of liberal mindedness with excessive scrupulosity and of enthusiasm with refined sensuousness—a combination which reappears in French literature twenty years later in Sainte-Beuve's 'Joseph Delorme.' Everything stamps him as a herald or forerunner of the long train of greater intellects who at this moment begin their progress through the century. His weak voice announces them and he prepares their way."

Esther Singleton has made a clever recipe for a modern musical composition: Take a good sized orchestral cauldron and throw into it—first with extreme caution and afterward as hastily as you like—the usual complement of instruments, with the addition of a generous bass tuba, a harp and a thunder machine. Arrange them in groups or semicircles around the conductor. With this accomplished proceed with the score.

Procure at your musical grocer's a bunch of thin phrases or themes not made of more than four notes—three are better—and if you can find a good and durable monotone, buy it immediately and transfer it to your music paper. Select from your bunch of themes one and give it to the violins; let them draw it out to the thinness of gold wire and then to the thinness of gossamer. Entice the listener into its hopeless net of intricate woven rhythms. Distribute, meanwhile, the other phrases, decorously taking care to introduce them at intervals and in different rhythms. Take the first phrase or theme and change it into a triplet; give it to the woodwind; let them hand it over to the horns, which will proclaim it heroically. Add nothing to the original phrase except the monotone, which the tympani may thump for ninety-five consecutive measures. Treat the other phrases or themes in the same manner. Now it is about time to put in a climax. Throw it in with the utmost violence, adding a dash of recklessness if possible. Bring in your soprano. Let her declaim a few sorrowful notes redolent of fatalism, and make the orchestra accompany her with her own musical portrait, done with a realistic touch, so that anyone who is not previously acquainted with the score will exclaim, "What a fine portrait of Hildegarde von Ophicleide!" This is very simple. For example:

Blue eyes, color and expression produced on the violins; full, red, pre-Raphaelitic lips, pomegranate tones on 'cello; white neck and arms, described by the oboes, bassoons and English horns; magnificent Teutonic figure, indicated by the trombone and tuba. Treat all the characters in the same manner, and take them to the woods, to the seashore, or place them in a mediæval village. The woodland scene, with its possibilities of waving trees, rippling brooks and coaxing chortles from the woodwind, is preferred by the best landscape painters in music.

Proceed to boil the cauldron. Stir it around with the baton, whip up the violins to a stiff froth, start the thunder machine, and bang the tympani enthusiastically. Now drip in a few harp tones, gently at first, and then let a torrent of arpeggi, rapidly executed, fall upon the arid waste. Throw more harps into the seething mass of white, hot music, and stop suddenly to introduce a pathetic solo for the violoncello. Repeat the ethereal and dramatic harp performance and allow the cauldron to boil furiously. When anything approaching a melody arises to the top skim it off instantly, and when every ingredient put into the pot loses the little character it originally possessed, proclaim the excellence of the composition in a grand bravura flourish and hand it to the critics to taste.

A year ago, while I was drinking afternoon tea in a London drawing room, says an English contemporary, entered a tall, lithe man, with coal black hair, beard and mustaches, restless visionary eyes, and a nervous mouth, twitching with half sad humor. I did not know him, but he magnetized me immediately. I intuitively divined the intensity of his personal force, the rich radiance of his character, the passionate idiosyncrasy of his soul. At that time Zionism was a mere shibboleth to me, one of the husks that are blown about the social and political highway. But the moment I saw this modern Moses, this practical prophet, Zionism became a vivid reality. For I recognized in him at once one of those apostles who work miracles by the power of their will and the empire of their egoism. At that time Herzl could not speak a word of English. After a few commonplaces he drifted away again, leaving me profoundly interested in his romantic genius. He had done nothing, said nothing, but he had been himself. Now, the man who can be himself in a drawing room is rare. And this man's self was so bizarre, so disturbing, so strange, that I caught myself wondering at its persistence in my mind. Why should I keep in my memory so clear a picture of Herzl when so many other men and women fade out of it like shadows of shadows?

Well, the other day I met Herzl again in another drawing room—the drawing room of the Hotel Cecil. Here it was I who drifted in, and the first thing that disentangled itself from the rout of men and women was the old restless visionary gaze that had haunted me before. The Jewish leader was holding a kind of levée, with lyrical interludes in the shape of songs by his Hungarian compatriot, Mlle. Aurelia Revy, a young prima donna who has won golden praise with the Carl Rosa Opera Company and at Covent Garden. My talk with Herzl was laced with musical outbursts. He expounded his gorgeous dreams to the sound of airs by Wagner, Schubert, Bach and Gounod. I think the music was as worthy of the dreams as the dreams were worthy of the music. If all idealist politics were conducted thus, if all humanitarian visions were set to music, the world would not be so drab and dull.

I was astonished to find that Herzl had learned to speak English with wonderful fluency. Now and then he falls back on a charming Latinism (such as "avitate" for "avoid"), but he expresses himself with surprising lucidity. The dominant note in his idealism is his confidence. He has faith in his faith. He believes through walls of difficulty. And this imaginative prophet has in him a granite basis of common sense. He keeps his visions well in leash, and prefers to talk of the hard, practical side of his vast scheme for leading the people of Israel back to the Promised Land.

It is a potent force, this new pride of race which Herzl has rekindled. I was struck by the passionate energy with which he and his comrades protested against the injustice of judging the Jews by their black sheep. The core and heart of the Zionist movement is its canonization of the Jew as a Jew, its glorification of the Jew's historic heritage, its call to the Jew to emerge from his subterranean hiding places and to stand before the world as a racial unity. Zangwill put this all in a parable. "The Jew in the past," he said, "has acted like the ostrich. He has buried his head in the sand, with the natural result that the world has been tempted to kick the most prominent part of his anatomy. Some influential Jews prefer to continue these tactics. But we think the time has come to stand erect."

And as Mlle. Revy sang some of her own wild Hungarian folksongs, I could not help thinking that there is more dynamic force in this Jewish renascence than the Gentile imagines. For the Jews, above all races, are idealists. If this great ideal took fire and blazed through their ranks, who shall say where it would end? But the men who are organizing it are very prudent. Herzl deprecates wild and nebulous aims. He prefers to keep the movement on the practical line of an agricultural and industrial colony. Yet, in his restless, visionary eyes there is a loftier dream, a more splendid conception, the immortal image of Israel a nation, and not the least of the nations of the earth. "Meine Ruh' ist hin."

In Tolstoy, says Andrew D. White in the *Idler* we see a man who, nourished in and on Russia is a narrow and fantastic teacher, and a man of genius denouncing all science, and commending what he calls "faith"; urging a return to a state of nature, which is simply Rousseau modified by misreadings of the New Testament; repudiating marriage, though himself most happily married, and the father of sixteen children; holding that Æschylus and Dante and Shakespeare were no great in literature, and making of some obscure writer a literary idol; holding that Michael Angelo and Raphael were not great in sculpture and painting, yet insisting on the eminence of sundry unknown artists who have painted brutally; holding that Beethoven, Händel, Mozart and Haydn were not great in music, but that some unknown performer, outside any healthful musical evolution has given us the music of the future; declaring Napoleon to have had no genius, but presenting Kutusoff as a military ideal; loathing science—that organized knowledge which has done more than all else to bring us out of mediæval cruelty into a better world—and extolling a "faith" which

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has always been the most effective pretext for bloodshed and oppression.

The long, slow, everyday work of developing a better future for his countrymen is to be done by others far less gifted than Tolstoy. His paradoxes will be forgotten; but his devoted life, his noble thonghts and his lofty ideals will, as centuries roll on, more and more give life and light to the new Russia.

A story which comes from Rome makes it evident not only that the Pope is in full possession of all his intellectual faculties, but that he has also a very delightful sense of humor. It appears that a certain French gentleman, whose social qualities are very charming but whose life is perhaps not all that it ought to be, quite frequently enjoys the privilege of an informal chat with His Holiness, to whom he is in many ways persona grata. At one of these interviews not long ago the Pope, forgetting, perhaps, that times have changed since he was young, and as a mark of special favor, proffered his open snuff box to his guest. "Thank you," said the Frenchman, with a bow of declination, "I haven't that particular vice." "Ah," said His Holiness, smiling with an arch benevolence, "if it really were a vice you would be sure to have it."

Louis Elbel's Success.

THE journals of South Bend, Ind., are enthusiastic concerning the European success of Louis Elbel, a young pianist who won distinctions in his graduate and post-graduate courses at the Chicago Musical College, and studied elsewhere in this country with prominent musicians, including Alberto Jonás. Mr. Elbel played in Leipsic, Germany, recently, and he has accepted important engagements for next season. But let an editorial, which appeared in a South Bend paper, explain these interesting developments:

The brilliant success achieved by Louis Elbel on his introduction to the musical world of Leipsic has been heralded to the people of South Bend and his hundreds of friends and admirers in all parts of the country. Nowhere, of course, was it hailed with such general pleasure and satisfaction as in South Bend, the city of his birth, and the scene of his early labors and triumphs. * * * Though precocious as a child, Louis never posed as a phenomenon, but, possessing the genius of the art, he labored persistently and intelligently, and his present distinction is an example of what may be accomplished by a combination of these two qualities. * * * Two years ago the time arrived for him to seek the cultivated centres of Europe, and Leipsic was selected as the one in which an ambitious student might most likely achieve the distinction desired. Since then he has been constantly under the instruction of Prof. Martin Krauser, one of the most noted piano teachers in the world, and to whose unerring estimate of his capacity Louis owes much with respect to his rapid and symmetrical development. His acceptance as a soloist at the Leipsic Zoological Garden was a pronounced evidence of the high estimation in which he was held before public trial, and the highest compliment it is possible for a graduate to receive. * * *. South Bend (Ind.) News, July 7, 1901.

REMINISCENCES OF BALFE.

OF our few English operatic composers Michael Balfe, a Hibernian, claims respectful notice, although almost all his operas are on the dusty shelf, while the poorest perhaps of all, "The Bohemian Girl," continues to please the "British public." Balfe, a baritone vocalist, used to sing in his own operas, and the writer heard him in that capacity at Drury Lane Theatre in December, 1837, when his opera "Joan of Arc" was produced. Balfe also sang at the same theatre in the spring of 1838 as Papageno in Mozart's opera "The Magic Flute." Bunn's English version was a miserable travesty of the original German. What the Italians call *lazzi* were allowed to favorite artists, and old Lablache often used or abused them at the Italian opera. No great joke, in the Serenade Scene of "Don Giovanni," to open the window and cry "good night"; but his foolish flatterers always laughed! Balfe, in Papageno's second air, had to sing the line "where learned sages say" (but he altered the words to "learned *asses*"), and hereupon a few fools in the pit made an idiotic cachinnation! Balfe used to write his operas with other composers' scores by his side, and unblushingly borrowed many of the *ripieno* orchestral accompaniments. He enraged classical critics by introducing that dreadful instrument the *cornet-à-pistons*, the terror of dancers at evening parties; he told a friend on the night of a new opera that "he was going to make a thundering noise." And he did so.

Balfe gave singing lessons. One of his (male) pupils came one afternoon, and in bad voice. So Balfe exclaimed: "You can't sing at all, go upstairs and talk to the girls (Balfe's daughters) till you are less husky."

In 1841 there was a controversy between Balfe and Henry Phillips, the baritone vocalist, about some professional lady with whom Phillips was evidently in love. The writer read the printed correspondence, and an abstract was sent to the *Times* newspaper, but the editor, Tom Barnes, declined to publish the paper, as scandalous, or, at least, unedifying, and possibly defamatory or libelous.

Reference has been made to Henry Phillips, a once famous baritone. He sustained several leading parts at Drury Lane and the English opera houses, or Lyceum, in operas of Balfe, Barnett, F. Romer and other English composers. He had to mount on stilts in order to personify the giant Polyphemus, when Macready brought out Händel's "Acis and Galatea" at old Drury Lane in February, 1842, and in the prelude or recitative to the air in G minor, "O Ruddier Than the Cherry," took F natural below the lines—just out of the baritone register by the way—and the gaping pittites applauded the low note accordingly. A friend, hardly a musical one, opined that this note was "the lowest D"! The writer saw Phillips for the last time in 1846 at a morning concert held at the Princess' Theatre in Oxford street, by a well-known and excellent musician of the day, Mr. Blewitt, a capital composer of elegant comic songs. Poor Henry Phillips accompanied his own weak song, "The Emigrant Ship," with a refrain, "God Be With Them All the Way"; but he did not raise a hand. The song was sadly tame, and the performance quite betrayed a broken down artist. Sad to record and remember these declines and falls! The same remark is applicable to poor Giulia Grisi, whom the writer heard sing out of tune in an ordinary ballad after her retirement from the opera house.—"A. M." in Musical Standard.

Melanie de Wienzkowska.

MADAME DE WIENZKOWSKA, the well-known pianist and teacher, is spending her vacation in the White Mountains in New Hampshire.

Even while resting from a busy and successful season Madame Wienzkowska is preparing for next season's work with vigor and enthusiasm, and her popularity and ability as a musician and teacher will be even more decided the coming year.

Armed with the indorsement of Leschetizky, who took an undivided interest in her, she is well fitted to successfully conduct the classes and recitals which she announces for the coming season. More particulars of these will be given later.

BROOKE'S MARINE BAND.—The Cincinnati *Enquirer*, in a recent issue referred thus to the Brooke concerts at the Zoological Garden:

"The usual two concerts will be given by the Brooke Chicago Marine Band to-day, and the patrons of the garden can look forward to enjoying a musical treat, as Conductor Brooke has arranged two excellent programs, containing numbers which will please all, as there will be classical, popular and rag-time selections on each one."

E. PRESSON MILLER.—E. Presson Miller, for a number of years the efficient director of the voice department of the Metropolitan College of Music, now known as the American Institute of Music, has severed his connection with that institution, and will open a private studio, No. 601 and 602 Carnegie Hall, in September. Mr. Miller, after one of the most successful seasons of his career, will rest during August and resume his teaching about September 15. His correct and careful training of the voice has made him popular. His pupils are meeting with success in New York and all parts of the country.

EMIL HOFMANN.—Emil Hofmann, the distinguished baritone, who made many and notable successes in America last season in oratorio and recital work, is now resting in the Black Forest. After sailing for Europe last April, Mr. Hofmann filled a number of important engagements in England, Scotland and on the Continent. At the end of a month's recreation in Germany Mr. Hofmann will go to Bayreuth for the Wagner music dramas, then to Munich for the opening of the Prince Regent Theatre. Before returning to America in October for the coming season, when he will be under the sole direction of Loudon G. Charlton, Mr. Hofmann will make a concert tour of Germany and Austria with Alvin Kranich, the pianist.

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CORRECT BREATHING.

A Lecture on Correct Breathing; Its Importance in Connection With Work on the Clavier and Piano, Delivered by Frank E. Rebarer, at Clavier Hall, July 25, 1901.

AFTER thoroughly explaining and illustrating the principles of correct breathing, and exhibiting absolute control of the breath from a standpoint of ease, comfort, efficacy and power, Mr. Rebarer said:

This lecture is given for the purpose of impressing upon you the necessity of breathing correctly, so that as students you may secure nerve force and mental control of the same, and free yourselves from rigidity, the foe of pianists. The Clavier, as I understand it, is a device by the use of which is secured correct movement of muscle, and perfect proper control over the same by the mind, so that when called upon the entire physical forces respond to mental direction, the mind having become conscious of its power over the muscles, and to what extent that power may be applied. Its object is the education of pianists in the principles of touch and technic, and application of the same in piano playing. Co-ordinate condition of the mental and physical power is obtained by training the muscles through mental concentration, upon the physical movement involved in the performance of the exercises attached to Clavier work, this process to be continued with a thorough understanding of the principles surrounding it, until a full, practical realization of the principles is established and consequent results secured.

If correct breathing obtains during practice at the Clavier the student secures repose and thoughtful work results with permanent benefit.

To do anything well, there must be a healthy condition of the mental and physical processes involved in the action necessary for the accomplishment of the result in view. We will therefore consider the importance of correct breathing as a means of strengthening and preserving the mental and physical powers. If we wish to live we must breathe. Nature, for fear perhaps that at some time we might forget to breathe, has so constructed us that we cannot refuse to breathe, because, mark you, when we try not to breathe by setting the breathing muscles so that they will not move, as soon as the oxygen within us is exhausted we lose power to mentally control the muscles, and they involuntarily fly to their work and air rushes in. The conscious mental faculties lose control under such circumstances and are never in perfect condition or possess absolute control over nerve and physical force as long as correct breathing is interfered with. Then, if it is imperatively necessary that we breathe to preserve our faculties, and rejuvenate them, so to speak, by the oxygen carried to them in the act of breath taking, it is but reasonable logic to assert that if the oxygen furnished is pure, and the quantity is large and sufficient, the better the working of the mental faculties. In precisely the same manner is to be considered the necessity of supplying oxygen and its life giving properties for the benefit of the physical processes involved in nerve and muscular development.

Then to live we must have oxygen, and we obtain oxygen by breathing. Life giving properties required by the mind and physical processes come to us through the breath and are maintained thereby. If we breathe correctly we give to the muscles elasticity, the true condition for the development of strength, establish a control over such elasticity by concentration of the mind, and are thus enabled to direct consciously our forces. The instant the mind becomes overanxious in the prosecution of the effort employed, we lose control of the breath taking forces, conscious power is lost and muscular rigidity follows.

If the breathing muscles become tensioned we lose mental control over the nervous processes, and elasticity of muscle departs, followed by different conditions than those we intended should prevail in the prosecution of the effort. Every performer has doubtless at some time experienced this without perhaps understanding thoroughly the cause. For successful results there must be co-ordinate working of the mind and physical processes; breathing is the result of, or let us say involves, muscular action, and this action should be trained so that the breathing muscles at work may be brought to a condition of elasticity and strength in keeping with the other muscles, and thus support all physical movement. This is an important principle and should be thoroughly understood and appreciated in the training of muscle for any purpose whatsoever." To the imperfect training of the breathing muscles is due in a great measure the nervous and uncertain feeling which comes to the performer at the very time when he needs strength and endurance and perfect control of his forces.

Breathing exercises should be practiced apart from the Clavier or piano. The principle underlying should be understood and applied during every exercise, and this done under mental control until the habit of breathing correctly is established, and it becomes a physical law always the same by day and by night.

If during practice at the Clavier or piano strained or effort full breathing is felt, the student should by sensation, and pleasant sensation at that, remove such strain or effort by applying the principle taught in correct breathing exercises. No one can meet the requirements as regards technic in connection with the piano unless the physical processes are trained on correct lines, and a necessary adjunct to proper training of muscles is correct breathing.

There should be no stiffening of the body, not for an instant, in drawing forth large, full chords from the instrument. Elasticity must ever prevail and reserved force be maintained during the performance, no matter how great the endurance called for. Tension of the breathing muscles prevents elasticity throughout and renders impossible the maintenance of reserve force. Contraction of muscle under such tension exhausts the breath. Expansion of the body under correct breathing holds the breath and supports and strengthens the forces employed.

Some of the faults which prevent good work at the piano are:

Tension of muscles of the tongue and larynx, causing dryness of the throat and nervous strain.

Stiffening at the sides of the body, especially in the delivery of large forceful chords, and consequent rigidity of spine; result, heavy unmusical tone.

Uplifting of the shoulders and tension about the neck and contiguous muscles, causing discomfort the relieving of which brings, as a rule, uncontrolled relaxation and consequent interruption of forceful legato tonal effect.

A common and most pernicious fault is the stiffening of legs, spine and sides in manipulating the pedals.

By making correct breathing a purpose and constantly keeping such in mind the student becomes habituated to a state of suppleness. His body takes on a state of expansion. His breathing becomes full and deep. His muscles grow elastic. He steps high as he walks, and feels a pleasure in all physical action. This pleasure, a mental sensation, becomes centralized as it were in the mind, and eventually the artist is never satisfied without it. His life and enjoyment lie in expansion and curves, and he becomes adverse to angles and contraction under tension. He objects to a contracted feeling at the neck and throat and frees himself of this discomfort. His sides expand and move with freedom; the shoulders are at ease and elasticity dominates spine and limbs.

In this condition he feels the pleasurable sensation of mental control over all physical processes, and can exercise at will every muscle of the body and feel their efficiency from his toes to his finger tips.

There was a man, I knew him, in a city where I resided, who taught as he called it, "Ambidexterity." He wrote at the same time with both hands and both feet, holding the pens between the thumb and first and second fingers of each hand and between the large and two adjoining toes of each foot. His life was a constant application of mental control over muscle. His respiration was to my mind as perfect as could be desired. The tension of one muscle would have destroyed co-ordinate action, and writing as he did would have become an impossibility.

When elastic action of muscle becomes habitual, flexibility easily follows, and all movement begets additional strength and endurance. Tension departs, and in the greatest efforts absolute control, which means nerve force in reserve, obtains. In this condition effort is resolved into pleasurable sensation, and the soul is permitted to influence the mind of the performer.

The emotions engendered by the subject, that is the composition, are allowed full play, and are given forth by the performer to the delight of himself and the audience. The piano to my mind is not a lifeless instrument. I prefer to consider it full of vibrations (tone), ready to respond to the will of the player. When the co-ordinate mental and physical action is correct the soul can speak unhindered and the piano gratefully yields its best, its most perfect tone under such conditions. It ever demonstrates the will and mood of the performer, and becomes as it were a part of himself and not an instrument constructed for the exhibition of the dexterity of the player, and to be, as is often the case, punished by crashing blows, the result of jerky, angular contortions.

Miss Emma Thursby is taking a much needed rest after her long season of teaching. She is stopping in the Adirondacks at the Willey House, Hurricane, Essex County N. Y., and later in the season she will go to Greenacre Eliot, Me., where two of her pupils, Miss Grace Clare and Miss Rebecca Cornett, are singing.

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MR. WHITNEY TEW

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November and December, 1901

The London Press says of Mr. Tew's singing:

Times—"Mr. Tew displayed a magnificent voice and great dignity of style."

Telegraph—"Mr. Tew possesses a fine voice of cultured style; he is a singer of high quality and a musician of broad sympathies and wide research."

Express—"Revealed the possession of a prodigious memory, a sonorous voice and a wealth of vigor."

Daily News—"Manifestly an experienced vocalist, endowed with a powerful voice of agreeable quality. He is a linguist and his artistic taste and judgment demonstrated by his excellent choice of a program."

Musical Courier (London)—"A hearty, straightforward delivery, which was all the more charming because of his admirable diction and pure intonation."

Lady—"His songs were admirably chosen, and the beautiful quality of his voice and his good method were best shown in Brahms' Liebeslieder."

Sunday Times—"Displayed a resonant low baritone voice and a refined method."

Musical Standard—"Eminently successful as an interpretive artist, for he sang with much feeling and intuition into the dramatic and poetic meaning of his text. His voice is a fine organ."

Musical News—"Mr. Tew has a good bass voice which he uses always with finished art and discretion. That he possesses an extensive repertory culled from the best music written for the bass voice was evidenced."

Morning Post—"Mr. Tew's deep bass voice was well suited to the music of the Landgraf." (National Grand Opera Co., in Tannhauser.)

The Stage—"Mr. Tew gave a strong and impressive embodiment of the Cardinal."

The Era—"Mr. Whitney Tew, the author, gave a strikingly characteristic reading of Richelieu, his acting in the downfall scene being especially impressive and touching."

Field—"That fine bass singer, Mr. Whitney Tew, gave the first of his recitals last week. He possesses a powerful voice of beautiful quality which can stand work. He has both voice and brains."

Anglo-American—"Mr. Tew's fine voice was in the best of form. He is to be commended for his persistent fidelity to a really superior class of music."

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BUFFALO MUSIC.

BUFFALO, July 27, 1901.

A FINE concert was given at the Temple of Music July 26 by the Arion Singing Society, of Newark, N. J., under the direction of Carl Heller, assisted by the Tenor Emil Zeh, Violinist Carl Schoner and William J. Gomph, organist and accompanist. Following is the program:

Military Overture.....Mendelssohn
W. J. Gomph.
Morgen im Wald.....Hegar
Roslein wann bluehst du auf.....Oregert
Arion Singing Society.
Seventh Concerto.....De Beriot
Carl Schoner, Violin.
An die junc Geliebte.....Neubner
Ich hab einen trauten Liebgesell.....Winkler
Nachtlied.....Engelsberg
Arion Singing Society.
Organ solo, Minute and Trio, Canzona.....Wolstenholme
William J. Gomph.
Tenor solo, Du bist mein All.....Bradsky
Emil Zeh.
Im Wald.....Leu
Nachtzauber.....Storch
Arion Singing Society.
Language of Flowers.....H. Carri
Mazurka.....Wieniawski
Carl Schoner, Violin.
Hymne an die Madonna.....Kremser
Chorus, Tenor, Harp and Organ.

It is wonderful what such small societies often accomplish. There were thirty-five singers, about evenly balanced as to tenors and basses, singing all their numbers à capella, with good attack and fine shading. Specially fine was Mr. Shoner's Seventh Concerto for the violin, by De Beriot, accompanied by Mr. Gomph. Emil Zeh, of whose singing a more explicit account will be given next week, sang beautifully. Being recalled, he gave "The Cavalleria" "Ave Maria." His is a voice of rare quality.

The multitudes that gather daily in the Temple, or at the band stands, are greatly pleased at the good music they enjoy free of charge, and it is the general opinion that the directors have done a good work to make the music a special feature. The Sixty-fifth Regiment, N. G. N. Y., Band, Conductor John Powell, play daily, likewise the Seventy-fourth Regiment, N. G. N. Y., Band, Justus G. Miller, conductor, while the Havana Municipal Police Band, under the direction of Captain Guillermo M. Tomas, gather around them an enthusiastic crowd.

This band was sent to the Pan-American Exposition by the municipality of Havana as a special compliment to the people of the United States. Without exception it is the finest military band at the Pan-American. This morning's program was:

March, To Buffalo.....Lopez
Rienzi Overture.....Wagner
Mefistofele.....Boets
Uncle Sam's Land.....G. M. Tomas

Next week's number of THE MUSICAL COURIER will give a complete article about this famous band; also of Miss Annie Peat, Wisconsin's brilliant organist, who assisted at the ceremonies at the Temple, this being Wisconsin Day.

The Royal Bavarian Infantry Band are playing at Alt Nuremberg, under the direction of Jacob Peupus. Although a much smaller band in point of excellence, they are a close second to the Havana Band.

On account of delay in receiving pictures promised my account of organ recitals and different singers will not be published till next week. The article will date from July 15.

MRS. KATHERINE RIESBERG.

Amy Murray in Nova Scotia.

MISS AMY MURRAY has achieved remarkable musical success in her Scottish recitals. Following are additional criticisms from the press of Nova Scotia:

Not often does it fall to the lot of Pictonians to have the opportunity of hearing an entertainer of the stamp of Miss Amy Murray, who appeared in Advocate Hall Wednesday evening. Quite fittingly has she been termed "the Queen of Scottish singers." Miss Murray has an extremely rich voice and knows how to use it to good effect. In a pleasant, informal manner she made brief introductory remarks concerning most of her songs, which added much to the pleasure of the entertainments, and appealed with special emphasis to those of Scottish descent. Miss Murray was deserving of a much larger audience.—The Advocate, Pictou, N. S., July 19, 1901.

A good-sized audience attended the concert in Orpheus Hall last night, given by Miss Murray, of New York, who well merits her reputation. Aside from her engaging personality, Miss Murray provided an entertainment which found its way into marked favor with every listener. Not only did she sing the songs of Scotland delightfully, but several times during the evening she explained her songs and told thrilling little bits of Scottish history, which added an intelligent interest to the pleasure they gave. Her spirited rendering of "Bonnie Dundee," "Young Lochinvar" and "Hey, Johnnie Cope," will live in the memory of all who heard her. The old version of "The Flowers of the Forest," "The Rowan Tree" and "Will Ye No' Come Back Again" were among the gems of the evening. In several of her songs Miss Murray accompanied herself on the harp, a quaint, old-fashioned one, a model, as she told her audience of the harp of Mary Queen of Scots, which is now in the South Kensington Museum.

Before the last number on the program Miss Murray begged permission to retire for a few moments, as she wished to sing her last song in costume.

The distant cry of "Caller Herrin!" announced the re-entrance of Miss Murray in the quaint holiday dress of a Newhaven fishwife, bearing the "creel" upon her back. As might be expected, she entered thoroughly into the spirit of this delightful song, and its rendering was dramatic and full of color. At its close Miss Murray gave the quaint fishwives' toast, "Here's tae Oors an' Oors." "Which will ye have first," she then asked, "God Save the King!" or "Auld Lang Syne?" the audience choosing in favor of the latter. "Then up wi' ye!" she said in her spirited way, and standing, all joined in singing the old favorite and thus ended one of the pleasantest entertainments we have been present at for a long time.—Acadian Recorder, Halifax, N. S., June 15, 1901.

Miss Murray, the gifted singer of Scottish melodies, made her first appearance before an Antigonish audience in the College Hall on last Tuesday evening. A good house was in attendance, but doubtless had the public anticipated such a delightful entertainment standing room would have been at a premium. Miss Murray charmed her audience no less by her pleasing personality than by her rich and musical voice. She gave a short history of each song, which made the entertainment doubly interesting. A much enjoyed feature was the rendering of two Gaelic songs with clarsach accompaniment. The clarsach in Miss Murray's possession is an exact copy of the harp used by Mary Queen of Scots in Holyrood Palace. The original is now in Kensington Museum. It is difficult to say which of the many songs rendered by Miss Murray gave the greatest general pleasure, but what pleased us best was "Bonnie Dundee," "Hey, Johnny Cope," and "Alastair MacAlastair," the last mentioned being given in response to a hearty encore. Miss Murray gave as the closing song "Caller Herrin'," in the holiday dress of a Newhaven fishwife. This splendid character song was a decidedly good feature. Miss Mary Scott made an excellent accompanist. It is understood that Miss Murray may again be heard in Antigonish ere long. A crowded house should greet her next appearance.

On Wednesday morning Miss Murray sang several songs in the convent hall to the great pleasure of the sisters and pupils.—Weekly Greetings, Antigonish, N. S., June 25, 1901.

The audience which welcomed the talented Scottish vocalist, Miss Murray, on her second visit to Antigonish Tuesday night, at McDonald's Hall, was one which, for critical knowledge of Scottish music and poetry, might delight any performer. Clergymen and other admirers of the "auld Scots' songs" were present from various and distant parts, and it is not too much to say that they enjoyed Miss Murray's singing and acting immensely. Between song and story and impersonations of humorous or typical characters, no one could be otherwise than delighted and instructed by Miss Murray's performance. Her recital of the burning of Castle Tirrim by Captain Clan Ronald (Aillean dearg) on the occasion of his departure to join Dundee before the battle of Sheriffmuir was one that recalled memories of a past now almost forgotten. Captain Clan Ronald was killed at Sheriffmuir, and in him died perhaps the noblest and most chivalrous of the long line of chieftains of his house. Miss Payne, daughter of Mr. Payne, of the St. John *Sun*, accompanied Miss Murray on the piano. Although a very young girl, she is a decidedly clever musician.—The Casket, Antigonish, N. S.

Adele Laeis Baldwin at Bar Harbor.

MRS. BALDWIN is spending the summer at Bar Harbor, Me. She was engaged to sing at an entertainment given at the Newport House by the Yersin Sisters on Wednesday last. A daughter of Mrs. Stanley Mortimer, of New York, gave a recitation. She is very young, but shows great talent. The Bar Harbor paper says: "Mrs. Baldwin, who is a very handsome woman, wore a beautiful gown, and the audience was most enthusiastic over her singing. She has a glorious contralto voice, and she sang her part in "La Ballade du Désespéré," by Bemberg, with rare taste and expression; her enunciation was perfect."

Mrs. Baldwin has been engaged to sing at a number of private musicales to be given next month.

Mrs. Julie Wyman, the contralto, was on a visit to this city this week.

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NOTES ABOUT THE MUSIC CLUBS AND SOCIETIES.

THE prospectus of the Saturday Club, of Sacramento, announces a piano recital by Fannie Bloomfield-Zeisler, for April 12, 1902. Some years ago Madame Zeisler played for the Saturday Club, and the enthusiasm of the members at the time was something to be remembered, and while the coming recital is some eight months off, many in looking over the prospectus of the forthcoming season predict that Madame Zeisler's appearance will be the event of the year.

A new musical club with thirty-five members was recently organized at the residence of Mrs. H. P. Wells, at Paducah, Ky. The hostess was elected president, and the other officers are Harry Gilbert, vice-president; E. J. Paxton, recording secretary; Miss Ada Brazelton, corresponding secretary; Emmet Bagby, treasurer; Miss Virginia Lesh, librarian; Mrs. James Weille, chairman of program committee. The president appointed a committee to frame by-laws and a constitution, and Miss Brazelton was elected chairman of this committee. The title of the new organization is the Paducah Musical Club. As both men and women are eligible to membership, it promises to become a real power in the town.

The Chaminade Club, of Los Angeles, held its closing meeting on July 5, at the home of Miss Helen Day. An interesting program was presented. The club will resume its musical sessions on September 4.

The Ladies' Thursday Musicale, of Minneapolis, Minn., was the beneficiary of a concert given on July 19 at Lake Harriet, Minn., by the Banda Rossa.

Mrs. W. A. Titsworth entertained at her home July 10 the members of the Matinee Musical Club, of Montrose, Pa. "Chaminade" and "Saint-Saëns" were the subjects for the day. The papers and illustrations were given by members.

The Troy (N. Y.) Vocal Society recently gave a successful excursion to Lake Champlain.

About 150 of the members of the Arion Singing Society, accompanied by their families, went on an excursion to the Pan-American last month.

The Cincinnati (Ohio) Maennerchor has elected the following officers: William Schaefer, director; Fred. Seitz, assistant and president; J. Blankenbuehler, vice-president; H. Luebbert, financial secretary; Jacob Marqua, recorder; Charles Wichman, Sr., treasurer; George Wichman, librarian; William Blankenbuehler, assistant, and the following committee on music: William Avril, Henry Zimpelman, Jacob Marqua and J. Blankenbuehler.

The Concordia Singing Society, of St. Paul, Minn., will soon begin rehearsing "The Emperor and the Abbot," a new opera written by the society's conductor, Mr. Harmsen.

The Monday Musical Club, of St. Paul, held its closing meeting for this season on July 22, and a feature of the program was the outline of the prospectus for next season.

GREGORY HAST.—"Onaway, Awake Beloved," the beautiful tenor solo from Coleridge-Taylor's "Hiawatha," is more or less familiar to American audiences, but its full musical and artistic value will probably be enjoyed for the first time when Gregory Hast sings it in his forthcoming tournée in this country. Mr. Taylor and Mr. Hast are warm personal friends, and the famous English tenor, for whom the lovely song in the "Wedding Feast" was especially written, sang it at one of his Queen's Hall recitals to the composer's accompaniment. Mr. Hast's American tour, which will be limited to November and December, is solely under the direction of Loudon G. Charlton.

Asheville, N. C., Summer School.

THE fourth season opened last week, at Asheville College, with pupils in attendance from nearly all of the Southern States. Naturally, the department of music has enrolled the largest number of pupils, there being a goodly number to receive instruction on the piano, under Professors Babcock and Riesberg; these are all hard at work on solos, studies, ensemble music, &c. Miss Estelle Harris and Percy Hemus, teachers of vocal music, have a number of excellent voices in training, and Claude Trevlyn, the violin teacher, has some young ladies who play exceptionally well. The harmony classes are well attended and there is much ensemble playing, art and organ also having students. The pupils in music have the constant stimulus of their teachers' presence and criticism and there is much mutual interest and goodly fellowship. Some of the more advanced pupils will later be heard in concert.

The school of expression and the department of physical culture has been flourishing, and the former especially has had a large attendance, giving many recitals, both by pupils and teachers. There is much activity at the college, with the practicing of the pupils on the piano, violin, voice, organ, &c., and all are animated with the desire to make unusual progress in the six weeks' course.

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Glens Falls, N. Y

MUSICAL COURIER OFFICES—FINE ARTS BUILDING.

CHICAGO, July 27, 1901

UNDER the auspices of the School of Methods, in the Fine Arts Building, Bicknell Young gave an exceptionally interesting lecture-recital on July 23, the subject being "Ballads and Ballad Singing." Mr. Beall was the capable accompanist. Next Tuesday afternoon Mr. Young will give another complimentary recital.

At the American Conservatory on the morning of July 26 an artistic recital was given by Mme. Ragna Linné, vocalist, and Theodore Militzer, pianist. A large and enthusiastic audience attended this event, which was the last of a special summer series given by the American Conservatory. John J. Hattstaedt, the director of the institution, will return to Chicago on September 1.

Carolyn Louise Willard selected a talented group of young musicians for the recital recently given at her residence on Lake avenue. The pianist of the occasion, Miss Mabelle Crossman, who is one of Miss Willard's most promising pupils, contributed a representative group of numbers, including Grieg's Sonata for Piano and Violin, op. 45; "Humoreske," Tschaikowsky; "Polonaise," op. 26, No. 1, Chopin, and Moszkowski's Valse, op. 57. She displayed technical facility amounting to brilliancy of execution, and an ability to interpret artistically. Miss Maude Lindon, who possesses a pleasing light soprano voice, sang with much expression, Aria, from Bizet's "Carmen," and "An Orchard Cradle Song," Denza, being among her selections. This vocalist is a pupil and assistant of Mrs. Hess-Burr. The fine tone and other satisfactory musical characteristics of the third performer, Guy Woodward, violinist, aroused much appreciation. Miss Willard, who is to be congratulated upon the success of this event, is now conducting summer classes in Union City and Coldwater, Mich.

Miss Beatrice Coleman, who was a pupil of Maurice Aronson before the latter came to Chicago, has taught music in the State of Nevada for six years, her ambition being to pursue a three years' course with her former instructor. Miss Coleman writes that she will arrive in Chicago on August 25, to remain here permanently. She is most enthusiastic at the prospect of resuming her work with Mr. Aronson.

During the coming season Mrs. Frances Carey Libbe, contralto, will accept concert and oratorio engagements in Chicago and its vicinity.

The Spiering Quartet (Theodore Spiering, first violin; Otto Roehrborn, second violin; William Diestel, viola, and Herman Diestel, 'cello) will give a series of recitals at Winona Lake, Ind., on July 29, 30 and 31.

A promising young vocalist in the "King Dodo" chorus at Studebaker Hall, Fine Arts Building, is Carolyn V. Mason, of this city.

The announcement of the death of Lillian Green, one of the cleverest, most beautiful and most popular members of the "King Dodo" cast, has been received with sincere regret by the young artist's ardent Western admirers. Miss Green's role is now being satisfactorily played by Cheridah Simpson, a spirited "Piola."

One of the most creditable programs that the Chicago Auditorium Conservatory has presented during the summer season was that given recently by the pupils of Robert Stevens and Enrico Sansone. The composers represented included Bach, Chopin, Schumann, De Beriot, Moszkowski, Paderewski, Brahms, Mozart, Gleason, Henselt and Pratt, Miss Laura Campbell, Joseph Garrimoni, Donato Laulette, M. Koolish, C. Barrilli and R. Sansone being the capable performers. This event served to illustrate that many talented young musicians are pursuing their studies under Mr. Stevens and Mr. Sansone at the Chicago Auditorium Conservatory.

Looking back upon the most prosperous year of his Chicago career, and having already disposed of his entire time for next season, Maurice Aronson, the well-known pianist and instructor, will enjoy his vacation in various Wisconsin resorts. He closes his studio on August 1 and will return during the latter part of that month, the regular season commencing on Monday, September 9.

To the list of appreciative estimates which music critics made of Glenn Hall's singing during the past season the following may well be added:

It was a genuine pleasure to hear Mr. Hall's beautiful clear, ringing voice. The first great burst of applause from the audience came after the tenor recitative, "Men, Brethren and Fathers," sung by Mr. Hall in faultless style and earnestness and sincerity of manner. All the recitatives sung by Mr. Hall were discreetly and judiciously sung, and with the instinct of a singer who is an artist.

We cannot resist saying a word of Mr. Hall's singing of the aria, "Be Thou Faithful Unto Death." No better example of "bel canto" has been heard in Spartanburg. The heartiest applause of the evening greeted Mr. Hall at the end of the aria. The audience stormily demanded its repetition, to which Mr. Hall responded, singing it perhaps with even more deeply religious fervor than before.—Spartanburg (S. C.) Herald, May 3.

Glenn Hall's appearance was the signal for a storm of applause. He sang an aria from "Eugen Onegin," one of the best of the operas of the great Russian composer, Tschaikowsky. The aria was rendered with great beauty of tone and absolute sincerity of style. After repeated recalls he sang Dvorák's "Songs My Mother Taught Me." In the latter, as well as the aria, the orchestra accompanied him exquisitely.—Spartanburg (S. C.) Herald, May 4.

Miss Emma E. Clark recently appeared in a lecture-recital under the auspices of the St. Cecelia Club, of Midland, Mich. Her program included compositions by Bach, Mozart, Beethoven, Schubert, Liszt, Mendelssohn, Chopin, Schumann, Rubinstein and Arensky. Miss Clark is now on a yachting cruise on the lakes and expects to return to Chicago in September.

Interest in Miss Esther Feé, the young American violinist, who will visit America the coming season, is manifested in the many inquiries being received for her. She will visit the Pacific Coast and the Northwest and open her American tour with a New York orchestra.

Miss Electa Gifford, the soprano, and Sydney Biden, baritone, have been engaged for a recital in Milwaukee, to be held at the Pabst Theatre on November 4. This concert will follow their appearance at Muskegon on October 29.

William H. Sherwood will visit nearly every section of the country. Later engagements for him are Wellesley College, Wellesley Hills, Mass., and Muncie, Ind. Mr. Sherwood, who gave several recitals in North Carolina and Virginia last season, goes again this fall.

Master Lloyd Simonson, the boy soprano, has been engaged for a recital at Muskegon, Mich.

Mr. Baker, the manager of these artists, predicts a busy season for those under his management, having, he says, received more inquiries for them up to the present time than he received last season up to October 1. This is certainly gratifying for those connected with his office, as he is devoting himself almost entirely to those announced under his direction.

Genevieve Clark Wilson at Neenah.

Genevieve Clark Wilson, the popular soprano, who is under the exclusive direction of the Hamlin Company for the coming season, sang at Neenah, Wis., on July 19, with the success that this artist always achieves. The Neenah *Daily News* says:

"Genevieve Clark Wilson was the vocalist of the evening. She is considered by many to be the prima donna of the concert stage in the West, and it is quite impossible to speak too highly of her singing. Her charm and grace of manner added not a little to the unalloyed enjoyment of her singing. Her voice is one of rare sweetness and flexibility, which is combined with purity of tone and expression."

AMERICAN INSTITUTE OF APPLIED MUSIC.

TOM KARL, the eminent tenor, has been selected to assume the directorship of the vocal classes of the Metropolitan College of Music, now one of the departments of the American Institute of Applied Music. The prestige of Mr. Karl as an opera tenor is a fixed fact in the minds of the musical public, but his success in other branches of his art may not be so widely known and appreciated.

Mr. Karl studied for two years in Birmingham, England, with Henry Phillips, who, as a young man, sang the part of Elijah when it was first performed in England. Under him Mr. Karl made a study of English diction in its relation to vocal art. In 1868, by the advice of the tenor Sims Reeves, and also of his teacher, he went, when scarcely twenty, to Italy to study, remaining there for seven years, during which time he gained good control of the Italian language. In 1870 Mr. Karl was chosen by Errico Petrella, who was then at the zenith of his glory as a composer, to sing the tenor role in "La Contessa d'Amalfi," and after a successful début he was heard in all the large Italian cities, singing for an entire season at La Scala, Milan, and subsequently he appeared in most of the other European musical centres.

He came to New York with Parepa-Rosa in 1871, and returned again to Europe, where he completed a successful tour of Italy and other European countries, lasting for several seasons.

During his career as grand opera tenor he sang with many of the big artists of the time, Galetti, Antoinietta Fricci, Carolina Ferni, Theresa Titjens, Pauline Lucca, Christine Nilsson, Annie Louise Carey, Adelaide Phillips, Ilma di Murska, Marie Roze and Clara Louise Kellogg.

Realizing the immense field of usefulness open to English opera, Mr. Karl was one of the organizers, and for many years one of the managers, as well as leading tenor, of the most successful of English opera companies.

During his many years of stage service Mr. Karl has studied and sung over 150 operas.

Entirely apart from his career as an opera tenor, he managed to take time to establish a reputation as an oratorio singer, and he has been the soloist many times at the great festivals, such as Worcester, and with the Handel and Haydn Society of Boston.

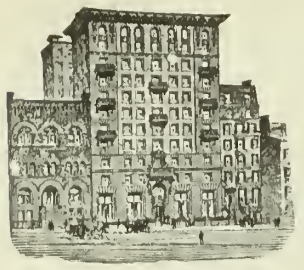
Although Mr. Karl was not identified exclusively with the profession of teaching until the last few years, he had taught enough pupils to gain a reputation for success in that direction, so that when he finally consented to devote his time to vocal training it was immediately filled by a class consisting not only of professional students, but by society pupils as well, who demand a training of quite a different stamp. Mr. Karl took up the profession of teaching at the height of his physical powers, and he carried into his work magnetism, enthusiasm and vigor, and added to that he was able to contribute the rich results of an exceptional artistic life. His pupils are scattered throughout the country in church positions and schools, and quite a number of his opera students have been started upon successful stage careers.

In Mr. Karl's hands the vocal department of the Metropolitan College will add to the good name that has already been won for it during the past.

Mrs. Stocker's German Tour Ended.

MRS. STELLA PRINCE STOCKER, who is now crossing the Atlantic, delivered her final lecture in Germany at Berringer's Music Hall, at Warnemünde, on July 20. Her topic, "Indian Myths and Melodies," is naturally one to arouse the interest of intellectual and musical Germans, and her audience proved to be one of the largest ever assembled at the hall. Many persons of distinction heard the lecture, which was accompanied with musical illustrations. Mrs. Stocker returns to New York with her young son, Master Arthur Stocker, the boy soprano.

Boston Music Notes.



Hotel Bellevue,
17 Beacon Street,
Boston, August 3, 1901.

THE Faelten Pianoforte School has issued its Year Book in an attractive form, the cover in blue being ornamented with silver borders and letters. On the back of the cover is a picture of the new building to which the school will move on September 1. This building is centrally located on Huntington avenue, overlooking the Public Library and Copley square, adjacent to the Pierce Building, where there are so many teachers and musicians, with every facility in the way of both steam and street cars for transportation. The calendar for the fifth season is: School commences Monday, September 16, and closes Saturday, June 21, with vacations of a week at Christmas and Easter. The faculty of the school comprises Carl Faelten, director; Reinhold Faelten, Mrs. Reinhold Faelten, Forrest J. Cressman, George F. Granberry, Bertram C. Henry, Miss Alberta V. Munro, Miss Susie A. Crane, with assistant teachers from the Normal Course. H. F. Spurr, Jr., is business manager.

To quote from the prospectus: "The instruction in this school is given under the Faelten system. The distinguishing features of this system are not to be found in any peculiar hand position or finger treatment, but rather in the thoroughness and completeness with which the pupil's general musical proficiency is promoted. Concentrated attention, positive knowledge, intelligent ear, reliable memory, fluency in sight reading and artistic piano playing are developed simultaneously. The superiority of this training is shown by the uniformly excellent progress of those who have received their musical instruction under this system from the beginning and by the improvement of those who have adopted it later."

At the weekly lessons in interpretation Carl Faelten plays works which are being studied by pupils in the school, supplementing the playing of each selection with explanatory remarks on interpretation. At the weekly lectures valuable subjects are taken up concerning the study of music and the art of teaching. During the season Mr. Faelten gives a series of six recitals with programs from standard piano literature.

A review of the past season's work is given, in which 448 students took part. A list of the works played by Mr. Faelten at the recitals and interpretation also appears. Wednesday noons Mrs. Reinhold Faelten gave lectures upon topics of general interest connected with the work of the school, twenty-six being given during the season. The pupils held twenty-two pupils' recitals, 205 pupils taking part. Seventeen were public and five were given on invitation from the following: New Hampshire Music Teachers' Association, at The Weirs, N. H.; Lynn Pianoforte School, Lynn; Hunnewell Club, Newton; Friday Morning Club, Worcester; Perkins Institution for the Blind, South Boston. Two pupils gave an entire program each, Miss Nellie Dean and Miss Laura R. Appell.

A report on the Scholarship Fund shows a gratifying increase. The presentation of diplomas to the graduating class took place in Faelten Hall June 12, in the presence of the faculty and students. The graduates were Miss Laura R. Appell, Harrisburg, Pa.; Miss Grace E. Chandler, Dorchester, and Miss Elizabeth Laing Gibb, Dedham. Mr. Faelten addressed the students, alluding to the severe tests and examinations they had undergone.

Louis C. Elson, who is spending the summer in Europe, is sending letters to the *Evening Post* of New York as special correspondent. A recent letter from Monte Casino, Italy, was dated July 8, and is devoted principally to a description of his visit to the monastery at the above mentioned place, the first monastery that the world possessed, founded in the early part of the sixth century. Among the treasures in the library Mr. Elson found "a most important musical manuscript of the eleventh century, the earliest example of the 'Ut, re, mi, fa, sol, la' system." At high mass "the organ played by one of the brothers was a noble instrument, very sweet toned, yet sufficiently powerful." From private letters received from Mr. Elson it is learned that his intention is to visit Russia before returning home.

The music room at the Sweetwater, Bedford Springs, was filled with an interested company of listeners last Wednesday when the management gave a song recital. The artists were Miss Luella Flagg, a pupil of Miss Lena Little's, Walter Knowles and J. Arthur Colburn. The cover of the program was decorated with a group of ferns in their natural colors surrounding the gold lettering. Miss Flagg in her number from "Samson and Delilah" won especial commendation. In the audience were Mr. and Mrs. John H. Lee, Miss Anna Sturgis, M. and Mrs. George H. Converse, John A. Lewis, Mr. and Mrs. J. L. Ayer, Mrs. J. M. R. Taylor, Mr. and Mrs. C. J. Smith, Henry H. Arnold, Miss Emily S. Shepard, Mr. and Mrs. Vernon A. Field, Miss Elsa Field, Mr. and Mrs. L. H. Comstock, F. B. Wildes, Mr. and Mrs. W. H. Dana, Mrs. N. D. Arnold, Mr. and Mrs. Frank J. Post, Mr. and Mrs. F. M. Carr and Mr. and Mrs. Frank J. Russegue.

Stephen Townsend has been engaged as one of the soloists at the Worcester Music Festival in September. He will sing "The Voice of Christ" in "The Beatitudes," by César Franck.

The one act concert operetta, "Love and Whist," to be given at Music Hall during the week of August 5, was first produced at the Star Theatre, New York, and was a marked success. It is published by the Oliver Ditson Company.

Under the patronage of the summer residents of Nahant a series of four descriptive piano recitals has been arranged to take place on Fridays and Tuesdays, August 16, 20, 23 and 27, at 11 o'clock in the morning, in the ballroom at the club. The lecture-recitals will be given by Miss Estella Neuhaus, who has given like recitals in other places. Miss Neuhaus has also given the series at various houses hereabouts, including Mrs. Robert M. Morse's at Jamaica Plain, Mrs. Bennett's at Brookline, and also at Mrs. Walter Channing's and Miss Minna Train's, also in Brookline, as well as at Mrs. Albert Nickerson's in Dedham. The first recital will embrace the classical school, with illustrations from Bach, Haydn, Mozart and Beethoven; the second will be the romantic school of composition, with selections from Schumann, Mendelssohn, Schubert, Chopin and Liszt. The third morning of the series will be given over to Wagner and his works, with excerpts from "Tannhäuser," "Lohengrin," "The Ring of the Nibelungen," "Tristan and Isolde" and "Parsifal." Modern composers and the Russian school of composition will form the program on the last morning, with examples of the works of Brahms, Dvorák, Grieg, Sinding, Borodin, Ilinsky and Tschaikowsky.

Recently the Boston *Daily Advertiser* said editorially:

"One of the civic fathers of Marlboro is trying to secure the adoption of a new plan of popular summer concerts. This alderman thinks that there is a danger that people will grow tired of municipal band concerts. Consequently he proposes that in addition to the music of the band, a chorus of from 500 to 1,000 voices be organized to sing familiar patriotic airs and other music likely to appeal to the popular taste. He would not object to the introduction of a cannon and fireworks to give a spectacular effect to the novel concerts. Any visitor to a municipal band concert in Boston must have noticed that when the band plays familiar music the auditors often seem tempted to assist the instruments either by whistling or by humming the air. The chances are that if the Marlboro experiment is fairly carried out, the idea will spread."

Studying with Montefiore.—Miss Mabel Peeples, the well-known and favorite soprano, of Kansas City, Mo., is studying with Caroline Montefiore.

Miss Josephine Schaffer, a pupil of Miss Emma Thursby, sang last week at a tea given by Mrs. Benjamin Corlier, at the summer home of the latter in the Adirondacks. Miss Schaffer has joined Miss Thursby at the Willey House, at Hurricane, Essex County, N. Y.

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THE KALTENBORN CONCERTS.

INTEREST in the Wagner Festival arranged for Wednesday, Thursday and Friday nights of this week at the St. Nicholas Garden extends beyond the boundaries of Greater New York. Since the announcement was made, a week ago, many have inquired at the St. Nicholas Garden concerning programs, soloists, &c. The soloists are Miss Mary Mansfield, soprano; Mrs. Dora Phillips, soprano; J. F. Thomson, baritone, and Franz Kaltenborn, violinist.

Conductor Kaltenborn has planned his programs for the three festival nights in chronological order. The opening note to-night will be from "Rienzi" and the closing bar on Friday night from "Parsifal." This is a Wagner year in musical circles in both the Old and New Worlds. The Wagner Jubilee at Bayreuth, which will be continued this month, may have inspired the Wagner festival at the St. Nicholas Garden. At all events, the memory of the greatest dramatic composer will be reverentially honored by hosts of New Yorkers and residents of neighboring cities and towns.

By what may seem a strange coincidence, the opening festival night will be the 300th concert which Franz Kaltenborn has conducted at the St. Nicholas Garden, this being the third season of his leadership there. The programs for the Wagner festival nights follow:

WEDNESDAY, AUGUST 7.
(300th Concert.)
FIRST WAGNER FESTIVAL NIGHT.

Rienzi, or The Last of the Tribunes (first produced at Dresden, October 20, 1842).
War March.
Overture.
The Flying Dutchman (first produced at Dresden, January 2, 1843).
Overture.
Spinning Chorus and Senta's Ballade.
Mrs. Dora Phillips and Orchestra.
Grand Duet.
Mrs. Dora Phillips and James Fitch Thomson.
Tannhauser (first produced at Dresden, October 20, 1845).
Overture and Bacchanale.
Trombone Solo Song, The Evening Star.
Franz Eim.
Aria, Dich theure Halle.
Miss Mary Mansfield.
Introduction to Third Act.
March.

THURSDAY, AUGUST 8.
(301st Concert.)
SECOND WAGNER FESTIVAL NIGHT.

Lohengrin (first produced at Weimar, on the anniversary of Goethe's birthday, August 28, 1850).
Prelude.
Arrival of Lohengrin, Prayer of the King and Finale to First Act.
Concert arrangement by R. Klugeschied.
Bridal Procession and Introduction to Third Act.
Tristan und Isolde (first produced at Munich, June 10, 1865).
Violin Solo, Träume.
Franz Kaltenborn.
Prelude and Love Scene, Second Act.
Concert arrangement by W. H. Humiston.
Introduction to Third Act.
Corno Englese Solo, Joseph Eller.
Prelude und Liebestod.
Miss Mary Mansfield and Orchestra.
Die Meistersinger (first produced at Munich, June 21, 1868).
Prelude.
Walter's Prize Song.
Violin Solo, Franz Kaltenborn.
Prelude to Third Act, Dance of the Apprentices and Procession of Meistersingers.

FRIDAY, AUGUST 9.
(302d Concert.)
THIRD WAGNER FESTIVAL NIGHT.

Der Ring des Nibelungen (first produced in series form at Bayreuth, August 13-16, 1876).
Das Rheingold.
Prelude, Song of the Rhine Daughters, Arrival of the Giants, Song of Fricka, Arrival of Loge passing through Nibelheim, Entrance of the Gods into Walhalla.
Die Walküre.
Ride of the Valkyries.
Wotan's Farewell and Magic Fire Scene.
Siegfried.
Waldweben.
Brünnhilde's Awakening.
Concert arrangement by W. H. Humiston.
Die Götterdämmerung.
Morning Dawn and Siegfried's Rhine Journey.
Siegfried's Death and Funeral March.
Parsifal (first produced at Bayreuth, July 22, 1882). Seven months before Wagner's death).
Prelude.
Paraphrase.
Violin Solo, Franz Kaltenborn.
Flower Girls' Scene.

Soloists appeared as usual at the concerts last week. That sterling pianist, Leopold Winkler, played with the orchestra on Wednesday the Schubert-Liszt "Wanderer Fantaisie," and once more aroused his admirers to applaud his sane and beautiful art. Miss Sophia Friedman sang the "Jewel Song," from "Faust," at the same, and William Schulze played a horn solo. At the Wagner concert last Thursday Joseph Eller played as oboe solo the inspired song "Traume," and the audience compelled him to repeat the number. Sunday night many music lovers went to hear music of the best sort. Arthur Voorhis and the Kaltenborn Quartet played the Schumann Piano Quintet with musical seriousness, and all went to stamp the performance in every way worthy of the beautiful composition. Mr. Voorhis apparently enjoys ensemble playing.

The symphony concert last night (Tuesday), with Miss Ida Branth as the violin soloist, will be reviewed next week.

Following are the programs for the coming Saturday and Sunday:

SATURDAY, AUGUST 10.
(303d Concert.)
POPULAR NIGHT.

Overture, The Merry Wives of Windsor.....Nicolai
Ballet Music, Sylvia.....Delibes
Slow Waltz.
Pizzicati Polka.
Harp Solo, Legende.....Zabel
Charles Schuetze.
Selection, The Burgomaster.....Luder
Soprano Solo, Sumnier.....Chaminade
Miss Maud Beach.
Waltz, Nordseebilder.....Strauss
Soldiers on Parade.....Eilenberg
American Fantasie.....Rietzel
Songs—
Irish Folksong.....Foote
Waltz Song, Cupid and I.....Herbert
Miss Maud Beach.
Selection, Chimes of Normandy.....Planquette
Violin Duet, Traum der Sennerin.....Labitzky
Mr. Kovarik, Mr. Bach.
March, The Invincible Eagle.....Sousa

SUNDAY, AUGUST 11.
(304th Concert.)
SACRED NIGHT.

Master Saul Wolsky, violin; Joseph Eller, oboe; Charles Kurth, flute; E. Wissler, clarinet; Wilhelm Schulze, horn; Paul Pieschel, bassoon.
The Kaltenborn String Quartet.
Franz Kaltenborn, first violin; William Rowell, second violin; Gustave Bach, viola; Louis Heine, 'cello.
Overture, Robespierre.....Litolff
Symphonic Poem, Tasso.....Liszt
Violin Solo, Fantaisie.....Leonard
Master Wolsky.
Kammenoi Ostrow (Cloister Bells).....Rubinstein
American Quartet, op. 96.....Dvorák
Lento.
Finale (vivace ma non troppo).
The Kaltenborn String Quartet.
Waltz, Beautiful May.....Strauss
Quintet, for wind instruments.....Onslow
Andante.
Scherzo Energico.
Mr. Eller, Mr. Kurth, Mr. Wissler, Mr. Schulze, Mr. Pieschel.
Dream Music, Hänsel und Gretel.....Humperdinck
Serenade.....Saint-Saëns
Ride of the Valkyries, Die Walküre.....Wagner

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Western New York Office THE MUSICAL COURIER,
749 NORWOOD AVENUE,
BUFFALO, N. Y., July 31, 1901.

THREE delightful recitals were given July 12-14 by William Reed, of Quebec, P. Q., organist and choirmaster of Chalmers Church. He was elected to an organ scholarship at Keble College, Oxford, England, in open competition against thirty candidates. He was professor of organ at the Conservatory of Music in Toronto, and has given numerous recitals throughout Ontario. Mrs. Howard Humphreys and Mrs. Jeanette MacCormac Smith assisted as solo singers; also the members of St. Paul's choir of Buffalo, under the direction of Mr. Webster.

Mr. Reed's reading of the fine program by Dudley Buck, Gounod, Guilmant, Haydn, Schumann, Wolstenholme, Dethier and others were scholarly productions while the grand march "Tannhäuser" (Wagner), as well as a composition by himself, "Grand Chœur," in D, were played with splendid technic, and were recalled. He was ably assisted by one of his numerous pupils, T. A. Davies, organist and choirmaster of the First James Square Presbyterian Church, of Toronto, who played several selections with much taste and skill.

WILLIAM REED.

Mrs. Jeanette MacCormac Smith, soprano soloist for concert and oratorio, sang "These Are They," from Gaul's "Holy City" and the "Ave Maria" from Mascagni's "Cavalleria Rusticana." In response to an encore she gave "Ora Pro Nobis" (Picolomini) with fine effect.

She is the possessor of a sweet, clear soprano voice of exquisite quality and perfect execution, and by her artistic singing has become a pronounced favorite wherever she has appeared. Her repertory is very extensive, embracing, as it does, oratorio, operatic, ballad and Scotch music. With an experience of ten years before the public as a concert singer and as a soloist in one of the leading churches, Mrs. Smith is well equipped to take her place with our leading entertainments. Canadian papers have given her fine notices wherever she has appeared.

Frank H. Sims, of New Orleans, gave three recitals July 15-17 before a large sized audience, who, contrary to the usual custom, kept their seats, denoting interest in the organist's work.

Francis L. York, of Detroit, gave three delightful concerts July 18-20. Among Mr. York's programs we find several transcriptions by himself of favorite numbers, such as "Ronde d'Amour," by Von Westerhout; "Morning," from the "Peer Gynt" suite, and Nevin's "Narcissus." His interpretations of works of the French school were particularly nice and his tone coloring fine.

Francis L. York was born in 1861, in Ontonagon, Mich. He received his musical education in the University of Michigan and later studied with Alexandre Guilmant, Paris. He has been organist in various churches in Detroit, and was teacher of piano, organ and harmony in the University School of Music, Ann Arbor, Mich. He is organist and choirmaster of Christ P. E. Church, Detroit; teacher of piano, organ and composition in the Detroit Conservatory of Music and in the State Normal College, Ypsilanti, Mich. He has composed songs, quartets, organ arrangements, &c.; is the author of a text book on harmony, a contributor to musical journals, and is vice-president of the National Music Teachers' Association.

Mr. York is secretary and local treasurer of the M. T. N. A., and has been offered the chair of music in three different colleges, and the choir in Detroit of which he has the direction is acknowledged to be the best of that city. Before studying with Guilmant he was with C. B. Cady, of Chicago, a graduated U. of M., and took the degree of master of arts, with thesis and harmony, being the only graduate ever unanimously recommended by the faculty of U. of M. for degree of M. A. with the highest honors.

MRS. J. M. SMITH.

At one of Mr. York's concerts Miss Genevieve Day assisted. She is a young Brooklyn singer, with a fine stage appearance. She sang "Fear Ye Not, O Israel" (Buck) and "Oh, Divine Redeemer" (Gounod). As encores she gave "Du bist wie eine Blume," by Cantor, and "Holy City," taking the high D with ease.

The Brooklyn *Times*, the Brooklyn *Eagle*, Dr. Francis P. Hamlet, organist of the Cathedral of Incarnation, where she has sung for two summers; E. M. Bowman, organist of the Baptist Temple, all speak in the highest praise of her ability. Her repertory is large, as she sings selections from all the best masters.

Miss Day is a pupil of Madame Fridenberg, and has of late been filling many concert engagements. Her voice, a rare one, is decidedly dramatic soprano and of astonishing breadth, volume and purity of tone. She evinces wonderful training and also unusual comprehension of interpretation. We understand that she is studying for grand opera, and predict for her marked success upon the lyric stage.

F. L. YORK.

All the musicians of Buffalo and a great crowd of visitors flocked to the Temple to hear the famed organist J. D. Dussault, of Montreal. He gave three regular concerts, and by request a fourth one, July 23, in the evening. He is the organist of the Church of Notre Dame, and his reputation had reached us from tourists who had heard him play that grand organ. Mr. Dussault was a pupil of Dr. Austin Pearce in New York and of Gigout in Paris. His playing is brilliant, registration fine and he is particularly happy in the interpretations of Widor and Rheinberger. His "Rondo de Concert," by Alf. Hollins, was an exquisite piece, played in a musicianly manner. Mr. Dussault is booked for many concerts this coming fall. He was assisted by L. H. McWade, tenor, of Philadelphia, and Robert Kent Parker, baritone. Mr. Parker is eminent at Chautauqua and fresh from vocal triumphs in England. Mr. Parker sang "Like as the Heart Desireth," by Francis Allitsen.

S. D. Cushing, from Toledo, Ohio, gave two organ recitals. His constant change in the programs made it difficult for the average audience to follow him. The talented Miss Edith Ely, soprano soloist of the Church of the Messiah, Buffalo, sang first "I Will Extol Thee," from Eli, by Costa, and had a most enthusiastic encore, for which she sang the Intermezzo from "Cavalleria Rusticana." For her second number she sang "There Is a Green Hill Away," the audience insisting on a repetition. William Gomph played an exquisite acompaniment.

George B. Carter, from Elmira, gave an enjoyable recital July 29. Want of space crowds out a description of his program, which will appear later.

Mrs. Mary Chappell Fisher, of Rochester, gave three organ recitals. She has a clear and facile technic, and her versatility in her programs was highly appreciated, and, like her great master Guilmant, she presents to the public only legitimate music. Her last number was "Final," by

ST. LOUIS ADVERTISEMENTS.

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Cesar Franck, a great composition seldom played, which opens with vigorous theme for pedals alone.

Ferdinand Dunkley, from Asheville, N. C., gave a recital July 31. His selections were good, his playing clear cut, though sadly lacking in coloring. He evidently had not familiarized himself with the organ, nor memorized the

GENEVIEVE DAY.

stops. Referring to his memoranda on the music he lost time between each number. In the midst of the "Bridal Chorus," from "Lohengrin," the band began to play, which put an end to his concert. Poor Dunkley, he is in hot water most of the time.

MRS. K. RIESBERG.

OLIVE MEAD.—The following paragraph about Miss Olive Mead was omitted from the young violinist's Buffalo press notices:

Miss Olive Mead, the young violinist, gave many evidences of unusual talent. Her technic is well developed and her tone true. Besides her solo number she played the obligato to the Mozart aria, and played it beautifully.—Buffalo Evening News.

BERTA GROSSE-THOMASON.—Mme. Berta Grosse-Thomason, the pianist and teacher, of Brooklyn, is spending her vacation in the Adirondacks. She is a guest at Forest View House, at Lake Placid. In addition to her teaching this coming season, she will give some recitals and plans are already under consideration for dates in Brooklyn and Morristown, N. J.

Miss Lilian Leroy has signed a three years' contract with the "Wizard of the Nile" company. She is another of Mme. Ogden Crane's ambitious pupils, and has been successful in no small degree. She is to play the soubrette parts.

CINCINNATI.

CINCINNATI, August 3, 1901.

OUTSIDE the usual activity of the summer schools there is absolutely nothing going on in matters musical of this city. Everything is as quiet as a graveyard.

Most of the prominent musicians are away from the city, spending their vacations at lakeside, seashore or in the mountains. Several of them are in Europe and have written to their friends about the pleasant times they are enjoying.

Mr. and Mrs. Edwin W. Glover are enjoying some fine fishing sport among the Canadian lakes.

Miss Dell Kendall and her grandmother, Mrs. Martin, have gone to their country home, Island Farm, in Indiana.

Robert Hosea, baritone, was in the city a few days visiting his home and his many friends in the city. Mr. Hosea is acquiring for himself a national reputation.

Signorina Tecla Vigna is spending her vacation at home.

Chas. A. Graninger is still at home conducting a summer school.

Mrs. Lottie Adam-Rasehig, formerly of Cincinnati, is about to start for Europe, where she will continue her course in vocal culture. She will probably study under Randegger.

Frederic J. Hoffmann, pianist, of the College of Music faculty, leaves for Europe on August 7. He will continue his studies under Leschetizky.

Mr. and Mrs. Georg Krueger are spending a delightful vacation in Baden-Baden, Germany.

Mr. and Mrs. Theodor Bohlmann are enjoying their honeymoon in Berlin.

J. A. HOMAN.

Aramenti Pupils' Recital.

THE pupils of the Aramenti School of Vocal Culture, at Seattle, Washington, gave their annual recital at the Seattle Theatre on July 23. Mme. Julia Aramenti's success in the far Northwest has delighted her friends here in the East, but then success was predicted for her. The critics of Seattle accorded just praise to excellent training of the Aramenti pupils. Another point worthy of special mention regarding the recital was that the affair was not complimentary, but given for the benefit of a deserving local charity, the Boys' and Girls' Aid Society, of Seattle. In referring to the "star" pupils of Madame Aramenti, who sang at the recital the Seattle *Times* of July 29, said:

Miss Dolan has a beautifully trained soprano voice, and won considerable applause in her rendition of the "Swiss Echo Song," as well as in the duet, "I Heard a Voice," sung with Mr. Wilson.

Miss Shepard received her entire training from Madame Aramenti, as did Miss Dolan. She sang a beautiful duet with Mr. Mason in the latter part of the evening. Miss Shepard is a leading member in the church choir of Our Lady of Good Help.

Madame Aramenti, who loaned her direction and training of the various vocalists for the benefit entirely free of charge, is deserving of a great deal of credit for the accomplished manner in which the different numbers were rendered. The proceeds of the recital, which were quite large, went entirely to the Boys' and Girls' Aid Society.

Madame Aramenti expects to take her vacation in September, and spend most of her time in New York.

AMERICAN AND FOREIGN TRAINING.

Editors The Musical Courier:

I READ with a great deal of pleasure a letter from "A Foreign Enthusiast," which appeared in a recent issue of your valuable paper. It is interesting to note that on the same page with a letter commenting on the jealousy shown toward American musicians in Germany are to be found extracts from the German press ecstatically praising an American singer. What is there in this apparent condition?

May I be pardoned for suggesting that the press extracts certainly indicate a phase of the German attitude as surely as does the letter. And yet how can both so apparently contradictory attitudes exist in the same people? The fact of the matter probably is that the one attitude is that held by a certain narrow class of professionals, while the other is that held by the vast mass of real music lovers of Germany. Nor does this solution militate in any way against the full force of "A Foreign Enthusiast's" plea for a school of some kind which will make Americans entirely independent alike of German help or German praise. Plenty of comment from the German press shows us that American voices and American talent are appreciated, while, on the other hand, we are continually hearing of the rebuffs our artists receive at the hands of their German fellow artists. Without a doubt it is time that America rallied to the support of any institution that might tend to force respect from these foreign professionals. There is material aplenty in this country to maintain a musical institution whose product shall vie in every way with that which comes from abroad.

It seems to me, however, that the only way in which such an institution can be made to do the highest, best and most disinterested work would be by indorsement. Only when it can be absolutely independent of pupils' tuition fees can it devote its every energy to turning out finished artists, and nothing but finished artists. Should our millionaires, who are constantly searching to elevate the country along educational lines, and who to this end are scattering libraries broadcast, but turn a little of their attention and wealth to this one very important department of education, it would not be many years before such incidents as the Powell boycott of Berlin would be things of the past.

As a patriotic American and as a sincere lover of music, I look forward to the time when some such school as the American School of Opera, mentioned by "A Foreign Enthusiast," shall become a veritable hub in the vast wheel of American musical life.

QUID NUNC.

McCall Lanham Here.

MCCALL LANHAM is now here in New York, where he will soon resume his work as teacher and soloist in oratorio, opera and concert. After his return from abroad some months ago Mr. Lanham went to Texas to fill a number of special engagements, and his success led to other engagements, and finally a tour was arranged for him. This proved financially as well as artistically successful. His finely trained and sympathetic voice promises to win for this young man an important place in the musical world. Mr. Lanham has been engaged as instructor in the vocal department of the School of Applied Music at 212 West Fifty-ninth street.

At Madame Cappiani's Summer Home.

MISS FLORENCE ROBINSON, a gifted young woman from Salt Lake City, is studying this summer with Mme. Luisa Cappiani, at the Cappiani summer cottage at Ferry Beach, Me. Miss Robinson's mother and sister are also members of the Cappiani household, which includes, too, Mrs. De Linelle Cooper, Madame Cappiani's private secretary. Besides music the ladies have croquet as an amusement, and card parties afford another opportunity for passing an idle hour.

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Musical . . People.

W. F. Skeele, of Los Angeles, officiated as organist at the recent Epworth League Convention, held at San Francisco.

Miss Maud Stenson and her sister, Blanche Stenson, gave recently a song and piano recital at Dixon College, Dixon, Ill.

Miss Mary McGowan, soprano, assisted the orchestra at a recent concert given at the Earlington, Richfield Springs, N. Y.

The music pupils of Miss Matie Crowley gave a recital at her home, 256 Ravine street, Janesville, Wis., on the evening of July 19.

The name of Mrs. Bernice Pollock Nelson, a resident of Poughkeepsie, N. Y., is to be added to the list of concert vocalists this coming season.

Raymond E. Reeder, of St. Louis, Mo., will be at the head of the violin department of the Waco (Tex.) Conservatory of Music this autumn.

Eugene Luening has sold his interest in the Wisconsin Conservatory of Music to Hans Bruening. The name of the institution will not be changed.

The pupils of the Dallas (Tex.) School of Music, of which Mrs. A. E. Smythe is director, gave a piano and song recital on the evening of July 18.

Miss Carrie Lum, a pupil of the Boston Conservatory of Music, sang recently at a special service of the First Presbyterian Church at Birmingham, Ala.

Miss Elizabeth King, a Maine singer, who has studied and sang abroad with marked success, is to return home for a brief visit and then locate in New York.

The second prize in the violin department at the Royal Conservatory of Music at Brussels was won by a boy from Springfield, Ohio—Master Francis Rea McMillen.

Miss Esther St. John, a church soprano, well known in the West, expects to become a member of the faculty of the Michigan Conservatory of Music in Detroit.

Miss Vera Eva Roberts, of Peoria, Ill., has, according to some Western newspaper reports, made a successful début in grand opera at the Imperial Theatre in Vienna.

Miss Grace Hazard, a member of the Valley Opera Company, now singing at Syracuse, N. Y., is a sister of Robert Hazard, a popular Washington (D. C.) newspaper man.

At one of the best concerts given at the Colorado Chautauqua, at Boulder, Col., this season, the soloists were members of the Rischar Orchestra, and Miss Irma Haight, a Chicago soprano.

Miss Edna More, of Deposit, N. Y., and Miss Laura M. Wright, of Detroit, Mich., both students of Oberlin College, Oberlin, Ohio, gave a piano recital at Connel Grove on August 2.

Rowena Schiffbauer, a piano prodigy, thirteen years of age, has entered upon a four years' course with Alberto Jonás, of Detroit, Mich. Little Miss Schiffbauer's home is in Kansas City, Mo.

Miss Elizabeth Leopold, of Pottstown, Pa., has resigned as an instructor of music in the Wilson College, Chambersburg, and accepted the position of first soprano in Holy Trinity Chapel, Philadelphia.

W. Grant Egbert, violinist, assisted Mr. Salter at the organ recital given at Sage Chapel, Ithaca, N. Y., on July 23. The program included works by Guilmant, Beethoven, Schumann, Wagner, Liszt, Dubois and Wolstenholme.

William Henry Humiston, organist of Trinity Congregational Church, Harrison street, East Orange, is a native of Ohio. He studied the organ with Clarence Eddy and composition with Edward MacDowell. He has a fine general education.

Charles N. Pollard, one of the best known musicians of New Hampshire, secured a leave of absence as organist at Pilgrim Church, Manchester, and will spend some time in travel in Europe. During his absence Edward Everett will act as substitute.

R. W. Vincent, formerly director of the Holyoke (Mass.) College of Music, is now the director of the California College of Music at Oakland, Cal., a new institution, opened only last May. The college at Holyoke was sold last April to Edwin Hall Pierce, of Auburn, N. Y.

Miss Hannah Schmidtkonz, a daughter of the Rev. A. Schmidtkonz, of Kingston, N. Y., has been engaged as organist of the Wurts Street Baptist Church, at Kingston, for the remaining Sundays of the summer. Miss Schmidtkonz is a graduate of the New England Conservatory.

Miss Georgia Hall, a Joseffy pupil, gave a recital at the studio of Alexander Zenier, Fond du Lac, Wis., on July 17. Among those in the audience was Bishop Grafton, of Wisconsin. Miss Hall, who formerly resided at Fond du Lac, has promised to give a recital at Grafton Hall in the early autumn.

The Minnesota State Music Teachers' Association, organized last June, elected the following officers: President, Clarence A. Marshall, Minneapolis; first vice-president, Charles A. Fisher, St. Paul; secretary-treasurer, Miss Jennie Pinch, St. Paul; auditor, W. A. Wheaton, St. Paul; program committee, Gerard Tonning, Duluth; Emil Ober-Hoffer, Minneapolis; Carl Heilmaier, St. Paul.

An excellent musical program was presented at the twenty-sixth annual commencement of St. Catherine's Normal Institute, corner of Harlem and Arlington avenues, Baltimore, Md. The Schubert-Liszt "Military March" at the opening of the exercises was played by the following students: Misses Florence Dyer, May Muller, Regina Codd, Emma Walbrecher, Bertha Kahler and Blanche Roper.

While in Saratoga for the Railway Master Mechanics and Master Car Builders' conventions in June, Reeves' American Band, of Providence, R. I., made a great hit with a new composition by Miss Annie C. Holmes, of Westbrook, Me. It is entitled "Echoes from the Lake." It is a grand concert waltz, with beautiful melodies and a smooth obligato. Miss Holmes is very favorably known in Providence, where she attended the Friends' School, from which she was graduated. She is now a resident of Westbrook, Me., where she is the organist and director of music of the Warren Congregational Church, and a very successful teacher of piano instruction, both there and at the Virgil Clavier School in Portland. Her friends and old schoolmates will be pleased to know she has made an enviable reputation as a composer.

Concert in Aid of a Worthy Cause.

A COMMITTEE has been appointed to arrange for a big concert at the Brooklyn Academy of Music for the benefit of the German Hospital of Brooklyn. The date fixed is November 3.

Dr. John W. Schildge, prominent in the councils of the Brooklyn Arion and United Singers of Brooklyn, has been elected president of the committee, and his associates are F. Heitmann, vice-president; Louis Weide, secretary, and Herman Scheidt, all good citizens of Brooklyn. The German Hospital is one of the worthy institutions of the borough and deserving of support. The concert is sure to be a success.

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THE dates for the seventeenth annual entrance examinations of the National Conservatory, 128 East Seventeenth street, New York, are as follows:

Piano and Organ—September 17 (Tuesday), 10 a. m. to 12 m., 2 to 4 p. m.

Violin, Viola, 'Cello, Contrabass, Harp and all Other Orchestral Instruments—September 18 (Wednesday), 10 a. m. to 12 m., 2 to 4 p. m.

Singing—September 19 (Thursday), 10 a. m. to 12 m., 2 to 4 p. m., 8 to 10 p. m.

Children's Day—September 21 (Saturday), Piano and Violin—10 a. m to 12 m., 2 to 4 p. m.

We give the above dates every week because we believe in calling the attention of the readers of THE MUSICAL COURIER to the remarkable advantages offered by the National Conservatory to those desiring a thorough musical education. The faculty of the institution is of world wide reputation and the pedagogic system pursued has hitherto been productive of the highest results. Every department of the National Conservatory is unique, every department has at its head a teacher who has won artistic honors and has had large experience as a musical instructor. The orchestral classes attracted much talent last season, and the series of public concerts inaugurated in 1898-99 will be continued this coming season. The operatic classes are filling in, and the examinations promise to be of the liveliest competitive character. Do not forget that genuine talent will be carefully nurtured and developed at the National Conservatory, as the remarkable history of the institution so conclusively proves. September 3 the season of 1901-1902 begins.

Mrs. Jeannette M. Thurber, founder and president, will personally receive all applicants, their parents or guardians.

New York Musicians in Florence.

MR. AND MRS. EDMUND SEVERN, who are associated this summer with the director of the Francis Walker Summer School of Arts in Florence, Italy, write that they are enjoying the climate as well as the "art" atmosphere of the Tuscan capital. Mrs. Severn has with her one of her most promising vocal pupils, Miss Augusta Galbraith, whose singing is already attracting the attention of critics. Mr. Severn also has violin pupils under his care, and altogether an ideal summer is being passed. In a letter to a friend Mrs. Severn states that the weather in Florence is warm, but "not hot." As her letter was written about the time when the thermometer in New York was sizzling in the nineties, her distinction between "warm" and "hot" will be appreciated by those who recall our remarkably trying summer here.

The Severns and Mr. Walker expect to return to New York about the middle of September.

ALBERT MILDENBERG.—Albert Mildenberg, the pianist, left for the Buffalo Exposition last week to be present at the concert given at which a group of his latest songs were sung by Miss Gertrude Kale.

They were "Pussy Willow," "One Clasp," "So Dear a Dream," which had never yet been sung in public, and "A Thousand Thoughts" and "The Violet," both of which have already met with much favor. Mrs. Elizabeth Hazard, the soprano, will also sing the first three of the group at the Kaltenborn concert on Thursday, August 15.

On next operatic night the Kaltenborn Orchestra will produce a "Ballet Suite" from Mr. Mildenberg's opera "The Wood Witch." This opera was given last winter by young ladies exclusively and caused much favorable comment.

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HATTIE SCHOLDER.

IN the list of artists, young or old, upon whom the Creator has stamped "genius" belongs the little girl whose picture appears on the front page of this paper.

Hattie Scholder was born in New York, May 11, 1891, and is consequently just a little more than ten years of age. The way her father discovered her talent is interesting. One day in the spring of 1894, when he returned home he heard some one playing an etude by Koehler, a composition which he had vainly attempted to master. Upon entering the parlor he was amazed to see his little daughter Hattie sitting before the keyboard. His joy knew no bounds, for he at once realized that she was a genius.

Hattie was immediately placed under a capable teacher, who watched over her lovingly. It was not long, however, before pupil outstripped teacher. Mr. Scholder was advised to secure a thorough teacher. They insisted that he should place his daughter under Samuel Eppinger, director of the Eppinger Conservatory of Music. No sooner had Mr. Eppinger heard the little girl than he volunteered to take her in hand and to teach her free of charge. He undertook in May, 1898, the responsibility of developing the girl's talent, and devoted to her several hours a day. Mr. Eppinger, having wholesome ideas regarding the instruction of the young, believing that there should be a sound mind in a sound body, watched closely the physical development of his pupil, as well as her mental growth. Being a healthy, strong child, Hattie was capable of practicing and studying several hours a day without the least fatigue. Her progress was so rapid as to astonish her preceptor.

Last November Hattie Scholder made her début in Mendelssohn Hall, New York. This is what this paper said of the concert:

In Mendelssohn Hall last Friday night in the presence of an audience that overflowed the auditorium, Hattie Scholder, a genuine prodigy, made her début. She is a healthy, well developed girl of nine, and, beyond doubt, is richly gifted. She has made extraordinary advancement in the art of piano playing for one of her years. She had the assistance of an orchestra of forty under the baton of Arthur Mees. The program was: Overture, "The Merry Wives of Windsor," by Nicolai; Concerto in E flat major (Koechel, 482), first movement, by Mozart; suite, "Les Erinnyes," by Massenet; "Fantaisie on Hungarian Airs," by Liszt; "Hungarian Dances," by Brahms. In the first movement of the Mozart concerto the young pianist played with such intelligence and repose as to place the audience at ease at once. Her phrasing was above reproach and her accuracy was really surprising. The audience testified its surprise and delight by an insistent demand for an encore, and Miss Scholder dashed off with verve and brilliancy a Chopin etude. All who are familiar with the difficulties with which the Liszt "Hungarian Fantaisie" is replete marveled that a mere child should undertake to play this work. The misgivings of those who feared that she would be unable to cope with these difficulties were incontinently exorcised. The little girl passed through the trying ordeal triumphantly, thereby arousing the audience to a high pitch of enthusiasm. Responding to a vehement recall, she played with fascinating abandon and virtuoso speed a waltz by Chopin, and the audience would not rest content until she had played again. The girl's success was really sensational. Her composure, self-poise and surety were as unusual as her strength and endurance. Not once did she falter or manifest the least fatigue. Everything that she did showed that she had been most carefully and conscientiously taught. Her capable and painstaking teacher, Samuel Eppinger, director of the Eppinger Conservatory of Music, has watched her development and guided her progress with loving interest. He has every reason to be proud of her, as she should be proud of him. It is certain that she could not have fallen into better hands. As there seems no limit to Hattie Scholder's talents, there are no limits to the possibilities before her. Beyond question she is one of the most promising musical prodigies before the public.

The newspapers made much of Hattie's début and gave her appreciative notices. A few of these are appended:

Another Josef Hofmann seems to have arisen to astonish the public, only this time the musical prodigy is a charming little girl, nine years old, with rosy cheeks, perfect health, plenty of vitality and undoubted genius. Her brief career has rarely been duplicated, and fully illustrates how great a future she has before her.—New York Press, November 19.

Mendelssohn Hall was the scene of the appearance last night of Miss Hattie Scholder, a child prodigy in piano playing, only nine years of age. Little Miss Scholder was heard, with orchestral accompaniment, in the first movement of Mozart's E flat major concerto, Liszt's "Fantaisie on Hungarian Airs," and a suite by Massenet. She exhibited abounding temperamental powers and amazing technic for one of her years, and, what was more remarkable, a soundness in phrasing that left little room for blame.—New York Herald, December 14.

Last March Miss Scholder played in Boston, her success being sensational, as the following notices attest:

Miss Scholder is a little girl of nine. That she has talent is evident enough; that she has great talent, more than probable. She has plainly been well and carefully taught. She plays clearly, nimbly and without undue contraction of the muscles even in difficult passages. Moreover, she has plainly a good sense of rhythm, which she shows in the way of making the rhythm perfectly clear, even when she hurries the tempo. She has great aplomb.—Boston Herald, March 8, 1901.

On Thursday afternoon a piano recital was given by little Hattie Scholder, assisted by Mme. Pierron-Hartmann, mezzo-soprano, in Steinert Hall. The little pianist was billed as a phenomenal child pianist, but she played more like a full-fledged artist with perfect technic and wonderful experience for so young a child. She was much applauded, and gave an encore which was Chopin's difficult G flat study. H. C. Hopper, Boston Times, March 10, 1901.

Miss Hattie Scholder is a child pianist, but one who, instead of playing the simplest things, as nearly everyone of her age does, plays such as the Chopin C minor (Revolutionary) study, the Schumann "Bird as a Prophet" and others that one expects only to hear from the adult pianist of experience. Miss Hattie is certainly remarkable for her years, as it is no easy matter to memorize and play with technical proficiency such pieces as those above mentioned, and she has many others of the same character in her repertory, for as extra numbers she played another of Mendelssohn's "Songs Without Words," and Chopin's G flat study from op. 25. As a child prodigy, she is one of the best ever heard in this city.—Boston Post, March 8, 1901.

Little Miss Scholder's latest success was won at Willow Grove, near Philadelphia, two weeks ago, when she appeared in connection with the Symphony Orchestra that was filling an engagement there. The young pianist received most favorable notices in all the Philadelphia newspapers.

Miss Scholder's repertory has constantly grown until now it is an extraordinary one for a girl of her age. Here it is:

Prelude and Fugue, C minor	Bach
Prelude and Fugue, D major	Bach
Prelude and Fugue, C sharp major	Bach
Theme and Variations	Beethoven
Sonate, op. 10, No. 2	Beethoven
Sonate, op. 31, No. 3	Beethoven
Pastoral	Scarlatti
Caprice	Scarlatti
Six numbers from Kinder Scenen, including Traumerei and Vogel als Prophet	Schumann
Consolation	Mendelssohn
Spinning Song	Mendelssohn
Etude (Mignon)	Schutt
Bolero	Ravina
Etude	Ravina
Tarantella	Heller
Etude	Moszkowski
Etude, op. 10, No. 12	Chopin
Etude, op. 25, No. 9	Chopin
Noeturnes, op. 9, No. 2	Chopin
Op. 32, No. 1	Chopin
Waltzes, op. 64, No. 2	Chopin
Valse Brillante, A flat major, op. 42	Chopin
Mazurka, B flat major	Chopin
Concertos with Orchestral Accompaniment.	
Hungarian Fantaisie	Liszt
Concerto, E flat major	Mozart
Concerto	Mohr
Concerto, C minor	Beethoven

MARY MÜNCHHOFF.

More European Press Notices.

SUBSCRIPTION CONCERT OF THE KONIGLICHEN HOF-THEATRE.

In the concert which opened with the "Manfred" overture we renewed the acquaintance with a singer, Miss Mary Münchhoff, who appeared last year in the Tivoli concerts. Her charming appearance, natural, sympathetic manners and the phenomenal vocal talent which distinguish this youthful singer, gained for her this time also a magnificent success. In the aria, "L'Allegro, il penseroso ed il moderato," by Händel, her skill in coloratura, the flexibility and sweet, soft quantity of her voice were shown to good advantage. That which distinguishes this singer from all her contemporaries is the warm timbre of her voice, as well as her perfectly natural and therefore fascinating way of rendering all musical compositions. There is not the slightest trace of mannerism or coquetry. Her faultless tone formation is proof that a good method has developed her glorious natural talent into virtuosity. It was necessary to add two encores to the three songs on the program.—Hannoverische Courier, March 23, 1901.

Miss Mary Münchhoff sang with customary brilliancy the "Bell Song" from "Lakmé," which is very little known here. For a singer ranking as high as Miss Münchhoff the myriads of difficulties in coloratura offer great opportunities for arousing admiration and wonder. We value the genuine musical sense of beauty which revealed itself distinctly in the rendering of a group of songs more than all the purling passages of vocal virtuosity. A deep impression was made by Giordani's "Caro mio ben," and the well-known Grieg song, "Der Wintermag Scheiden."—Magdeburger Zeitung, February 20, 1901.

The highly esteemed singer Mary Münchhoff enraptured her audience with specimens of her coloratura art; enraptured, and still more, set their hearts aglow, not only in the cavatina, but also in the Schumann songs. We have seldom heard these well-known songs sung with such deep feeling. For the hearty applause which greeted her the artist gave two encores.—Magdeburger Anzeiger, January 6, 1901.

The charming German-American Mary Münchhoff shines in the heavens of art as a star of the first magnitude at the present time; less brilliantly, perhaps, than many an advertised star, but all the more honored in those circles where genuine, ensouled art is valued.—Magdeburger General Anzeiger, January 6, 1901.

SUBSCRIPTION CONCERT OF THE HERZOGLICHEN HOFKAPELLE.

Mary Münchhoff was the attraction. The melodious voice of the singer made her popular immediately after rendering the "Litaner," by Schubert. The applause increased from song to song, so that the artist was compelled to add "The Nightingale." This created such enthusiasm that the applause would not cease. It is seldom that a singer even approaches the artistic heights that Miss Münchhoff has gained. Her trill and piano are enchanting. Her correct pronunciation deserves especial praise. Her rendering of the aria from the opera "Philemon and Baucis," by Gounod, with orchestral accompaniment, was a magnificent success, and after this great effort she was forced to give an encore. It would give us great pleasure to meet this singer in another concert.—Braunschweiger Neueste Nachrichten, December 10, 1900.

In Mary Münchhoff we made the acquaintance of a singer who is highly accomplished, not only in rendering plain, simple songs, but also coloratura. Her soft, sweet soprano voice; her crystal, clear intonation, even in the highest registers, and the fascinating, sympathetic quality of tone, charm her audience. She possesses an admirable vocal technic, which places her in the ranks of the greatest coloratura singers. Her selections were choice and pleasing, and gave her opportunity to show her manifold artistic ability. In the brilliant, effective aria from Gounod's "Philemon and Baucis," and the well-known piece de bravure, Alabieff's "Nightingale," she enraptured her audience with rippling trills, piquant staccati, smooth runs and chromatics of the most brilliant and florid style. The enthusiasm created by her efforts increased at her artistic rendering of several songs with piano accompaniment. The lovely, tender song by Bach, "Willst du dein Herz mie schenken?"; the simple, pensive songs by Cornelius, "Untren" and "Das Veilchen"; the charming "Slumber Song," by Taubert, an extra song and an encore, which she very amiably offered, won the gratitude and affection of all. The artist was honored with stormy applause and repeated calls to appear again.—Chemnitz, October 5, 1900.

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San Francisco, July 29, 1901.

THE new Stanford memorial organ has been the centre of interest in 'Frisco for the past two weeks during the Epworth League Convention, when it was used to accompany all the choruses; but the leaguers are gone, and the town is quiet again, as nearly everyone is away, and the season will not have begun to move forward till September, though some of the studios open August 1.

Mrs. Oscar Mansfeldt has resumed teaching; also Mrs. Marriner Campbell, Mrs. Von Meyerinck and a few others. Otto Bendix, Roscoe Warren Lucy, the Howes, Pasmore and nearly all the prominent musicians are still away. The outlook for organ recitals this winter is bad, for now it transpires that we are losing not alone Dr. H. J. Stewart, but Dr. Franklin Palmer, of St. Dominic's, has already taken his departure for a tour around the world. He intends to spend some time in Paris, where he will study under Widor, the celebrated organist of the Church of St. Sulpice, whose organ is the largest in Paris. Dr. Palmer expects to be away from San Francisco about two years. On the other hand, Dr. Stewart says that he will never return here for a permanency. There is nothing here for a good musician.

It is to be hoped that such a sentiment expressed by such a man as Dr. Stewart, the loss of whom to 'Frisco is a serious one, will sting the good people of this town out of the lethargy that seems to posses them, and awake them to a sense of the obligation due people who bring their talents to our community, and who, finding that appreciation is lacking and progress a dead letter, sooner or later take themselves off to a more encouraging field of operation. The people are beginning to stir, but so slowly! The splendid attendance at the convention concerts, and later at the recital given by Dr. Stewart on the fine new instrument loaned for the convention season, has proved what can be done. What we need, and need sadly, is a music hall of good proportions and thoroughly equipped for such occasions. But the question constantly arises, "Would the people support it if they had it?" and here the matter seems to rest. Many of us feel the slur this places upon the few as well as the many, and feel it keenly; but a mere handful of progressive spirits are but a unit in a movement of this kind, and we can but hope that ultimately the people of 'Frisco will be shamed into doing something in this line that will be worthy the name, and redeem us from the reputation we are rapidly acquiring and keep our best musicians at home.

Speaking of the new organ, which is a splendid instrument, Dr. Stewart in his recital on Saturday afternoon displayed the instrument to its utmost advantage, bringing out the many beautiful and individual tones as no one else could do, since Stewart is a master of this king of instruments.

His audience consisted of some 2,000 intelligent listeners, many of whom were warm personal friends of the organist, others having had the advantage of study under his tuition, and the fine program was duly appreciated and heartily applauded all through. Just before the closing number Dr. Stewart ascended the speaker's stand, and calling the attention of the audience by a few quiet words said he believed in "rendering honor where honor was due, and wished to introduce Murray M. Harris, of Los Angeles, the builder of the splendid instrument." Mr. Harris was called to the front and bowed his acknowledgment of the burst of applause with which he was received. Dr. Stewart's program opened with Guilmant's masterly Sonata No. 1, in D minor, a splendid composition for the organ, and one which put the audience in a thoroughly good humor for the following numbers. The "Pastorale" was one of the most beautifully handled bits it was ever my pleasure to listen to, and brought out the tender human soul that seemed to be hiding in the heart of the great instrument somewhere. The Finale displayed the power the splendid diapasons were capable of breathing forth, and there is in this organ a more complete set of diapason stops than is usual even with organs of this size. The "Communion in F" (Grison) was so persistently encored it was finally repeated, and the two Wagner numbers sounded almost as if rendered by a full orchestra.

It was a thoroughly enjoyable recital and a rare treat, for outside the churches there is absolutely no opportunity for organ concerts. After the close of the program Dr. Stewart held an impromptu reception, when he was greeted on all sides with congratulations and received many a warm hand clasp, and at the solicitation of his friends rendered many a dainty bit of improvisation in explanation of the various stops and combinations. The program for Saturday's recital was as follows:

Sonata, No. 1, in D minor	Guilmant
Canteline Nuptiale	Dubois
Toccata	Dubois
Communion in F	Grison
Marche Funèbre et Chant Seraphique	Guilmant
Consolation in D flat	Liszt
Poloanise in A	Chopin
Wotan's Farewell and Magic Fire Scene	Wagner
Song of the Rhine Maidens (Götterdämmerung)	Wagner
Kaiser March	Wagner

To-night will be the final public appearance of Dr. Stewart in our city, and is virtually a farewell concert. It will doubtless be more largely attended than that of Saturday, as everyone will seize the opportunity of hearing both the lovely instrument and Dr. Stewart also for the last time. To-morrow begins the work of taking down and removing the organ for its journey to the Memorial Chapel in Palo Alto, which is to be its future home, and at the end of August Dr. Stewart leaves 'Frisco for his new position in Trinity Church, Boston. Following is the program for to-night's concert, to which will be added by urgent request Chopin's celebrated "Marche Funebre," which Dr. Stewart plays magnificently.

Suite Gothique	Boellmann
Air with Variations, in G	Lemmens
Fantaisia in D minor	Merkel
Priere in D flat	Callaerts
Intermezzo in B flat	Callaerts
Slumber Song	Schytte
Triumphal March (Sigurd Jorsalfer)	Grieg
Im Volkston	Grieg
Ranz des Vaches	Grieg
Danse à la Paysanne	Grieg
Fantaisia, Das Rheingold	Wagner

This week will deprive us of two favorite singers who have elected to go the way of men and maids generally and enter the ranks of matrons and benedicts. Both the young ladies in question are pupils of Mrs. Marriner Campbell. Miss Isella Van Pelt becomes the bride of Thomas Mills, a banker, of Kingston, Canada. Miss Xena Roberts, also a pupil of Mrs. Campbell, will fill the position of contralto in Calvary Church choir vacated by Miss Van Pelt. Miss Marie Partridge, the soprano of St. Stephen's Church, is to marry Charles Stanley Price, a rising young lawyer of Salt Lake City.

The quartet of Mrs. Campbell's pupils, Mrs. Mead, Miss Kerr, Miss Roberts and Miss Van Pelt, which, with the Knickerbocker Male Quartet and Roscoe Warren Lucy, pianist, made such a hit this season in Chautauqua circles up North, sang again at the Chatauqua gathering at Pacific Grove last week, with such success they were telegraphed to return. The same combination with Walter Campbell will give a concert Wednesday night at the Seamen's Institute, and will be under the direction of Mrs. Campbell.

Mrs. A. Wedmore Jones.

Charlotte Maconda.

CHARLOTTE MACONDA is at Asbury Park, where she is resting after a long and successful season of concert, oratorio and recital work in all the principal cities of the East, including New York, Boston and Washington. Madame Maconda's engagements commence again in October with the New England Music Festivals, for which she has been re-engaged for the third consecutive year. Her brilliancy and versatility as an artist, as well as her personal charm and popularity, are gaining further proof each season by the kind and the number of demands for appearances by her. Many engagements of the highest class are already booked for next winter by her manager, Loudon G. Charlton. Madame Maconda has earned her success and merits her triumphs.

Katherine Fisk.

KATHERINE FISK, after a tour through the Middle West late in the spring in which she was accorded a series of ovations, is summering in Nova Scotia. Mrs. Fisk's pre-eminence among American contraltos is evidenced by the number of return dates and other important bookings already announced for her, for next season, by her manager, Loudon G. Charlton. Meanwhile she is enjoying the sea air and cool breezes at Cape Breton and will not return to New York before October 1.

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DRESDEN, FRANKLINSTRASSE 20,
July 21, 1901.

THE Fourth of July was celebrated here by an American composers' night at the Belvedere, which was crowded to the utmost. Deeply regretting that insurmountable circumstances prevented my accepting the invitation I had received to attend the concert, I ask the privilege of quoting a few lines on the subject communicated to me by a highly esteemed member of the American colony in Dresden who was present. He writes:

"For the Dresden readers of THE MUSICAL COURIER the annual celebration of the Glorious Fourth at the Royal Belvedere is quite an event—the gathering of Americans, members of the colony as well as the transient traveler visiting this most charming city. No one who has ever witnessed it will forget the patriotic reunion. The hall and garden both were crowded, Americans predominating, intermingled with the German aristocracy of the capital. To an attentive observer the scene was uncommonly interesting. The enthusiasm bursting forth with the first chord of every national air demonstrated a patriotism hardly reached by any other nationality.

"It must have amazed the German visitors, who are not inspired with the same impulse, hardly anyone appearing able to comprehend it. We owe sincere thanks to Herr Trenkler for his repeated consideration of our national holiday. The program consisted of a number of American popular airs, marches by Sousa, &c.; Wagner's overture to 'Tannhäuser' and Weber's 'Jubel Overture' and the 'Fantaisie Dramatique,' by A. Sieberg, which were splendidly given and created a deep impression. The evening was Director Trenkler's greatest success of the season."

So far the quotation, which, however, did not mention the unusually enthusiastic reception A. Sieberg's entaisie met with. It was favorably referred to in the daily papers, especially so in the *Neueste Nachrichten*, which recognized the beauties of the composition in full. The performance was reported to have been superior to the production of it last year, when it formed one of the hems of the American selections.

The summer vacations of the Royal Opera having set in on July 1 there remains musically not much worth chronicling at present. The competitive singing festival in the music hall of the International Art Exhibition on Monday last was a success. Among the twelve male choral societies which entered the ranks the Orpheus won the first prize.

Pupils' recitals form another feature of Dresden's summer life. Recognizing the good results achieved at some recent vocal examinations of the various schools here, attention should be drawn to the importance of a perfect pronunciation of the German language as a medium for musical expression. The Franklin College, of Dresden (preparing students for the best universities in the world, including the Harvard and Yale institutions), having some years ago attached to its staff of teachers a German lady, Frau Dechner, of the well-known Senff-Georgi elocution school, I embrace the opportunity of mentioning this fact as a great compliment to her, for as a rule only male teachers are engaged in this profession. Frau Deckner meanwhile, according to the flattering "certificate" of the head master of the college, John A. Logie, has gained such "unexceptionable results" that I trust this information will be a welcome hint to foreigners visiting Dresden and wishing to learn German, all the more so as Frau Deckner, who owns a pleasant home in the Werderstrasse 15, intends staying in the city, continuing her instructions even during the holidays. Her terms, which are always moderate, will be reduced in summer.

A new Italian composer, Stefano Donaudy, of Naples (aged twenty), is busy on an opera called "Theodor Körner," which, as the papers here state, will be of great interest to Dresden, chiefly so on account of the hero, the historical warrior and poet, Theodor Körner, of Dresden, whose life's tale, short and dazzling as it was, certainly offers an effective theme for the musical treatment of a young author of lofty strivings. The "*H*" critic in the *Neueste Nachrichten* is very enthusiastic about the score.

After a short sketch of the libretto, the latter done by the composer's brother, which as to its historical and biographical content is a true description of the poet's life, the music is referred to as being "grand in descriptive power and simplicity of expression." Among the acting persons are, besides Theodor Körner, Christian Körner, his father; Toni Adamberger, the Vienna actress, who was the fiancée of the poet, Zriny, Schiller, Novalis, &c. The first scene is laid in Vienna, the second act is in Loschwitz, with a view of Dresden in the background; later on Woebbelin, where Theodor Körner fell fighting for his fatherland. The book pictures him as a lover, poet, soldier and hero. The finishing touch on this work will be given this month, after which it will be published as soon as possible, appearing at the same time in Italian and German.

Speaking of publications I have to mention a new violin school for beginners (Vorschule für den Unterricht im Violenspiel), by Pius Köhler, edited by Edm. Stoll, of Leipsic, which has been recommended to me as being theoretically and practically commendable.

According to news from Brussels Mme. Lina Rüegger, the mother of Elsa Rüegger, the well-known 'cellist, has opened a music school in that city, Rue Simonis 18, where the pupils are taught by the first masters of the capital. Among the patrons are celebrities such as I. B. Colyns, A. de Greef, Ed. Jacobs, &c. Young ladies eager to pursue their studies under Madame Rüegger's own supervision find a pleasant home in her house, where special attention is paid to health and the comforts of home life.

Paderewski before leaving Dresden, true to his well-known generosity and noble character, gave a large sum to be distributed among the choristers and the employees of the Royal Opera, this as a token of his reconnaissance for the care they took in the studying of his opera. Never have we here met with a composer so unassuming and so full of consideration to everybody, as well as personally so highly thought of and beloved as is Paderewski.

A. INGMAN.

MISS JOSEPH'S BOOKINGS.—Miss Alice E. Joseph, opera and concert agent, of 7A Hanover street, London, has arranged engagements for Madame Melba and party with the Belfast Philharmonic Society, on October 18, and with Mr. Kuhe at the Dome, Brighton, on October 25.

EUROPEAN NOTES.

THE 17th of July thirty years ago was the death-day of Karl Tausig, an artist who seemed to be destined to be the successor of Liszt. It was after a visit to him at Weimar that Tausig was attacked by a serious fever, and died before he had reached his thirtieth year. From his school for higher piano playing, founded in 1866, at Berlin, issued such pupils as Rafael Joseffy, Oskar Reif, Max Pinner, Vera Timanoff and other celebrated performers. Tausig was one of the early champions of Wagner's ideas. Wagner spoke of him first and foremost in his address on the laying of the foundation stone of the theatre at Bayreuth as one of the most able supporters of his plan. Wagner wrote for his tomb:

"Reif sein zum Sterben, des Lebens zögernd sprie Bende Frucht, früh sie erwerben, in Lenzes jahnerblühender Flucht, war es Dein Loos, war es Dein Wagen—wir mussen Dein Loos wie Dein Wagen beklagen."

How artists used to be rewarded in London may be inferred from a curious announcement that has been unearthed by Mr. Edwards from a daily paper of 1833, to the effect that "elegant pieces of plate" had been prepared by the Philharmonic Society for presentation to Pasta, Malibran and Herz, "for singing and performing without any charge." Down, however, to a much later date the custom was continued by the Sacred Harmonic Society, who offered such low fees that several of the singers preferred that the total amount due to them for the season should be devoted to the purchase of plate, which was inscribed as "presented by the directors" to the singers in question. The vocalists seemed to imagine that small as the fees were, the affair was of value as an advertisement.

Alfred Cortot and Willy Schütz have formed a society for giving model performances of classical operas in Paris. The necessary funds have been raised, and the first performance, the "Götterdämmerung," will take place April 15, 1902. Madames Litvinne and Brema, and Ernst Van Dyck and Edouard de Reszké are engaged, as well as two celebrated French vocalists. The orchestra will consist of 100 pieces

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chosen from the Lamoureux Orchestra, and will be invisible, as at Bayreuth. It is supposed that Cortot, a young genius of twenty-three, will conduct in chief and superintend the staging and rehearsals. With him will be Chevillard, Mottl and Siegfried Wagner. One of the most interesting revivals will be Berlioz's "Damnation de Faust" with the costumes and decorations desired by the composer.

The opera performances at Covent Garden this season were:

Faust	8	Much Ado	2
Lohengrin	6	Roi d'Ys	2
Otello	6	Cavalleria	2
Romeo	5	Meistersinger	2
Tristan	5	Hansel	2
Carmen	5	Messaline	2
Aida	4	Don Giovanni	2
Tannhäuser	4	Huguenots	2
La Bohéme	4	Siegfried	2
Lucia (Mad Scene)	4	Tosca	1
Rigoletto	3		

How delightful to learn that London enjoys the Mad Scene in "Lucia," a scene which always recalls the memory of youth, and poor, dear Emma Abbott.

The ballet "Pan im Busch," music by Felix Mottl, was performed for the first time June 20 at the Court Theatre of Munich, and had a brilliant success.

At Dresden the novelties for the coming season will be "Madchenherz," by C. Buongiorno; "Fearnnoth," a one act piece by R. Strauss; "Runczahl," by Dr. A. Stelzner, and "Der Polneicke Jude," by Weis, which has hitherto only been given at the German Theatre, of Prague.

The Opéra Comique, of Paris, announces for the next season "La Troupe Jolicour," by Coquard, as its first novelty; then follow "Griseldis," by Massenet; "Titania," by Huë; "Circe," by the brothers Hillemacher; "Muguethe," by Misso; "Le Carmelite," by Hahn, and "Peleas et Melisande," by Dubussy. The performance of "Tristan and Isolde" will be deferred till the season of 1902-1903, as Van Dyck is engaged for 1901-1902 in America. Perhaps "Der Freischütz" will be given in its place.

A concert room performance of a new two act opera, "Urwass," was lately given in St. Petersburg. The composer, Dlusski, is a well-known musician of the Russian capital, and this, his first dramatic composition, is full of melodic charm and suffused with Oriental color. The success was pronounced, and the work will be given next season on the stage.

A two days' festival took place last month under the direction of R. Hol at Utrecht. The first day was devoted to the now popular "Beatitudes" of César Franck, the second to fragments of "Fidelio" and "The Meistersinger," concerto and two new orchestral works by young musicians of Utrecht. The first, a "Holland Rhapsodie," by Van Aurovz, is marked by talent and well instrumented, and the "Romantic Intermezzo," by Wagenaar, is a cleverly writteen "Traumerei."

Frank L. Limbert has taken two scenes from Sudermann's "Johannes" as a text for a new composition. The scenes are the eighth of the fourth act and the eighth of the fifth act, and they form the two corresponding divisions of the work, which is for three solo voices and orchestra. To both the vocal and instrumental portions Limbert has given proper expression, and, although the melody with its long drawn cantilene, sometimes falls short of the instrumentation, yet on the whole the voices have the chief part. Color is left to the instruments and worked out by the orchestra with great taste and delicacy.

MADAME PATTI'S DEBUT IN NEW ORLEANS.

THE announcement that Madame Patti had sold her beautiful castle in Wales and intended to spend most of her time hereafter in Sweden, the country of her newly married husband's birth, has been made the occasion for the publication of many articles referring to the famous singer and her wonderful career. Madame Patti now rarely honors the stage, and the infrequency of her public appearances no doubt has contributed in some degree to increase the prestige which has always surrounded them. Nevertheless, she ranks, and will always rank in the estimation of judicious critics, as one of the most gifted and artistic vocalists in the world. Her great and enduring fame lends a particular interest to the early incidents of her career, and to those precocious manifestations of genius which it is always pleasant to discover in the lives of the distinguished people of the world. It is a curious and not uninteresting fact that when Madame Patti made her first appearance in New Orleans, at the tender age of ten years, the discerning critics of the local press pronounced her voice one of the most exceptional in the history of music and predicted for her the phenomenal success which has always attended her career upon the stage. The whole history of Madame Patti's début in this city is full of interest, and as the facts constitute an important chapter in the musical history of New Orleans, it may be worth while to record them here in some detail.

Maurice Strakosch, tenor, pianist, composer and impresario, came to New Orleans with his company of artists in the spring of 1853. Strakosch had been originally educated as a pianist, and at eleven years of age made his début at Brunn, when he performed a concerto by Hummel. After reaching manhood he aspired to become a tenor, and for three years or more received instructions from Madame Pasta, for whom Bellini wrote "Norma" and "Sonnambula." After finishing his education as a vocalist, however, he decided to abandon an operatic career, and in his capacity as a concert pianist traveled for some years throughout Europe.

In 1848 Strakosch came to America, and soon after his arrival in New York began his career as an impresario. Shortly after reaching New York, in 1848, Strakosch organized a concert company, which included, among others, Mlle. Parodi, also a pupil of Pasta, and Mlle. Amalia Patti, a sister of Adelina. With this company Strakosch visited a great many cities, and at the end of a two year tour, married Mlle. Amalia Patti. As the brother-in-law of Adelina, who was at that time a mere child, Strakosch evinced much interest in her musical education, and the excellent vocal lessons received by him from Pasta were carefully imparted to the youthful songstress, who was even then exciting much astonishment by her skill and dexterity as a vocalist. At any rate, Strakosch was a thorough musician, both as a singer and instrumentalist, and, as Adelina Patti remained under his control for many years, in fact, until she married the Marquis de Caux, it is quite likely to presume that she had an opportunity to profit greatly by the counsel and experience of her talented brother-in-law, who was always at hand to advise and direct her musical studies.

In February, 1853, Strakosch visited New Orleans with a concert company, consisting of Ole Bull, violinist; Amalia Patti Strakosch, contralto; Adelina Patti, soprano, and Strakosch himself as pianist.

The first concert was announced for Thursday, February 24, but, through some unavoidable cause, was postponed until Saturday, February 26. This concert took place at the Odd Fellows' Hall, and the daily papers and concert programs referred to Miss Adelina Patti as being only nine years old. As a matter of fact, however, it may be stated that, shortly after reaching New Orleans, Adelina Patti celebrated her tenth birthday, as she was born in Madrid on February 10, 1843. Therefore, at the time of her first appearance in New Orleans, on February 26, 1853 Miss Patti had just turned her tenth year. Her tour, however, had commenced some four or five months before, at which time Strakosch very properly advertised the little songstress as being nine years old—that is, not having completed her tenth birthday, and, under these circumstances it was entirely in order for him to adhere to this announcement on all of his programs until the close of the season.

Madame Strakosch did not sing at the first concert, and indeed, was ill throughout her entire stay in New Orleans appearing only at the last concert, and then begging to be excused after singing her first number. Adelina, therefore was left alone to interpret the vocal part of the program and the quoted criticisms written by local papers at the time will show how well she sustained her part of the performances. At this concert Ole Bull played a concert

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composed by himself, a national fantaisie dedicated to the Congress of the United States, and Paganini's "Carnival of Venice" and "Witches' Dance." A footnote on the program called the reader's attention to the fact that the last named piece had only recently been received by Ole Bull, up to which time the execution of double harmonics was not believed possible. The audience were also requested in the newspaper announcements to occupy their seats ten minutes before the concert commenced. The price of admission was $1 and $2. Strakosch played two of his own compositions—a fantaisie on "Lucia" and Banjo Caprice. Miss Adelina Patti sang "O Luce Di Quest Anima," from Donizetti's "Linda," the Rondo Finale of "Ah, Non Giunge," from "Sonnambula"; "Coming Thrôugh the Rye" and Jenny Lind's celebrated "Echo Song," composed by Eckert.

The opinion formed at that time regarding Adelina Patti can best be made known by quoting the following criticism taken from a daily paper of Monday, February 28, 1853. This criticism is, indeed, a truly remarkable one in view of its prophetic nature, as Madame Patti's reputation at the present time, as it has been for many years past, is a complete verification of the unerring prediction set forth in such a comprehensive and musicianly review of her singing at so tender an age when precociousness might perhaps render it impossible for the critic to adequately determine her future possibilities.

"Odd Fellows' Hall presented on Saturday night a magnificent array of beauty and fashion assembled to do homage to the matured musical genius of the great Norwegian and the precocious and astonishing excellence of Miss Adelina Patti. The immense area of the hall was completely occupied, and from the stage to the farther extremity scarcely space enough was left for a single additional spectator. We have seldom witnessed in New Orleans a more brilliant and numerous assembly, or one in which the ladies constituted so important an element. The concert opened by Strakosch with a fantaisie from 'Lucia,' of which the execution was marked by the extreme agility, neatness, expression and taste which distinguishes this delightful pianist. Soon after leaving the stage, Strakosch reappeared leading by the hand a little girl of almost infantile years and form, with a dark but expressive physiognomy, and a pair of very animated black eyes. This was Adelina Patti, and the moment she uttered a note the audience were satisfied that her vocal capabilities had not been exaggerated. Imagine a child nine years of age warbling the intricate, florid and ornamental music of one of Donizetti's most difficult cavatinas, and executing it, not merely with tame correctness, but with a precision, a power, a richness of sound, a boundless flexibility and a degree of spirit and soul not unworthy of the most finished and renowned prima donna. This child is, indeed, wonderfully gifted. Her voice is a pure soprano of delicious quality, true, rich, equal, firm, of vast compass and apparently under perfect control. Nothing can be more exquisite than this instrument—art alone is needed to render it absolutely unsurpassed, and, when age shall have deepened its volume and augmented its sonority, its possessor will be endowed with the most glorious voice that God ever gave to woman. That it requires cultivation and labor now—that it needs all the aids and appliances of sound artistic instruction, may be inferred from the fact that Adelina Patti has seen but nine summers. But if her guardians and teachers spare her too much exertion, and procure her all the advantages which so highly endowed a little creature deserves to enjoy, then will come a time when she may challenge the world for a peer. Why, even now, the simple fact that this child sings 'Ah, Non Giunge' and Jenny Lind's 'Herdsman's Song,' with the echo in a style to delight the most fastidious connoisseur, suffices to prove that she is a vocal wonder."

The second concert was given at Odd Fellows' Hall on Wednesday, March 2. On this occasion Adelina Patti sang the following: "Cavatina," from "Ernani"; "Home, Sweet Home"; Eckert's "Echo Song" and "Je Suis le Bayadere," rendered familiar at that time by Anna Bishop. Strakosch played his own arrangement of "Fille du Regiment" and "La Sylphide." Ole Bull played his own compositions, being a transcription of Bellini's "Romeo and Juliette," and a "Nocturne Amoroso" and "Rondo Giocoso," also Paganini's "Introduction and Caprice" on "Nel Cor Piu" of Pasiello, and "Carnival of Venice." In a daily paper of March 3 the following criticism appears:

"Another full and fashionable assemblage greeted Ole Bull and his assistant artists last evening at Odd Fellows' Hall, and richly was the audience repaid for its attendance. The great Norwegian performed with even more than his wonted fire, vigor and sprit; while little Adelina Patti won unstinted and enthusiastic applause by her admirable execution of the morceaux assigned to her on the program. This child is truly termed a musical phenomenon. The possession of a voice of such wondrous purity, clearness, compass and flexibility is in itself an endowment of the rarest character; but, when we add that this delicious voice is inspired by genius of a high order, exquisite sensibility and intuitive taste, those who have not witnessed Miss Patti's execution will be enabled to conceive the extent of our admiration, while those who have will not wonder at the encomiums we have lavished upon her. We repeat what we have said, after hearing her for the first time, that, if her vocal powers are properly cultivated and ripened by methodical instruction, instead of being prematurely forced into hothouse luxuriance, she is destined to become the greatest songstress that ever charmed the ear of the public."

The last concert was advertised for the evening of Friday, March 4. On this occasion Amalia Patti Strakosch assisted, and was announced to sing the "Cavatina" from "Barbiere de Seville"; "Ah, Mon Fils," from "Le Prophete," and "Chanson a Boire," from "Lucrezia Borgia." Finding herself too indisposed, however, to proceed after the "Cavatina" from the "Barbiere," Mr. Strakosch came forward and presented her excuses to the public. Adelina Patti sang "Ah, Non Giunge," from "Sonnambula"; the celebrated "Air Polka" of Sontag, and Eckert's "Echo Song." Ole Bull and Strakosch made up the remaining numbers, the former playing Paganini's "Witches' Dance," a "Polacca" and "Fantaisie Nationale," of his own composition, and the latter playing his "La Chasse" and "Le Rossignol."

Although this concert was positively announced as the last, the artists were finally persuaded to prolong their stay, and another concert was arranged for the evening of Wednesday, March 9. Unfortunately, this time Adelina Patti was suddenly taken ill and could not sing her numbers, which consisted of "Cavatina" from "Ernani"; "Je Suis le Bayadere," Jenny Lind's "Bird Song" and Eckert's "Echo Song." Ole Bull played variations on a theme from "Romeo and Juliette," of Bellini; introduction and variations on "Nel Cor Piu," of Pasiello, by Paganini; a fantaisie arranged by himself on themes from "Sonnambula" and "Favorita," and the irrepressible "Carnival de Venice." Strakosch played his "Lucia" fantaisie and "Banjo Caprice."

A final concert for the benefit of the orphan asylums was announced for Saturday, March 12, but, on account of the continued indisposition of Miss Adelina Patti and Madame Strakosch, the affair was indefinitely postponed. On March 14, however, Strakosch took his company of artists to Mobile for a series of concerts, returning to New Orleans on Sunday, March 20, and on the evening of Tuesday, March 22, their last concert for the benefit of charitable institutions, postponed from March 12, took place at the Odd Fellows' Hall.

Strakosch and Ole Bull are dead, but Adelina Patti is still the living exponent of song, having more than fulfilled the remarkable prophetic utterances predicted of her at the early age of nine, during her visit to New Orleans in the spring of 1853. In 1856-57 Adelina Patti made a short concert tour of the Antilles in company with Gottschalk, and, on November 24, 1859, she made her début on the operatic stage in New York in the opera of "Lucia," under the direction of her brother-in-law, Maurice Strakosch.—William L. Hawes, in New Orleans Daily Picayune.

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CHAUTAUQUA

HOTEL ATHENAEUM,
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August 3, 1901.

"There is no God!" he, mocking, said. "Behold,
Honor have I, and happiness, and gold.
Abundantly from day to day I live.
What more, I ask you, has your *God* to give?"
And so he went his way—until that night—
Which comes at last, when all our fancied might
From out our clutch like running water slips.
"Oh God!" he prayed, between his bloodless lips.
—Edwin L. Sabin, in the June Chautauquan.

ART, science and religion are irresistible. The Pan-American Exposition and the Chautauqua Assembly unite in bringing many thousands of visitors to New York State this summer.

It is satisfactory to observe that in learned Chautauqua discourses music is not being neglected. In the concluding address of his "Pan-American Series," Rev. Albert L. Hudson paid a tribute to an American bandmaster. This is what he said:

"The educational element in the electrical effects was discovered by a bandmaster, and by him first expressed. Everyone feels a thrill when the illumination comes, growing from the first red glow to a burst of brilliance. But we could not feel what it meant until Sousa's band played 'Nearer My God to Thee.' Then it flashed on us that all this means the partnership of God and man. Our minds went over the experiences of a lifetime, and we saw that man is drawing nearer to God. The band told the most wonderful significance of the Pan-American."

Here, indeed, may be found a noble mingling of religion and music. Will not John Philip Sousa be inspired anew, such words having been spoken?

But, alas! The voice of a critic is heard; his theme likewise being none other than the great fair:

"Christian civilization is going amusement crazy," asserted Rev. Dr. Orrin P. Gifford during his July sojourn in Chautauqua. And he added: "The average man or woman does not care to think. At the Pan-American Exposition the solid exhibits are deserted for the Midway." Referring again to Buffalo's present centre of attraction, he said:

"I know a devout woman in Buffalo who will not go inside the Exposition grounds. She does not wish to take the trouble, although she has heard how beautiful it is there. She says she has had a vision. This vision is so wonderful that she thinks human hands cannot approach anything so magnificent. So she stays at home—only a short distance from the Pan-American—without seeing it. I believe her vision is that of the New Jerusalem."

However, if of a terrestrial nature, perhaps this vision which the Buffalo lady has seen is none other than the Chautauqua Assembly! Why not? "Chautauqua seems absolutely sane and wholesome," is a statement for which Professor Axson, of Princeton, who came here to lecture on Macbeth and Browning, is responsible.

Music journalism has not been discussed here as yet this season, but "The American press is superior to ours," said Dr. Marcus Dods, professor in New College, Edinburgh, Scotland. "It may be a little sensational," he continued, "but it is fair and kind, and treats the church as an equal with other subjects, and not as something to be mocked and looked down upon. Your great headlines amuse us; we have nothing like that, but," he added, smiling, "I have come to understand them, I think. People read them and nothing more."

The Chautauqua concert-goer is often favorably impressed and sometimes fairly astonished when he observes the broad and lucid effects which Dr. H. R. Palmer, of New York, secures in conducting his amphitheatre choir, for the organization, though recognized as an indispensable feature of the assembly, must ever be of a transitory or impromptu nature. Thus, under extraordinary circumstances, Dr. Palmer forcibly evidences that he possesses the essential characteristics of a leader.

The orchestra this season, as formerly, is conducted by Charles E. Rogers, whose duties are exacting, the list of compositions which claim his baton being long and varied.

I. V. Flagler presides at the Amphitheatre organ, playing solos which the vast audiences do not fail to appreciate, and giving valuable support with his organ accompaniments. The services of Henry B. Vincent, piano accompanist, likewise are in constant demand.

A future issue of THE MUSICAL COURIER will contain an extensive account of the progress which is being made here by the many promising pupils of one of America's most prominent pianists, William H. Sherwood.

J. Harry Wheeler, the eminent vocal instructor, is in the midst of the busiest season he has experienced here. His representative class numbers sixty pupils, a number of whom came from New York, and he gives twenty-three lessons daily, teaching from 7.30 a. m. until 8.30 p. m., all of which is not surprising, for before Mr. Wheeler left his New York studio his Chautauqua engagement book was in constant demand. As this great and ever increasing popularity convincingly illustrates, he has loyally supported and promoted the musical interests of the assembly. Next year he will doubtless find it necessary to increase his staff of vocal assistants at Chautauqua.

Mrs. E. T. Tobey, of Memphis, Tenn., whose methods are indorsed by William H. Sherwood, is conducting interesting classes in piano instruction.

Members of the first quartet which sang here this season were Mrs. Ada M. Sheffield, soprano, of Chicago; Miss Grace L. Carter, contralto, of Boston; Edward Strong, tenor, of New York, and J. Lawrence Knowles, basso, of New York. Mrs. Charles Howard Trego, soprano, of Chicago; Miss Minnie C. Vesey, contralto, of Nashville, Tenn.; Charles E. Lindlinger, tenor, of Chicago, and Gustav Holmquist, basso, of Chicago, constitute the present quartet, which will be succeeded on Friday of next week by Mme. Schultze Wichmann, soprano; Mme. Lowe Wichmann, contralto; Ben Franklin, tenor, and Dr. Carl Dufft, basso.

One of this week's visitors is Miss Banker, of Rochester, N. Y., a pupil of Mme. Evans Von Klenner, the distinguished New York vocal instructor, who has this season successfully established an influential summer school of singing at Lakewood, on Chatauqua Lake. As many Chatauquans are aware, Madame Von Klenner is an exceptionally accomplished musician, fortunate in the possession of an artistic reputation which is international.

Robert Kent Parker, whose fine bass voice made a very favorable impression here last season, will revisit the assembly this year. Mr. Parker spent the winter in Europe and he is now at Cambridge Springs, Pa.

Chatauqua's most important forthcoming musical event is a performance of "The Messiah," to be given under Dr

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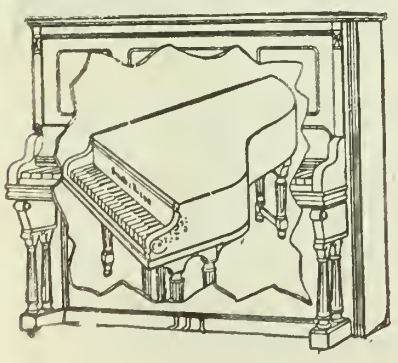

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Palmer's direction in the Amphitheatre on Friday evening, August 9. A correspondent has written to the *Assembly Herald*, wisely suggesting that applause be dispensed with on this occasion.

The sixth program in the Sherwood-Marcosson series of piano and violin recitals will be presented on August 6, the numbers consisting of compositions by Chopin, Liszt, Wagner-Liszt, Wieniawski and E. R. Kroeger. A notable feature of the last recital was the performance of Beethoven's "Emperor Concerto" by Mrs. Arthur Middleton Barnhart, of Chicago, a gifted pupil of Mr. Sherwood.

Next Monday afternoon at 5 o'clock George B. Wick, one of J. Harry Wheeler's new pupils, will give "Eliland."

Mrs. Charles Howard Trego, the Chicago soprano, who sang here successfully last year, is arousing even more enthusiasm at this summer's concerts, her voice having continued to develop during the intervening months.

Mrs. Jean D. Ives, pianist, of Montreal, will arrive here early next week.

Frank Chapin Bray, the brilliant young editor of the *Chautauquan*, and Mrs. Bray are at present enjoying the assembly's social and educational advantages.

Under the capable direction of William S. Bailey, manager and editor, the *Chautauqua Assembly Herald* continues to claim thousands of interested readers.

Hints, a publication devoted to plays and entertainments, is represented here by its competent promoters, who live in Byron, N. Y.

Accounts of other Chautauqua events and developments will be found in future issues of THE MUSICAL COURIER.

M. H.

TIVADAR NACHEZ.

WE annex some foreign notices of the performances of the eminent Hungarian violinist, Tivadar Nachèz.

At the sixth Kaim concert the soloist of the evening was Tivadar Nachèz, a violinist of the first rank. He played first the Concerto in E, by Bach (with orchestra), and gave a very classical performance. His technic is unfailing, and the profound meaning of the adagio was perfectly revealed to the audience by his interpretation, which was at once rich in tone and noble in its warmth of feeling. Other pieces, with piano accompaniment, were Beethoven's Romance in G; a Study in Octaves by Paganini, and Schumann's "Abendlied." Tivadar Nachèz received stormy applause; his perfectly beautiful, ideal tone, and his mastery of the art of phrasing, as well as his astonishing technic, deserved this recognition.—Dr. H. Porges, Münchener Neueste Nachrichten, December 6, 1899.

At the sixth Kaim concert the Hungarian violinist played the E major Concerto of Bach (with orchestra). His bowing is noble, his tone of wonderful beauty and carrying power. In precise definition of the melodic and rhythmic forms; in the charming warmth of the cantilene and in the sharp individualization of the motives, all interpreted with quiet and repose, he can seek in vain for a rival. He seemed to me exhaust stylistically the slow movement. We admired his far flowing, singing tone in the G major Romance of Beethoven and Schumann's "Abendlied." The Octave Etude of Paganini, played with dazzling technic, roused a storm of enthusiasm. As an addition he gave a Chaconne by Bach in D minor.—Dr. Kroyer, Münchener Allgemeine Zeitung, December 5, 1899.

The violin virtuoso, Tivadar Nachéz, one of the first representatives of the instrument, had a brilliant success at the Kaim concert. In the Bach Concerto he gave a performance distinguished by technical ability as well as delivery. He drew from the slow movement all its profound feeling. In the solo pieces he could display, especially in the Paganini number, his whole technical virtuosity; in the "Abendlied" of Schumann the whole tenderness and poetry of his tone, and gained by both stormy applause.—Arthur Hohn, Münchener Zeitung, December 6, 1899.

At the second concert of the Bach Society at Heidelberg, the E major Violin Concerto of Bach was given by Tivadar Nachéz, a composition which in internal melodic attains the most beautiful cantilene of all times. The last movement floated away with wonderful grace; finely chiseled work, yet not robbed of its grand traits. The rendition contributed to make the enjoyment of the listeners, a thing not to be forgotten. In Herr Nachéz we have a true magician on his instrument; nay, we do not hesitate to declare him to be the best whom we have ever heard. Apart from his technical infallibility, brilliantly displayed in the Paganini compositions, he possesses qualities which place him pretty well without a rival. His noble, far carrying, singing tone in the Bach Adagio, in the Beethoven Romance and in the "Abendlied" of Schumann (given as an encore), filled with rapture the enthusiastic audience, which rewarded the performances of this truly phenomenal artist by numerous recalls.—Heidelberger Tagblatt, November 15, 1899.

CLAVIER PIANO SCHOOL.

NOTWITHSTANDING the inclement weather of Monday evening, July 29, Clavier Hall was filled with one of the largest audiences of the summer season to hear the following program, presented by Miss Winnifred Willett, a member of the faculty of the Clavier Piano School:

Prelude and Fugue, A minor	Bach-Liszt
Sonata, op. 31, No. 2, D minor	Beethoven
Prelude, op. 28, A flat major	Chopin
Etude, A flat major	Chopin
Valse, op. 64, No. 2	Chopin
Nocturne, op. 48, C minor	Chopin
Ballade, op. 23, G minor	Chopin
Barcarolle, No. 5, A minor	Rubinstein
Gnomenreigen	Liszt

Miss Willett's playing was characterized by broad, full tone, excellent technic and comprehensive interpretation of the numbers given. Beethoven's Adagio, Chopin's Valse and Rubinstein's Barcarolle were perhaps the selections best given, but to the playing of all was given a scholarly excellence, the result of careful training and diligent study.

Miss Willett has been a student under Mr. Virgil for two years, and her acquaintances and many admirers notice with pleasure the improvement in her present work over that of last year, which clearly evidences the correct schooling she has received, speaks well for her ability and points to future success as an artist. This was the only recital given at the school during the week, as the other evenings were so thoroughly taken up with routine work.

W. A. White, recently of North Carolina, has begun a class in the line of his talk of the previous week on "Positive Pitch and How to Acquire It." This class is making a considerable degree of progress, and the work will undoubtedly be continued at the school this coming season. A fuller account of this new departure will be given in a later issue.

Mrs. Gertrude H. Murdough, of Chicago, gave a most interesting and instructive talk on "What Is Music Study" Friday afternoon, August 2. The class listened with undivided attention and recognized its great value, coming from one whose experience, both in study and successful teaching, has been large. During the coming week another hour will be given to discussions by members of the school and further remarks by Mrs. Murdough.

Interest in the class in harmony under F. H. Shepard has continued unabated. His unique and practical method of the study of harmony is a decided break from the usual method of harmony study, and gives them a grasp of the situation scientifically, and yet at the same time something which they can practically use in their everyday work, both in study and teaching. The day for teaching harmony after the manner of the old pedagogy has passed, and the day now is when every piano player and every piano pupil must know and understand harmony and must be able to practically use that knowledge.

The teachers' training class is a new feature of the school this year, conducted under Mr. Virgil's direction, in which a small class of young people (who are beginners in the work) are taught by the teachers here assembled. Their work is examined and criticised if necessary, many points being brought out in teaching that could not otherwise be touched upon in pure lecture work. This has made it of great value and interest to the teachers here, and it is expected that this work will also be carried on in the regular sessions as one of the important features of the school.

There have been several additional pupils in this last week who had found it impossible to be here the full course, but as they had taken some previous instruction here are capable of entering in one of the several classes, as well as taking up individual work with private teachers.

Recitals will be given by members of the faculty—Mrs. Alexander, August 12; Miss Brower, August 15; S. M. Fabian, artist teacher of the school, August 16. Miss Jennie Wells Chase, of Lyndon, Vt., a pupil of the school, will give a recital August 14.

Clavier Hall has been filled at these summer recitals with pupils and their friends and others in the city who are interested in piano work.

Miss Mabel Peeples, the well-known soprano, of Kansas City, Mo., is in New York studying with Caroline Montefiore.

Mr. Loudon G. Charlton, Carnegie Hall, New York,

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MARC A. BLUMENBERG, editor-in-chief of THE MUSICAL COURIER, left for Europe a week ago to-day.

FOR the second time an editorial writer in the *Evening Journal* has referred to Beethoven as a married man. The great composer of nine symphonies died a bachelor on March 26, 1827. This is the second time THE MUSICAL COURIER has corrected the erroneous statement regarding Beethoven made in the New York *Evening Journal*.

BERLIN, July 31.—Engelbert Humperdinck, Albert Niemann and Hans Thoma are circulating a petition among the Bayreuth visitors asking the Reichstag to prolong Bayreuth's monopoly over the production of Wagner's "Parsifal" beyond the copyright.—European Cable.

THE Reichstag having previously rejected Frau Cosima's request, will not be likely to reverse its decision.

EVERYBODY knows Mignon's song, "Kennst du das Land," and everybody quotes one line as "Möcht ich mit dir, O mein Geliebter sein." In the two manuscripts of the song that still exist the word is "Gebieter," not "Geliebter," and there is no reason to suppose that Goethe made a mistake in writing the lines or afterward changed the word. In fact, to a student of "Wilhelm Meister" the word "geliebter" appears quite out of keeping with the pathetic, self-repressed character of Mignon. As Franz Kahn writes in the *Frankfurter Zeitung* it is a blasphemy to suppose that she would, after the fashion of Philine, thus proclaim the passion that is consuming her.

A FEDERAL prisoner in the Omaha (Neb.) jail became highly indignant over the words of a hymn sung at a recent service in the building. The minister started the familiar number, "There is a fountain filled with blood," and the stanza which begins "The dying thief rejoiced to see that fountain in his day," proved too much for the sensitive nerves of the offending one, and before anyone could wink he hit a brother prisoner who joined in the singing over the head, and the minister who led the singing was roughly handled. The man held by the Federal authorities took the hymn as a personal insult to himself. Really the minister should have been more considerate of the feelings of his congregation, and announced a Moody and Sankey selection with a soothing text, "Blessel Assurance," or "Oh, Come Beulah Land."

Even in jail when you touch a man at his vulnerable point he gets furious.

A PERSON with a grievance has entered his complaint in one of the daily papers over the indifference of conductors to English, Irish, Scotch and negro melodies. Ye gods! The writer objected to the powerful influence in this country of the Germanic-Hungarian music to the neglect of the "noble music of Italy." How funny! His inverted reference to the uptown concert hall was no other than to the St. Nicholas Garden, where the Kaltenborn Orchestra is now in the tenth week of the third season, and this evening (Wednesday) Kaltenborn conducts his 300th concert in that auditorium. The programs given at these concerts may not always happen to please everybody, but it's rather a source of encouragement to hear that the largest audiences assemble on the nights when Wagner and Beethoven masterpieces are to be performed. If a summer public is willing to pay for the best music, no manager in his right mind would offer it trash.

A very forcible rejoinder from one man to the stupid correspondent very pithily stated the case by declaring that there is no such thing as "German music," and there isn't, either. There is as much difference between a Mozart symphony and a Wagner music drama as there is between a modest lily of the valley and a mammoth bush of huge American Beauties. The one is lovely and the other is beautiful, and the cultivated being admires both.

THE following letter pleases us very much:

WINNECONNE, July 15, 1901.

Editors The Musical Courier:

DEAR SIRS—Can you give the address of Walter Damrosch, a noted musician? I would like some facts about old Maggini violins, and would like very much to correspond with him just a little. TOBIAS C. MILLER,
Winneconne, Wis.

P. S.—I feel quite sure I have a genuine Maggini violin, and would like to verify my idea by facts from Prof. Damrosch if possible.

"PROF." DAMROSCH.

The address of "Prof." Damrosch, "a noted musician," is Willow Grove Park, Philadelphia, Pa. At that place he conducts a band which plays popular music for trolley car excursionists. "Prof." Damrosch, while not personally a fiddler, can doubtless tell our correspondent all about old Botticino-Marino Maggini, of Brescia, whose violins are almost as much prized as those of Stradivarius and Guarnerius. Mr. Damrosch's father was an excellent violin artist. Walter has had so much experience that he can now distinguish his first violins from his seconds, because of their respective positions in the orchestra. The 'cellos he recognizes by their peculiar shape and peculiar position while being played. But we greatly doubt his connoisseurship in the question of Maggini violins, which have besides other endearing and rare qualities a soft viola-like tone; furthermore, we do not think that he is aware of the label in these fiddles, which usually reads: "Gio. Paolo Maggini, Brescia."

Still all this is no reason why Mr. Miller should not write to the "Prof." and find what he seeks—"if possible." The only thing which surprises us is how Mr. Miller knew that W. D. was "a noted musician." Possibly a musician of notes was meant!

IN the "Music Annual" for 1900 there is an interesting review of the most important events of the musical world since the death of Richard Wagner. The author, Leopold Schmidt, expresses an objective judgment on the younger musicians who have been developed under the influence of Wagner on one hand, and under the influence of Brahms on the other, as well as on those composers who have been developed independently of these two masters. The review or essay is impartial, not only in its judgment of art, but in its contents. It discusses the productions of France, Russia, Bohemia, Austria-Hungary and Italy in opera, operetta, the modern lied and instrumental music.

MUSIC SINCE WAGNER.

The Wagner movement, with which the discussion begins, is declared to have in a certain degree come to a stop. The words "in a certain degree" are explained by the statement that the movement now tends to a clearer, more intime understanding of the master's work, while there is no longer an attempt to regard as the only road the salvation in judgment of all art solely from an exclusive Wagnerian point of view. Branches of the art, which contain in themselves the conditions of their development, are now flourishing in renewed freedom and have more universal aims than could have, for some time past, been hoped for. The productions of German musicians during the period under review leads to the conclusion that the "Wagner school" is barren of promise, while on the other hand foreign countries display everywhere a stir-

ulating activity, the most permanent being the powerful impulse of the Italian operatic composer and the author that the manifold, multiform variety of modern music, the blending, from this side and that side, than that we are in the right way to preserve the treasures of the artistic ideal. The tension of the public arising from overheated enthusiasm has slackened to a noticeable degree, and hence may be explained the unmistakable tendency of the present period to form a compromise between the light diet of specialties and the enjoyment of higher work of art. Yet the last decade has been marked by a preponderant production of symphonic work, in spite of the taste for specialties, especially on the stage, and the development of the stage in the new direction is due not to the countrymen of Wagner, but to the Italians.

"During the last decade," Herr Schmidt concludes by saying, "the intrusion of foreign elements has greatly increased, and in addition to the French and the Italians, the Scandinavians, the Bohemians and particularly the Russians, contest the first place with the German musicians.

WE have reached the eighth instalment of composers' birthdays and their relation to astrology. Occult philosophers take themselves seriously, and there is no reason why they should not. Some of their books are superior productions from a literary point of view, and again many of their publications are drivel of the worst sort, and most likely responsible for the stiff skepticism which generally prevails regarding this very ancient philosophy. To open some of these occult books is a pleasure, but many of them must have been written by minds hopelessly stupid and ill trained. However, the good books on astrology are worth reading. Their writers adhere to the ancient belief, and are quite justified in claiming that intelligent people would universally accept astrology had it not been for charlatans and the mercenary humbugs who brought it into bad repute.

COMPOSERS BORN IN AUGUST.

That many men and women seem born to meet terrible fates is inevitable, and every thoughtful mind has been impressed with the truthfulness of the statement. When one begins to study the sad careers in history and in our own narrow circles, the Calvinistic doctrine is not a hard one to grasp. The prisons in all countries will help to emphasize the idea that certain men were born under malign planets. "Born to be damned" is a truism, even if it arouses Methodists and kindred sects to deny it. A theory exists to-day among many Christians that is a very old and Pagan doctrine, namely, that the totally wicked will be annihilated at death.

The ego of the being with a soul killed by gross materialism, indifference and cruelty becomes extinct when the breath leaves the body. One class of scholars declare the soul to be great goodness; and another class, powerful mentality. At this very time an interesting discussion is in progress over certain chapters of a new book on "Immortality," by the Rev. Dr. S. D. McConnell, rector of Holy Trinity Protestant Episcopal Church, Brooklyn. The author of the book believes goodness of the vivid, exalted type is the substance that keeps alive the soul after the body becomes cold clay.

While great minds continue to battle over the doctrine of immortality, we find that the master minds of music believed the soul to be immortal. Bach, Beethoven, Haydn, Mozart, Schubert, Schumann, Mendelssohn and Wagner were men with deep religious natures and implicit faith in things supernatural. Applying their birthdays and music to the laws of astrology we can hardly fail to be impressed with the reasonableness of certain occult teachings. In the Zodiac, as we have often seen it designed, are twelve signs "dwelling" in four domains. The domains are described as Earth, Fire, Air and Water. By a simple example in division we learn that there are three signs in each domain. The Earth Triplicity are Taurus, Virgo and Capricorn. The Fire Triplicity are Aries, Leo and Sagittarius. The Air Triplicity are Gemini, Libra and Aquarius. The Water Triplicity are Cancer, Scorpio and Pisces. Through some mysterious process we are informed that the greatest geniuses are likely to be born in the domains of fire and air, for the reason that certain spiritual currents run more powerfully toward those domains than to water and earth. Well, to begin, we find that Beethoven was born in a fire sign, Sagittarius, which prevails from November 22 to December 21. Bach also was born in a fire sign, Aries, which prevails from March 21 to April 21. Haydn was also born in this sign. Mozart, Schubert and Mendelssohn were all born in the air domain, in the sign Aquarius, which prevails from January 20 to February 20. Wagner was also born in the air domain, in the sign Gemini, which prevails from May 21 to June 21. Schumann was also born in this sign, and so was Gounod. Having quoted Bach, Beethoven, Mozart, Haydn, Schubert and Wagner as proofs of the astrological theory of genius in the realm of music, it would be interesting to study it in its relation to literature, poetry and statesmanship. Shakespeare was born in Aries, and also Bismarck. George Eliot was born in Sagittarius, also the poet Cowper. Both are fire signs.

The sign Leo, the second and least important in the domain of fire, prevails at the beginning of August. Leo people are credited with some generous, magnetic and passionate natures of the other fire signs, but astrology scholars have discovered that for some causes they are rarely as able as Aries people and Sagittarius people, sister signs in the fire domain. One reason for this is the imitative faculty which Leo people get through their ruling planet, the Sun. Actors are seldom creators, although frequently they are reported as "creating" certain roles, but the roles are invariably the creatures of other men's brains. Jupiter is the ruling planet of Sagittarius and Mars the ruling planet of Aries. Looking over the pages of one of the best birthday books of composers and musicians, we do not find a single name of a music writer of the first rank, and thus once more astrology scores a point.

Here are the names of composers and musicians born in August: August 2, Julius Schuloff (1825), from all accounts is still living in Bohemia; August 3, Frederic Clay (1840), died November 27, 1889; August 4, Ernst Kossak (1814), died January 3, 1880; August 5, Ambroise Thomas (1811), died February 12, 1896; August 6, Hermann Mendel (1834), died October 26, 1876; August 7, Carl Joseph Formes (1816), died December 15, 1889; August 8, Julius Stern (1820), died February 27, 1883; August 9, Charles Bochsha (1789), died January 6, 1856; August 10, Alexander Glazounow (1865), teaching in Russia; August 11, Martin Gerbert von Hosnau (1720), died May 13, 1793; August 12, Jean Louis Nicode (1853), still living; August 13, Salomon Jadassohn (1831), still living; also William Thomas Best (1826), died May 10, 1897; August 14, Alexander Winterberger (1834), still living; August 15, Johann Nepomuk Mälzel (1772), died July 21, 1838; August 16, Heinrich August Marschner (1796), died at Hanover December 14, 1861; August 17, Peter Leonard Benoit (1834), died March 5, 1891; August 18, Benjamin Louis Godard (1849), died January 11, 1895; August 19, Antonio Salieri (1750), died May 7, 1825; August 20, Christine Nilsson (1843), still living; August 21, Otto Goldschmidt (1829), from all accounts he is still living; August 22, Joseph Strauss (1827), died July 22, 1870; August 23, Moritz Moszkowski (1854), still living; August 24, Edward Napravnik (1839), still living; also Theodore Dubois (1837), still living; August 25, Carl August Haupt (1810), died July 4, 1891; August 26, Aloys Schmitt (1788), died July 25, 1866; August 27, Heinrich Urbon (1837), still living; August 28, Walter Cecil Macfarren (1826), from all accounts he is still alive; August 29, Raphael Georg Kiesewetter (1773), died January 1, 1850; also Felix Mottl (1856), still very much alive; August 30, George Frederick Root (1820), died August 6, 1895; August 31, Hermann Helmholtz (1821), died September 8, 1894; also Edmund Kretschmer (1830), still living.

The astrological division in the month of August occurs about the 20th of the month, and when Leo retires Virgo, the second sign in the earth triplicity, enters and continues to rule the zodiacal sphere until September 21. The characteristics of the Virgo people naturally are different from those possessed by the Leo people. The Virgo men and women are calmer, colder and more diplomatic in their dealings with associates, but in the long run do not make any more friends than the Leo people. The combination of Leo and Virgo is excellent. Those born between August 20 and August 28 are especially fortunate in possessing traits in both signs. Leo warms and inspires Virgo, and Virgo in turn calms and balances the impetuous Leo.

DURING the last few years a number of musical artists have decided to do their own managing on the plea that they are dissatisfied with the managers. They find that the results are not as they expected them, and they have been accused by the managers of being the cause of the trouble, and they therefore determined to ascertain whether they were responsible or whether the managers were responsible, and for that reason they have done their own managing.

WHAT IS THE TROUBLE?

Among these artists are:

Mrs. Fannie Bloomfield-Zeisler,
Mrs. Josephine Jacoby,
Joseph Baernstein,
Miss Sara Anderson and
William C. Carl;

and now to these names must be added the name of Lillian Blauvelt, who has also decided to do her own managing from her own resources, independent of any managing bureau.

It must be admitted that the artists mentioned above have been successful, and they have been successful without the aid of managers, and there is no use to argue to the contrary in the face of these facts. Everyone in the world of music knows that these artists mentioned above have been successful, not only artistically, but financially, and that they stand very high in their respective spheres; and they have done this without the aid of managers or of managerial bureaus and without the influence of any managers whatever. They have used the columns of THE MUSICAL COURIER liberally, and they have had business acumen and judgment, together with good advice, behind them, and they have succeeded.

What we would like to ask now is, what will the managers do if this thing becomes general? For some years past Lillian Blauvelt has been dissatisfied with her managers, not specifying any particular one. Whenever she has had management she has always complained of it, and her dissatisfaction is shown by her assuming her own management independent of any manager. She is only one of many others who have threatened to become individually responsible for their own careers instead of leaving them in the hands of managers.

Of course, as soon as the artists become acquainted with the paraphernalia and the methods and the system used in the managerial offices, they

can handle that part of it themselves and advertise in THE MUSICAL COURIER and push their business from a commercial point of view, and take care of their artistic interests themselves. There is an investment necessary because it requires office work, in the way of stenographic and clerk work, mailing facilities, &c., besides the services of clipping bureaus to get what notices are printed about them in the newspapers; and in this latter respect the managers are very delinquent, for they do not attend to the clippings referring to their artists as they should. The artists always do it better themselves. It is probable that all of these people whom we have mentioned above know this as the result of actual experience, and have therefore decided to become their own managers.

The outcome will be watched with some interest now, because this is the beginning in a smaller degree of what has already been done in Europe on a broader scope. Emma Eames always had her individual manager; Tamagno had his individual manager; Paderewski has his individual manager; Maurel had his individual manager; Patti had her individual manager; and thus this movement goes forward, voluntarily and unconsciously as it were, to its final solution. Within the next season or two it will have solved itself unless managers do something by combining for the purpose of establishing a large central systematic business bureau that will control the managerial musical field, as the dramatic field is now controlled by a system which yields big and profitable results. The trouble is that the musical managers are so rich, individually, now that they don't care to do this.

* * *

EMIL SAUER, the celebrated pianist, has issued an advertisement stating that those institutions and organizations that look upon his co-operation as desirous should be kind enough to send all their applications to him directly and personally, as he will not, as a matter of principle, take into consideration any engagements secured through any agencies.

"THE word 'Klangfarbe' is to a certain extent the answer to the question as to what is modern in music. It is borrowed from the art of painting, and what in music is called Klangfarbe the painters call color tone. The painter has such a sensitive feeling for color that he, as it were, hears it. He speaks of color symphonies, and the musician has such a sensitive feeling for tone that, as it were, he sees it, or at least can characterize by a color the tone of this or that instrument." This may be called the text on which Heinrich Pudor has based an article on modern music.

PUDOR ON MODERN MUSIC.

Till lately not only the public has regarded art from the point of view of the understanding in the first place, and only in the second place from the point of view of the senses, but the artists themselves have worked with the understanding, not with the heart and the blood. Hence in painting we have historical painting, allegorical painting, genre painting; we have dramas to be read, allegorical sculpture, historical architecture, and contrapuntal, mathematical, theoretically affected music. The first art to return to nature was painting. Men deserted the studio for nature, studied light and color and discovered their charm. Other arts followed the same path, and music has not lagged behind.

The change did not take place simultaneously everywhere. The Scandinavians, who had been untouched by the mathematical doctrinaire school, were among the first to recognize the charm of nature. The French, who are more impulsive than intellectual, according to Pudor, were less inclined than the Germans to allow the sensual charm of tone to sink into intellectual speculation. But German music for a time passed into the hands of doctrinaires, into a style of counterpoint written for the eye and the understanding, not for the heart and the ear. The Germans tried to be as learned as possible, to bring into their compositions as much science as possible, while of the ear, the senses, the heart and blood, the feelings, they took no heed. To this tendency Johannes Brahms fell a victim.

Many of the heroes of German music, Herr Pudor continues, paid little regard to the question of instrumentation. Schumann, for example, was not a master of it, yet it is instrumentation that appeals to the ear, that insists on being heard, that insists on being felt, that is purely sensuous and has nothing to do directly with the intellect, for instrumentation is concerned solely with the tone color of the instruments. Modern music with modern instruments makes us feel as if our ears and sense of hearing had just discovered what they had been unconscious of before, namely, what tone is, how it touches the ear and creates, awakes, a sensuous feeling, not merely an ethical or an intellectual feeling. Intellectual speculation breaks down when the pure sense is appealed to. The air waves which carry sound, which charm, thrill, quicken our nerves, echo in our nerves and stir the blood are purely physical. "This physical factor in our sensitiveness to sound we have forgotten. Music has become almost a spiritual science; it has become unnaturally spiritualized and forgotten its connection with the senses. It is with the physical factor of tone that instrumentation is concerned. The Idea is spiritual, Counterpoint is intellectual, Instrumentation is purely sensuous and physical. The quality of the charm which the tone produces on our auditory nerves is its affair. The harmony of the tone colors is the aim of symphonic instrumentation."

The Russians, continues Pudor, were the first to conceive the value of instrumentation for modern music. It is Glazounow who says that the classical style has overlived itself, and that the future belongs to the ballet. He vows that he will write nothing but ballet music. In Rimsky Korsakow everything is instrumentation. His music offers studies and sketches of instrumentation which remind one of the color studies of the impressionists. "He is the Degas or the Whistler of music." His music is sensuous, physical; we may say in his case we feel the taste of the tone on the tongue. With Rimsky Korsakow Puder brackets Vincent D'Indy.

It must not be supposed that Herr Pudor in the above remarks rejoices to see music cease to be psychical and become purely physical. Far from it; the physical is a necessary preliminary condition for the psychical, and the modern, purely sensuous music is only a phase of transition. "We have unlearned the art of hearing; we compose only 'tone studies' and studies in instrumentation. The spiritual will retain, but we must first create the modern body before we can think of the spirit which that body creates. Art is feeling. From feeling it is born, and to feeling it returns. But latterly it has been wont to turn to intellect, and to be born from the intellect and understanding. We must now hear tone sounding in nature. To conceive the world as feeling, that is the task of our time."

ALL honor to the memory of Empress Frederick, the eldest daughter of the late Queen Victoria, baptized Victoria Adelaide Mary Luisa. The deceased Empress was a generous patron of the arts, inheriting doubtless her superior mentality and artistic inclination from her late father, Prince Albert, "The Good," as she did her domestic virtues from her mother.

MRS. HADDEN-ALEXANDER'S SECOND RECITAL.—Mrs. Hadden-Alexander will give a second recital at the Clavier Piano School next Monday, August 12.

THE MEN WHO SAIL THE SEA.

Now Odysseus with his ships sailed westward from Malcio and found the Lotophagian Isles; but the story is told by his sailormen:

We put forth to sea,
Leaving our dead to rot in Thrace,
(Six men dead to a ship's crew there,
Rotting; all rotted but bone and hair
In the shaken brine of sea and sand—
A brine that did eat of belly and face
And the meat of foot and hand;
Rotting)—

Leaving the gaunt dead, forth put we,
Urgent over the unclaimed sea;
Heartsick our leader was, we no less,
Irked with our wandering loneliness;
Saw, as we bent to our oars, the deep
Yearn up to us like girls' breasts—and sleep
Seemed better than warwork—

Overhead
An iron storm loosened and flapped; we fled,
Sailing, pushed by an iron wind,
Sailing—

Birds dropped black from an angry sky,
Waves swept clamoring crow-jack high,
Landward rioted wind and spray,
There was wail of timber, and sea-dirge dinned,
'Till, lo! of a sudden, the storm stopped—
Day—
Day, rose and gold, royal mile and mile,
At the end of it, beckoning, the Isle!

Then we bent starkly to the oars, for we heard voices calling to us and we sang:

Oh, girls who eat the lotos and lie among the flowers,
Whose eyes strain ever seaward, across the barren hours,
Always there are sailormen, wind-blown upon the deep,
Whose souls are white with yearning for kisses and for sleep.

So we came to the Isles and kissed the women's lips; and for a time there was peace and we sailed no more, affronting the winds and the seas; for we had eaten of the flower of the Lotos.

—*Vance Thompson, in St. Louis Mirror.*

I HAVE gone through much of Verdi's music this summer, and while I cannot go the lengths of THE MUSICAL COURIER in its admiration for the dead Italian, there need be no fear for his future—as operatic futures go; and that is not very far, for nothing is so short lived as an opera. Consider. Much of Wagner is already stale, while Mozart seems fresher with the passing of every decade. Perhaps we have had too much "Lohengrin," too much "Tannhäuser," and after fifty years on the silent shelf these works will sound quite fresh to our grandchildren.

Verdi. The absolute brainlessness of his music before "Aïda" was composed should not close our eyes to the promise and potency of this early music. It is the music of a passionate Italian temperament—music hastily conceived, still more speedily jotted down, and tumbled anyhow on the stage. Musical Italy before 1880 was devoted to the voice. Give it a plank, a dramatic situation, an aria, and success pursued the composer. As for the dramatic unities, the orchestral commentary, the welding of action, story and music—why they could all go hang. Melody—irrelevant, fatuous, trivial melody

—and again melody, was the shibboleth. The wonder is that an orchestra was ever employed—except that it made more noise than a piano player; that costumes were ever worn—only that they looked braver, gayer in the flare of the footlights than street attire. And most wonderful of all was the expense of a theatre, for to those melomaniacs anything but a tune was a deterrent factor. The singer and the song sung composed an opera. All the rest was sheer waste of material—or Teutonic madness.

Verdi's acquaintance with Arrigo Boïto was the turning point in his career. He knew Boïto's far better than he knew Wagner's scores. If he was affected at all by Wagnerism it was by way of Boïto and not at first hand. I am not prepared to deny that Verdi ever listened to the "Ring," to "Tristan" or to "Meistersinger" in their entirety by competent throats, yet I sincerely doubt it. The Italian's early music is full of Rossini, Donizetti, Bellini and Meyerbeer. He could, being of a receptive nature, not have escaped Wagner had he known him thoroughly. He was a very suspicious, proud old man—as proud of "I Due Foscari" as of "Aïda"—and almost to the day of his death deprecated Wagner's influence on modern opera. To see then, as do many wise men of music, Wagner peering sardonically from behind the lively and exciting bars of Verdi's later scores, is to claim a clairvoyance to which I dare not pretend.

Take any of Verdi's operas previous to those of 1850, and what do we get? A string of passionate tunes bracketed in the conventional *cavatina-cabaletta* style; little attempt at following the book—such awful books!—and the orchestra, a huge strumming machine, strumming without color, appositeness, rhyme or reason? And then the febrile, simian-like restlessness of the music. It was written for people of a low order of musical intelligence, people who must hum a tune or ever after view it with contempt. Verdi could furnish tunes by the hundred—real, vital, dramatic ones. Think of the waste, the saddening waste, of material made by the young maestro in "Oberto," "Nabucco," "I Lombardi," "Ernani," "I Due Foscari," "Attila," "Macbeth," "Luisa Miller" and "I Masnadieri"! If he could have but saved them for his latter days—for his so-called third period!

I know that your died in the wool Verdian refuses to consider the later music. He even listens to "Aïda" under protest. In it lurks the Wagnerian *Wurm* that in "Otello" and "Falstaffo" stings to death the melodic genius of the venerable master. Now, I quarrel with no man's artistic tastes. It were a futile proceeding. If you love "Rigoletto" better than "Otello" I have no objection to make. I cannot bring any argument to bear upon you, for I am not a special pleader in matters musical. As well try to convince a man who asserts that Dumas père is a greater novelist than Flaubert. Yet I enjoy certain moments in "Rigoletto," just as I think "The Three Guardsmen" rattling good reading. To call either opera or romance great art is to mix your critical values.

"Rigoletto," "Il Trovatore" and "La Traviata" have one cardinal merit, in addition to their miracles of mellifluousness—they prefigure the later Verdi, the thinking Verdi, the truer musical dramatist. In regarding these we again encounter critical superciliousness of the most pronounced type. The Neo-Verdians will have none of the middle century Verdi—forgetting that no man may lift himself to the stars by his own bootstraps. Verdi offers a fine picture of crawling, creeping evolution. I confess that I believe the man would have stuck at "Don Carlos," "Sicilian Vespers," "Araldo," "Un Ballo in Maschera," "La Forza del Destino," "Simon Boccanegra" and the rest of the reactionary stuff had it not been for the masterful influence of Boïto, himself a composer. Boïto helped Verdi to scramble upon the shoulders of Verdi, compelled the Verdi of 1887 to forget the Verdi of 1871.

"Aïda" is pointed out as the great turn in the style of the composer. It is fuller of Meyerbeerisms than any opera composed since "L'Africaine," even as full as is "Rienzi." Indeed, I doubt if "Aïda" would have been born had not "L'Africaine" preceded it. The semblance to Meyerbeer does not stop at the libretto; there is the same flamboyancy in color, the same barbaric taste for full blown harmonies and exotic tunes—not to mention the similarities in the stories. Wagner had far less to do with "Aïda" than Meyerbeer, though many believe the contrary. To "Rigoletto," in 1851, if you please, must we go searching for the roots of the mature Verdi. In the declamatory monologues of the hunchback jester are the germs of the more intellectual and subtle monologues of "Iago" and of "Falstaffo." "Il Trovatore" contains strong dramatic situations, and if the tower scene is become hackneyed, yet how well devised! In this much admired, much sung composition are to be found harmonic straws which indicate to the keen observer the way the musical wind was bound to blow nearly a half century later. With "Traviata" Verdi made his first attempt at musical psychologizing. Banal as is the book, there is no denying the power of some of its situations. No, decidedly it will not do to overlook the Verdi of 1850. It would be building musical history without straw; and straw, as we well know, makes a fierce flame when burning.

Verdi was not by nature a reformer. A man of sensual gifts in the way of music making, a born dramatizer of anything from a chair to a murder, he took up the operatic form as he found it and did not seek to develop it. But he poured into its ancient, honorable and somewhat shaky mold stuff of a stirring nature—and also an amazing amount of it. Think of the twenty-five and more operas he made before he reached "Aïda"! To be sure, there is a suspicious resemblance between his melodies, his characters, his situations; there is always the blood curdling story of intrigue—political, passionate—with its elopements, loves, cutthroat conspirators, booted chorus and its orchestral tremolo. We get the dime novel set to music, the inartistic glorification of the melodrama. Verdi needed money, love, fame, easily gained, and being a much more industrious man than Rossini he contrived to turn out in forty years twice as many musical potboilers. I have always admired Rossini's musical laziness. Once rich he refused to compose any more. As his facility was on a par with his lack of artistic conscience, the thought of the amount he might have left makes one shudder. But luckily he was content to have given us—not to mention any of the others—"The Barber of Seville," a masterpiece pure and undefiled.

Verdi, also lacking a conscience, and without high artistic ideals, produced operas as indefatigably as incubators chickens. Naturally such music perished early, and his failures more than balance his successes. He made money, an enormous amount; he was probably the richest composer that ever drove a pen. The usual fate has overtaken the early music, while even "Rigoletto," "Il Trovatore" and "La Traviata" no longer draw unless sung by an "all star" cast.

I pass over the "Manzoni Requiem" of 1874. It was too near the "Aïda" epoch to make a great forward step. "Otello" in 1887 set the musical world mad with surprise, curiosity, delight. It reveals little or none of the narrow, noisy, vulgar and violent Verdi of 1850. The character drawing is done by the burin of a man who is master of his material. The plot moves in processional splendor, and the musical psychology is often subtle. At last Verdi has flowered. His other music, smelling ranker of the soil, showing more thematic invention, was but the effort of a hot headed man of the footlights, a seeker after applause and money. In "Otello" all musical provincialisms have vanished; the writing is clear, the passion more controlled, all the effects aimed at easily compassed. The mastercraft of Iago is set over against the fiery, nerve shaking passion of Otello, and Shakespeare is suggested, withal a very Italian one.

"Falstaffo" was a second surprise. How an old graybeard of eighty could have conceived such music is only to be explained by the young heart of the man, by his sweetly healthy nature, his Latin frugality in living. He was ever a taciturn man, a stoic, not an epicurean. As an index of character his music is often misleading. Add to these qualities the beautiful friendship of Arrigo Boïto, and the sum total is a setting of Shakespeare's comedy such as the world has never seen. Here again Wagner had less to do with the matter than is supposed. In the musical dialogue Verdi patterned after "Die Meistersinger," for the emotion ever follows the text. From Mozart's "Marriage of Figaro" and Rossini's "Barber of Seville" he imbibed no little of gay sunshine and effervescence. But his form is his own; it grew out of the situations of the play and was not a procrustean bed of theory upon which the composer stretched his characters. It is laughing and joyous, this comedy of an octogenarian. It fairly ripples with the humor of the Fat Knight. There are no leading motives in the Wagnerian sense, though every character is outlined with precision.

Now I assert that Arrigo Boïto helped all this, stimulated a young-old man to conquer new and more fruitful provinces. And Boïto, who built two of the best librettos we know, certainly influenced Verdi in his study of instrumentation. Compare "Rigoletto" and "Otello" orchestrally! The advance is remarkable, all things being considered. And at Verdi's years! I suspect that Verdi made the sketches, which Boïto transformed into painted pictures; just as I discern, as can anyone with ears, the intellectual characteristics in common between Mefistofele and Iago's monologues. Yet Verdi is true Verdi to the last.

A skeptical correspondent asks me if such a person as Lingwood Evans, the Australian poet, ever existed. Why, man, he is alive to-day, redheaded with wrath at the state of things in the Cosmos, revolutionist, a mystic and a great mad poet. Ask Vance Thompson if Lingwood Evans lives! It was but a month ago the poet passed through Paris by night, and he muttered as he walked. What curse he put upon Lutetia I know not, but I look for vague, grave complications; Lingwood Evans is prophet as well as poet, and doubtless some drear night in November—the month of mad melancholies—he will vanish within the implacable walls of a Ha-Ha house. Unhappy, blasphemous, vile and marvelous Lingwood!

I have been asked to write something about the Evans verse. Why should I, when Vance Thompson has done so, and most convincingly? Do you remember how with what audacity he introduced the poet to the English reading world?

"In one of his grave prefaces Lingwood Evans boasts of being a gentleman; but he bears, I observe, a plain point sanguine in his arms, which is a suspicious abatement. Perhaps it is a question of little moment. Mr. Evans was born in New York about thirty-five years ago. For the last ten years he has lived abroad. Since 1894 he has re-

sided in Melbourne, Australia, and his books are published by McEwen & Evans, of that city. And his work, it seems to me, is colored with Australian thought—the recklessness, fervor and *ennui* that make the poems of Lindsay Gordon strangely notable in modern literature.

A strange and reckless poet, this—

Reckless and weary of life, as Cybele amid the felled pine trees and fierce trumpets of the castrate priests. A woodcut of Lingwood Evans lies on my writing table. 'Tis a strong and brutal face, with the jowls of a prize fighter. (The hair of the man is red.) That he should have chanted sombre and violent strophes of revolt would seem reasonable; he has written "The Father of Livor," a book of strange fervors and shy and mystic impulses—a book so extraordinary that I hardly know how to describe it. Has he genius? That dolorous flower (*la plus belle fleur du mal, O Baudelaire!*) of modern, sated life? Yes, he has genius, very fine in quality and eminently individual. Compared with him the little creatures of the Bodley Head dwindle to mere dwarfs—and vanish, squeaking and gibbering. His strength is that of the proud Belgian poets. He has scaled the heights of introspection. Read here:

The cats of ebony and gold traversed the night, the night—
The cats of flame and ebony traversed my soul, oh, God!
From end to end, like tempests fierce and bright,
Like tempests and the black winds blown abroad.

I looked into the night—
Black, infinite, it ran in curves
And spirals, up and up—the night!
Terror, like a cord hard round the throat,
Silenced me; no cry, no death gasp!
Down the black spirals of the night they came;
Sudden the cats of ebony and gold
Squatted along my garden wall
And held me with their eyes—
Silent, like patient madmen, all
The cats of metal and of flame.

Haggard—weary of effort, sullen, sad—
I stared into the eyes, the eyes
Of the cats of ebony and gold—the eyes!

This excerpt is from "The Father of Livor"; it is one of the intermezzi of the prose story of the King of Torelore—a story at once close and consistent in its ironic realism. It is a study of democracy. Lingwood Evans writes as one who has gone down in the dark and greasy world of artisans and laborers. He knows their dull thoughts. He knows their insolence and their ambitions.

The second intermezzo follows King Torelore's account of his first battle:

A fool, a fool; I wander through
The Forest of Numbers, and, hallucinate,
Mine open eyes see prodigies
And my shut eyes the vertigoes of life.
My brows are bloody, for, obstinate,
I rammed the obstinate tree stems—

Gaunt trees—in the clear earth
The roots are lean and living scrolls
(I read the problems of the circling roots)—
The gaunt trees charge the sky like lances;
And the rocks, the rocks quadrangular,
Are blocks of fear and silence!

A fool, a fool, I read the text
Of far-off laws—the poor débris
Of what dead geometric universe?

And overhead, the stars and stars,
Myriad stars and white linen veils,
That float (the veils, the veils!)
Round the gold Isis of the firmament.
I am the fool of the Forest of Numbers.
Hallucinate! My bells chime out
Primordial problems, definite and dead.

What more could be said after this? The critic then calls this verse "hallucinate," and quotes further. But you must remember that black, bitter poem of revolt, in which "the symbol flies like a flag"! I printed it last winter, with its dreary symphony of a soul peopled by iron gods and green, decaying music. It is rather morbid, and it is also very terrifying. Lingwood Evans is the poet of outcasts, murderer, atheists, anarchists, all the vast horde surging around the sewers of life—a horde that some day will rise and make the world its horrible own. Maxine Gorki writes of them, but even Gorki, realist that he is, dare not put upon paper the revolting truths that Lingwood Evans tranquilly faces and accepts. I have said more than I should—I regret it.

An interesting explanation of the word Mephistopheles is proposed and defended by W. H. Roscher, in an article entitled "Ephialtes," found in Volume 20 of the philological section of the reports of the Saxon Academy of Sciences. Rejecting the many proposed mechanical derivations of the word from the Greek or the Hebrew, the writer first analyzes the character of Mephistopheles as depicted by mediæval literature, and finds that he is represented as an obliging and helpful spirit, ready at any moment to assist those whom he favors, after the manner of kobolds, elfs, and so forth. Hence the derivation of the name μεγιστ-ώφελης i. e., useful in the highest degree, kindred in origin to that of ancient Ephialtes, usually identified with Pan. The change from Megistopheles to Mephistopheles Roscher explains as intentional, and he finds parallels in many popular corruptions of the names of gods and demons, originating in the fear that, if their names were correctly pronounced, their presence would be unnecessarily invoked, followed by punishment.

Pope Paul the Fourth was so shocked at Michael Angelo's undressed figures in his famous "Last Judgment" that he employed Daniele da Volterra to clothe them; and he, in consequence, received the nickname of "Il Braghettone" (the breeches maker). Michael Angelo, with his usual wit, punished Messer Biagio da Cesena, master of the ceremonies (who first suggested to the Pope the impropriety of nude figures), by painting him in hell, with ass's ears, as Midas. The story goes that Biagio implored the Pope to insist upon the removal of this caricature, whereupon Paul the Fourth replied: "I might have released you from purgatory, but over hell I have no power!"

HENRY WOLFSOHN BACK FROM EUROPE.—Manager Henry Wolfsohn has returned from a two months' sojourn in Europe. Josef Hofmann will be among the artists he will manage. Fritz Kreisler returns to this country in January, and Gerardy in December, and both will be managed by Mr. Wolfsohn. This manager will also book for Madame Bloomfield-Zeisler, and other well-known artists under his management include Whitney Tew, the English basso; Miss Anna Otten, the young violinist, and a number of local singers and instrumentalists.

WAGNER LECTURE RECITALS.—Among the most interesting musical attractions particularly well adapted for women's clubs will be Carl Armbruster's lecture recitals on Wagner music-dramas, with stereoptical views of the Bayreuth Theatre, Villa Wahnfried, as well as the leading scenes from the "Nibelungen Ring," "Tristan and Isolde" and "Parsifal." The vocal illustrations will be given by Miss Pauline Cramer, one of the Bayreuth artists.

CANARIES ARE HER PUPILS.

AN enterprise of interest to bird lovers is the little home studio for canaries kept by a Brooklyn woman. To teach a bird to sing sounds is somewhat like taking liberties with nature, but there is a distinct difference between the singing of these birds after taking a full course of music lessons and their performance as given without regard to the laws of harmony.

Primitive bird organs imported from Germany are the main educators in the studio. A thoroughly finished resident pupil, who has been under the organ's influence from infancy, brings the faculty $50, and is considered well worth the money. Pupils from outside are received. Birds with shrill, high pitched voices are taught to manage and modulate their tones, while birds who have not sung for a long time and whose owners are worried about them recover their voices and catch fresh inspiration from hearing the organ play.

The bird culturist has her birds in a top story flat in that part of Brooklyn where rents are cheap enough to allow of space to spread out in. The best rooms are given up to the birds and the organs, although the regulating of singing methods and various details of bird raising are conducted cheek by jowl with homely family tasks.

"In my part of Germany nobody would put up with the singing of an untrained canary," says the principal of the industry, who has lived long enough in America to speak English well. "They would as lief listen to a cat squalling or a parrot scolding. Over here I've heard the birds that were kept for pets singing in tones that made me wince, and I sent for an organ and trained a few birds, just to see if the people would notice the difference in the performance.

"Several bird dealers sent their customers and their friends to hear my birds and I got so many orders for trained singers that I went in regularly for the business. My birds now have been sold as far away as Wisconsin and South Dakota, and there are generally orders ahead for certain kinds of singers."

The bird organ is strange, both in sound and appearance, to an American observer. Of the height of a tall corner clock, it consists of big, water filled cylinders, fitting one into the other, and manipulated by ropes and pulleys that hang from a stout crossbar. The seat of the music itself is contained in a small box affixed to the top.

The organ gives out a low, plaintive monotone that goes on and on like the sound of a streamlet running over rocks or the wind's motion in the trees.

It is music soothing and appealing rather than stimulating, but now and again comes a strain that suggests the piping of the shepherds out on the hills, and the tinkling of cowbells in the meadow. No wonder it sets the canaries to thinking and summoning up their sweetest notes. There are two organs in the rooms, each playing to a separate class of pupils, the canaries being divided into advanced and primary grades, according to their voice, quality and physique.

"The organ cannot give the birds their variety of strains, but it prompts them to make the best of their powers," said the bird culturist. "They take lessons from it unconsciously and learn to sing with taste and expression. It is a very dull or sickly bird that will not try to sing under its influence and it has an astonishing effect over nervous, fidgety birds."

The organ used for rehearsing the senior class of pupils is run by electricity and is of finer workmanship than the other organ, though of similar pattern. Its tones are richer and more refined, although the music is as simple and rustic. There are some quite old heads at singing kept in the primary grade because of their defective method, birds with husky, uncertain voices or whose performance is of such loud register as to be more of a nuisance than a pleasure. Prospective purchasers are invited to choose birds from the senior class, and it is said that singers secured from the studio never lapse into careless, incorrect singing after being removed from the organ's vicinity. Their style once formed is formed for life.

The very young birds are kept by themselves and the female birds are also kept separate from the others, although allowed to fly at liberty behind a wire netting, a make believe fir tree serving them for a roosting place. They can hear the music from the other rooms, though never required to sing.

"In order to have good voices the birds must have good constitutions," says the mistress, as she looks in at her hopefuls flying about in the open. "I give my females every chance to exercise and keep healthy, so that their

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nestlings will be hatched with sound physique. Some few of the mothers sing, but I do not encourage them to do so.

"Of course, I get acquainted with the temper and characteristics of all my birds, and can tell from a fledgling's first trial arias whether he is apt to become a valuable singer. Occasionally, though, some bird that I passed over as scarcely worth training develops wonderfully.

"The trouble is that almost all the people who come here fall in love with my teachers and want to rob me of them. I have almost a dozen teachers helping to train the others, and nothing would induce me to sell them.

"There! you hear that duet in the further room? That is Old Bach, my oldest professor, and a pupil. He has been put off to himself in a cage with a beginner for a day or two. The pupil, I suppose, has just made a hit, and he is performing a duet with him in celebration."

There are as many birds in as closely ranged cages in the studio as one might find at an ordinary bird store, but there is none of the din and hubbub that assaults the ear at such places, the confusion incident to so many singers at once all on a different key. These birds are versed in all the laws of propriety and harmony, and would as soon think of violating those laws as a disciplined opera chorus would think of singing out of tune.

The bird culturist's bright little daughter, Minna, has named the teachers according to her notion of their qualities. Minna helps a great deal with the birds out of school hours and knows when a teacher is tired and should be put up behind the dark curtain to rest, and when he should be introduced into some raw pupil's cage to teach him proper song methods. She could also give an amateur bird raiser excellent points as to the health standard of birds, the particular build that marks a fine singer and the especial food to be administered at certain stages.

"I call this teacher Bluff," she says, "because he likes to shirk and play sick when he is wanted to give a lesson. He humps himself up on his perch and looks grouty when there's nothing at all the matter with him. The one next to him is named Fussy on account of his set ways. The minute his seed isn't exactly to his taste, or his bath doesn't suit he gets irritable, but he's a good worker. He taught the bullfinches to sing finely and they didn't know a note when they came.

"That big bird is Frump, named so because he makes such a to-do about moulting, takes so long to moult and looks all the while ragged and melancholy. The one next to him is Great Airs. He has the clearest, most delicious notes and sings always something new. But he's conceited and won't give a single great performance unless he has the floor all to himself and the other birds listening.

"Sometimes when the new organ is playing he will put his head on one side and look grave and preoccupied for a long time, as if puzzling out the theme. It is said in the old country that the inventor of the first bird organ made it as a substitute for the natural wildwood sounds that a house bird never hears, waterfalls, the sighing of the pines, and the humming of bees and katydids. I think Great Airs has some intuition about that, and after the organ stops playing he will start in and sing such tender, dreamy things, as if going over old memories.

"Some canaries can imitate. There's Chippy and Greenwing together in one cage. They can't bear to be separated. There was a flute player here once, and the next day Chippy was trying to get his notes. Another time he seemed to be working on a coon song. Chippy does not make a very good teacher; he gets out of patience if his pupils are stupid, and sometimes will sit dumb for a whole half day until put back into his own cage."

The whole cost of a bird organ, including the custom house duty, is about $40. Only the main music box is imported. The metal tanks, cylinders and heavy wood framing and pulleys are set up on the premises. There isn't a house in the bird raising districts of Germany that has not got its bird organ, and even those families that have stopped raising birds still keep the organ because of its pleasant, limpid sound.

The instruments are rarely found in this country. The Brooklyn studio where they are set going for many hours daily is regarded by the neighbors as quite a show place. The car conductors on lines leading out that way have become used now to strangers inquiring for the little side street where the bird culturist keeps her tuneful colony.—New York Sun.

Zeldenrust.

JOSEF ISRAELS, the world renowned Dutch painter, is making a sketch from life of his celebrated countryman, Eduard Zeldenrust, the pianist. The picture, when completed, will be shipped at once to Loudon G. Charlton, Zeldenrust's American manager, to be put on exhibition in New York.

REMINISCENCES OF AUBER.

AUBER is well known as a popular French composer of operas, and he died at an advanced age. His works are too numerous for specification seriatim, and very few of them proved the reverse of successful. Auber used to gather his ideas during a ride in the Champs Elysées, between breakfast and luncheon times, but the French are too wise to eat heavy meat breakfasts at 8 or 9 o'clock in the morning. A roll and a cup of coffee are found fully sufficient. "John Bull" is comparatively a cannibal! Auber, with other musical notables, was shut out of the opera if he came too late and had to wait in the corridor for a continuation. When, at the Opéra Comique, he found his own name on the bills for that particular night, he went off, not caring to hear his own music!

Auber will be mainly remembered in London for his sensational opera, "Gustave III.," which, produced at old Covent Garden Theatre in December, 1833, had a "run" till the following Easter (A. D. 1834), which fell on March 30. Tom Cooke, then conductor, had the presumption to manufacture the well-known bass song in E flat, "When Time Hath Bereft Thee of Charms," out of the overture in the same key, taking the "motive" from the first eight bars. This air was sung by Henry Phillips, and at the word "madness" a skip had to be made of an "eleventh," from B flat on the second line to E flat above the bass staff. Phillips was replaced by young Seguin, the son of a well-known music seller. "Gustave III." was performed at Her Majesty's Theatre in 1851.

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GIRL STUDENTS' HARD LIFE.

(From the Boston Evening Transcript.)

THERE are many classes of people gathered together in the great cities of America, but of them none is more picturesque and interesting than women students—not the girls who are attending the institutions where there are dormitories, but the young women who come to the cities to work independently and to live independently. In studying them, the first thing that impresses one is the fact that they are poor. I have yet to find one who has more than she actually needs, while many do not have half the necessaries of life. It is astonishing how many parents send their daughters away to study, dress and live well on an allowance that would be considered small to give a college man for spending money. There are girls in Boston, for instance, that are shockingly poor, yet they belong to excellent families and are accustomed to comfortable homes. They come with small allowances and their first step is to get the best instruction. What is left of their money they live on, and it is most interesting to see how they do it.

I know one girl who decided to take up art after she was graduated from the high school of her own city. "Well," her mother said, "you know there are no advantages to be had here, and you know that we cannot give you money enough to go away." But the girl was not satisfied. She did not want to stop studying and simply live quietly at home, doing nothing but dancing and going to the "teas." She was ambitious. So finally her parents agreed to give her the money that would naturally go for gowns and spending money, and let her do what she chose with it. She came to Boston and paid her tuition at one of the art schools, and got what artists' materials were necessary to begin her work. There was almost nothing left to live on, but the little woman was not in the least discouraged. She tramped all over town, and finally found an attic room that has no heat, save for the good intentions of the most useless small fireplace on earth, and that has one dormer window, from which nothing can be seen but the house opposite, not even a glimpse of the street. There is only one place in it where it is safe to stand full height, and that is right in the centre.

It is a room that one would not think of putting a servant into, but my friend and another art student took it. It was deplorably shabby and dirty, but the girls gave it a rousing cleaning and banished the big bed, getting two narrow cots, with bright, inexpensive covers to use in its place. They have a few soft pillows, which make the cots suggest comfort. The "comfort," by the way, is only an idle dream. They covered the dingy old walls with a few framed pictures and lots of sketches and studies in pencil and color. One of the girls has a brass kettle and some cups, so they rigged up a tea table and set it in front of the window and a bit under one of the eaves, with great effect. On the mantelpiece are a few good books, and the fire, although a farce in most ways, is still cheerful to look into. These girls have to climb four flights of the crookedest, narrowest, steepest, darkest stairs in the West End. I have been over miles of old stairs in Boston, but I have never seen the equal of these. I never call upon my plucky artist friends that I do not remember a dear but ungrammatical old soul I know, who once said, in describing a trip up a mountain, that, "She clim and she clim, and she clim, 'til she clum clear to the top!" But the only reference these young women have ever made to the self-sacrifice shown by their friends in going to have a cup of tea with them is a sign painted in jolly colors under a skull and crossbones and tacked onto the outside of their door. It reads: "Heaven One Flight Up."

Economy is a subject that is pretty thoroughly understood by the students. They know where to get the most for the least money—that is, they do after their first year. But, oh, that first year! The alacrity with which they accept the invitations of grandmamma's and Uncle John's stupid old friends "to run out to Dorchester and Newton often and have just a plain home dinner" is something appalling. Last year four girls living together never asked one another what engagements they had for the coming week, but instead: "Well, girls, what square meals have you in prospect?" Frequently a girl living this way does not take board by the week, because she is apt to be in one part of the town at noon and somewhere else at 6 o'clock. So she gets a sandwich and a cream puff for luncheon, and at night she is too tired to care about anything to eat, so she decides not to go out again in the rain, bu stay in her room and eat some fruit. And so it goes, until enough friends speak of her paleness to make her wonder what the matter is. Girls have to learn the importance of regular meals and wholesome food. They economize in the wrong place. But the second year they are likely to have more to eat, and go to the theatre less.

I met a girl a year or two ago who went one entire winter without either umbrella or rubbers. She said she could not afford to have them. This girl had a scholarship at one of the art schools, and she lived on what she could make decorating dinner cards and calendars and candy boxes for shops. She used to wash her clothes in the bathtub and wear them rough dried. She got her own breakfast—a cup of cocoa, made with condensed milk, and a shredded wheat biscuit. Often she had no luncheon because she was too much interested in her canvas to leave it, and she dined wherever she happened to be, and to the extent of whatever she happened to have. "What in the world are you thinking of to give your health so little consideration?" I asked her one day. "Well," was her highly satisfactory answer, "at lunch time I think it won't be long till dinner time if I work hard enough. At dinner I am usually too tired to think, and at breakfast I think what a calamity it would be if I were to get to eating my broom brush by mistake some morning." Yet one occasionally sees this girl at the symphony rehearsals, and in some way she has managed to buy copies of most of the poets. I have found her in her tiny room buried in a volume of Longfellow when it was easy to see that she was not having the common necessities of life, but she was always bright and ready to chat about this book and that, and the recent art exhibitions.

It is a mystery why all the clever girls who do such stunning things do not make more of a financial success. Perhaps a business head and an artistic temperament do not belong to the same mortal. The art students work like fiends, yet they seem to be content to drudge on simply for the sake of making better pictures every year. They do not appear to care how poor they are or whether or not any one ever hears of their work. Doubtless they would sell you a sketch if you went to them, but they would not be likely to call to see you until you bought something to get rid of them. It is seldom, indeed, that one hears of an art student's doing anything but study, no matter how many years she has been in the work. The most talented girl I know has been seven years at the same school, getting a scholarship year after year, and living on less than it takes to run a Chinaman, and hoping that something will turn up so that she can get to Paris to study. I have asked at least twenty art students what they are going to do when they get through studying, and only one of them has decided. There is a prosperous look about that girl that is refreshing.

The medical students and the girls who have gone into the normal schools of domestic science, dancing, gymnastics and the like, are in some ways to be congratulated. They have a definite time to study and then they are either graduated or dropped. If they have any business ability they succeed, and if not they drop out of sight. The art and music students have no time limit put on their work. They study until they feel they are fitted to do something.

To be sure, they always study more or less—the work is never ended. But there does come a time when a student is also an artist. The music students seem to have more of the quality of success oftener than the art students. One notices that the young pianist has a few pupils at very small rates, and that the young singer is in some chorus choir that pays her one or two dollars a Sunday. No one ever heard of a singer living "gipsy style" for seven years. She would seek other fields of usefulness first. There is a young artist in New York who is a decided success, a "rage," in fact. He came to the conclusion "early in the game," as he puts it, that he liked art and good clothes and good living. He was willing to work, but he wanted something for it. He has worked out his own salvation. He attended an art school only three weeks, just long enough to get himself thoroughly disliked. But the people of his class are still at the school, and doubtless will be for some time, while he at the age of twenty-two years is making pictures for leading magazines. Yet his pictures are not as good as those of my friend who has been studying for seven years, and who, like so many other young women, started out poor and has got into the fatal habit of staying poor.

There is a strong bond of sympathy existing between girls who are working with a purpose. I was present at the meeting of two young women in a small town in Maine recently, when the hostess said: "You will be glad to know each other, I am sure, because you are both studying music in Boston." That was enough to make them friends. It was amusing to hear them compare notes. "To think that we should both have lived on the same street and have been studying music," one exclaimed. "What a shame we did not meet then," said the other. "And do tell me, did you have a perfectly dreadful time finding a house where they would allow you to have a piano? I have been all over the town and I never have found but one woman that said 'yes' outright. She

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was most gracious, saying that she didn't care what went on in the house since her husband had taken up the trombone, which he practiced on from eight to ten hours a day."

"I hope you took her address," said the first girl; "she is worth remembering. The worst thing I had to contend with was my wall paper. It was old and torn, and simply killed my water colors, and so one day I went downtown and got 150 sheets of stunning green drawing paper and a lot of thumb tacks, and I fitted the paper on almost any way. And doesn't one find the most beastly old furniture and carpets in rented rooms! After a day room hunting I felt as though even life had a marble top on it."

One of these young women is back in town now. I went to see her the other day and found her sitting in the middle of the floor with a hammer in her hand and pieces of wood lying all about her. "How do you do?" she said; "come right in and don't be frightened. I haven't suddenly gone to running a saw mill. This is only a spinning wheel that I got of a fossil up in the hills of New Hampshire this summer. I thought I would begin another year of study and starvation by getting a companion. I am sure the wheel and I will be congenial friends—that is, if I ever get it together again. Take this chair. That couch really isn't safe." We had a lively chat for a few moments when she said, "Oh, wouldn't you like to see my new kitchen with hot and cold water, gas range, and all the comforts of a home?" She had taken a cracker box, put hinges on the cover so it opened down, and set it on top of a trunk in a small store room which was next to hers. It was a most amusing affair! She had driven tacks on the inside of the box, from which hung cups. The saucers and plates stood against the back, and the sugar and things she had in neat little tin boxes. On top of the kitchen with "all the modern improvements" stood two oil stoves, and above them hung the dish pan and a few cooking utensils. This girl tells me she gets very tired of boarding house fare and that she has decided to get one or two meals a day for herself to break the monotony. I stayed to luncheon with her and we had the coziest sort of a time. She cooked in the store room and served the meal on a "cutting" table, which she covered with a dainty cloth.

There was a member of this fraternity of students a few years ago whose story is a good illustration of the loneliness often found in the lives of girls who go to the cities strangers and do not happen to make friends. A very beautiful little girl with soft brown eyes came to Boston once to learn to sing. She got a room in a poor part of town. It was not heated and was only about half furnished. She had a cheap piano put in and took lessons of one of the best teachers. She made remarkable progress in technic, but her voice kept growing smaller and smaller, until it was nothing but an exquisite thread. But she had the temperament of a Brunnhilde. Her teacher was more than puzzled and made efforts to find the reason for this unusual state of things. She went to see the girl often, and although her room was cold and dreary there were always flowers on her table. "I am glad that someone sends her flowers. She is so extravagantly fond of them," the teacher mused. One day the girl went out in a bad storm and came back with a bunch of violets. She had got very wet and had taken a cold, which quickly ran into pneumonia. Three days later she died. The physicians said she had starved to death. There were but few things to be packed up and sent to her relatives, but among them were found several florist's boxes. The teacher made inquiries and found that a shabbily dressed little woman with brown eyes had been buying flowers of this florist all winter.

But if there is much that is dreary in the life of the struggling student, there is much that is bright and satisfactory, and a well balanced girl manages to have many good times in a small way. She is absolutely free. She makes no effort to keep up with anyone's code but her own, which is an excellent one, by the way. If she goes to the opera, she and her chums put on their bicycle skirts and go "rush" without the slightest care for what their fashionable acquaintances may say. She lunches at Parker's when she feels like it—or to be more exact, when she can afford it. I grieve to say that she sometimes carries a Boston bag, although when she first came to town she declared she would die first! She often sketches people in the cars, regardless of their comfort or discomfort, and I have known her to walk blocks and blocks down the street, bumping into someone occasionally, to get an outline picture of some soldiers or Chinamen, or an eccentric character, and if she meets a friend who is thoughtful enough to tell her that "the action in the sketches is simply great," she is quite happy.' She is apt to spend many evenings at the library looking like a tramp on wet nights, and lost in some good book. She is not afraid of the dark, so she comes cheerfully trudging home alone if her roommate is not there.

Pleasant afternoons find her sitting on a camp stool sketching some sailors down at the wharf or one of the queer little streets of the West End. She never tires of the old cemeteries. Surely you have passed her and her friends with their violins and music rolls, standing looking through the iron fences trying to make out some name on a tombstone. Then again you are very likely to see her with her "Materia Medica" under her arm, down at the Quincy Market. Possibly all the girls in her house are going to have a spread to-night and she has to get the lobsters. She is rather glad to be out and see the hurry and rush, and she is sure to walk home by way of the old Hancock Tavern. She is often at the matinees—not down in the parquet rattling the paper in a box of candy and telling her companion "how perfectly dear Faversham is as Henri Beauclerc," but you will find her away upstairs in the top balcony at the best plays. She is very quiet both in dress and manner, and you can see that she is enjoying every breath of some fine work. She is the best chaperoned girl I know, because she chaperones herself and she is in the way of doing things well. The student's life may not always be an easy one, and a poor girl has little pleasure outside of that which she makes for herself, but her life is certainly never lacking in interest.

One girl summed up things pretty well when she remarked that a student's life is made up of dark streaks and bright spots.

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1901

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TOTAL LIABILITIES (Including Reserves),	26,317,903.25
EXCESS SECURITY to Policy-holders,	$4,543,126.81
SURPLUS	3,543,126.81
Paid to Policy-holders since 1864,	$42,643,384.92
Paid to Policy-holders in 1900,	2,908,464.03
Loaned to Policy-holders on Policies (Life),	1,586,652.20
Life Insurance in Force,	109,019,851.00

GAINS FOR THE YEAR 1900:

IN ASSETS,	$3,167,819.96
IN INSURANCE IN FORCE (Life Department Only),	8,685,297 06
INCREASE IN RESERVES (Both Departments), (3½ per cent. basis),	2,484,392.52
PREMIUMS COLLECTED,	6,890,888 55

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THE John Church Music Company's music has been used very extensively in London lately. Here is a partial list of composers whose songs have been sung there during the month of June, with date, places and names of singers:

The Sweetest Flower.....Hawley
The Japs (1st).....Hampstead
John Straffird (2d).....Brighton
Miss Jenkins Colyer (4th).....Westminster
The Japs (5th).....Cricklewood
Mme. Mabel Claridge (5th).....Torquay
Mme. Mabel Claridge (6th).....Torquay
Miss Jenkins Colyer (6th).....Holborn Town Hall
Miss Annie Stone (12th).....Hotel Cecil
Miss F. Dewhurst (15th).....The Kursaal, Bexhill-on-Sea
Miss Frederika Taylor (20th).....Steinway Hall
Miss Grainger Kerr (22d).....Wimbledon
Miss Evelyn Stuart (24th).....Steinway Hall
Mme. Bertha Moore (25th).....Queen's Hall
Walter J. Walls (25th).....Grosvenor Club
Robert Howard (26th).....Margate
Robert Howard (27th).....Margate
Robert Howard (28th).....Margate
Robert Howard (29th).....Margate
Miss Ada Burnand (21st).....Regent's Park
Miss Grainger Kerr (28th).....Cavendish Square
Madame Himing (19th).....Surbiton

El Capitan Song.....Sousa
The Japs (1st).....Hampstead
The Japs (5th).....Cricklewood

My Love Nell.....Fox
Gabriel Thorp (1st).....Cavendish Rooms
Wallis A. Wallis (5th).....Brighton
David Bispham (8th).....Royal Albert Hall
David Bispham (13th).....Empire
David Bispham (17th).....Salle Erard
Gabriel Thorp (26th).....Suffolk Street Gallery
Gabriel Thorp (26th).....Kensington
Gabriel Thorp (28th).....S. Kensington

When First I Saw.....Lassen
Miss Frederika Taylor (1st).....Cavendish Rooms
Miss Frederika Taylor (21st).....Portland Place
Miss Frederika Taylor (22d).....Bayswater
Miss Frederika Taylor (28th).....Cadogan Place

The Lark Now Leaves His Watery Nest.....Horatio Parker
Miss F. Taylor (1st).....Cavendish Rooms
Miss Emily Squire (3d).....Llandudno
Miss Frederika Taylor (11th).....S. Kensington
Miss Evelyn Stuart (11th).....Bermondsey
Miss Jessie Bradford (15th).....Playgoers' Club
Miss Frederika Taylor (17th).....St. James' Hall
Miss Frederika Taylor (20th).....Steinway Hall
Miss Frederika Taylor (21st).....Portland Place
Miss Frederika Taylor (22d).....Bayswater
Stanley Hill's Select Choir (22d).....Biggleswade
Miss Kingston Neele (27th).....City
Miss Frederika Taylor (28th).....Cadogan Square

Necklace of Love.....Nevin
Madame McKenzie (3d).....Hotel Cecil
Madame Himing (19th).....Surbiton
Miss M. Burton (19th).....Hove
Miss Grainger Kerr (22d).....Wimbledon
Miss Grainger Kerr (28th).....Cavendish Square
Miss Grainger Kerr (29th).....Tottenham

All for You.....D'Hardelot
R. Festin Davies (3d).....Clacton-on-Sea
Miss Percival Allen (10th).....Regent's Park
R. Festin Davies (6th).....Clacton-on-Sea
John Lyons (13th).....Portman Rooms
Miss Hortense Paulsen (25th).....St. James' Hall
Miss Grainger Kerr (27th).....City
Miss Grainger Kerr (29th).....Totteridge

Rainy Day.....Blumenthal
Madame McKenzie (6th).....St. James' Hall

Molly's Eyes.....C. B. Hawley
Miss Ada Burnand (7th).....Regent's Park

Lillian Nordica.

MME. LILLIAN NORDICA, just now in the height of her career, is to make her first recital tour in her native land this coming season, commencing about November 10. She has appeared in many American cities at various times during the past twelve years; in grand opera; as star soloist at great music festivals and with the leading symphony orchestras; on independent programs; and she has toured at the head of her own concert companies, but never before have American audiences heard her in recital, when she contributes every number on the program except two by the pianist who accompanies her.

Loudon G. Charlton, who is the sole manager of her recital tour, announces that the bookings now being rapidly made will include Canada, Texas and the Pacific Coast, as well as the territory between.

H. Elwood Piano, a well-known organist and teacher, of Highland Falls, died Sunday afternoon on the steamer Mary Powell.

A new opera, "Ghitana," by Max Oberleithner, has been accepted at the City Theatre, of Cologne, and will be the first novelty of the fall season.

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"THE FLYING DUTCHMAN" AT BAYREUTH.

July 25, 1901.

AS I wrote in my last week's budget I had no difficulty in securing a ticket for the opening performance at Bayreuth, and the sequel showed that I also could not have hit upon a better seat in the house if I had had a chance to select one half a year in advance, instead of having to be contented with the choice of a certain Hobson. I was not so fortunate, however, as far as the "Parsifal" performance was concerned, for I got left, and not even beautifully, all efforts to secure a ticket, although they were made by some people highest in authority at Bayreuth, proving futile. Of this, however, later on.

The spirits of the party that started from Berlin early on Sunday morning were as bright as the clear blue sky that shone overhead. There were Prof. Wilhelm Blanck, the music critic of the *Vossische Zeitung,* and his comely wife; the intelligent and intellectual vocalist, Mrs. Marie Blanck-Peters; then the portly little director of the Philharmonic, Sacerdoti, and his many inches taller, stately spouse; his partner, the amiable director Landeker, and his sprightly and musical little wife, reaching Bayreuth from the other side, as they came from Switzerland: next Otto Lessmann's pretty and talented young daughter Eva rushed up to the train under the chaperonage of an elderly lady, her father joining the party at another station, where the critic of the *New Yorker Staats Zeitung,* my old friend August Spanuth, and his wife, Amanda, née Fabris, also boarded the train. At the very last moment, apparently cool as a cucumber, despite the already pretty severe and later on perfectly scorching heat, Wilhelm Klatte, of the *Lokal Anzeiger,* walked up the platform and, saluting the party of friends, vouchsafed the information that he had received sudden and unexpected orders for Bayreuth from his paper, which was embarrassing, in that he was on the eve, or morning, as the case may be, of becoming a father for the first time in his life. "You know how it is when one has to go away from home, leaving his wife on so important an occasion," he said to me, shaking hands. "No, I don't," I ventured to contradict him, "but I can imagine and I sympathize with you." All the time in Bayreuth for nearly three days that fellow was walking around day and night in anxiety awaiting a telegram which never came, and when we reached Berlin again together late last night his angelic, patient wife was there at the Anhalt station, together with her mother, who, by the way, is also the mother-in-law of Ernest Hutcheson, to receive him. Meanwhile we have a bet of a bottle of champagne pending—but I am anticipating.

At Leipsic, on the way to Bayreuth, there joined us the genial Arthur Nikisch, and his ever sprightly and youthful wife; Eulenburg, the impresario, and his better half; some musical Leipsic society ladies, of course, following in Nikisch's wake; Pfau, who, like Beckmesser, "immer bei Sachs," is Nikisch's constant attendant; Arno Hilf, one of Germany's greatest violin virtuosos, and our occasional, I am sorry to say only too rare, but when he does write always highly interesting, Leipsic correspondent, Alvin Kranich, with his very charming little German wife. The young American composer and pianist only went as far as Reichenbach, where he changed cars for Bad Elster, a fashionable watering place, which boasts of a complete and efficient Kur-orchestra, and there Kranich on the next night was going to try his newest work for piano and orchestra, if not exactly on the dogs, then at least on the Kurgaeste during the dog days. The result must have been a beneficial one all around, for I received yesterday the following short but satisfactory telegram:

Phantasie fuer Pianoforte und Orchester von Kranich am 23 vom Componisten hier brilliant vorgetragen errang ausgezeichneten Erfolg. Kapellmeister Woldert.

Which, translated into the vernacular, says the fantaisie for piano and orchestra by Kranich, brilliantly performed by the composer on the 23d inst., achieved an excellent success. (Signed) Kapellmeister Woldert.

The step from Kranich to Wagner by way of Hof-Nuenmark, with two further changes of cars and at the rate of at least thirty-four and three-quarter miles per hour, was accomplished in something like six hours more. A dinner intervened, and the time was further whiled away, if not exactly beguiled, by a lecture of Arthur Nikisch on the evil habits of some few critics in indulging in composition. This dual activity ought never to be permitted, and so far as he, Nikisch, was concerned, he would never more perform a work that had been composed by a critic. "For you see," argued he, "there is Herr von P., for instance, and Professor T., who besiege me with their inferior compositions. I answer invariably that on principle I do not perform a work of a critic, so they cannot be offended, as long as I make no exception whatsoever, and I am not in danger of being suspicioned of having put a work of a critic upon the program in order to gain his good will. I made an exception once in favor of Pfohl, of Hamburg, but repented of it for his and my own sake, for his work was torn to shreds by the other critics and he was wrongly accused by one of his confrères of having exercised an influence and of having unduly used his strong position as a critic to coerce me to perform one of his compositions at a Berlin Philharmonic concert." I did not care to argue the point with Nikisch as to what the poor fellows are to do who have to write criticisms in order to make a living and who can, in spite of this, not suppress their creative inspiration or instincts. Nor did I point out to him, as I might have done, that a man in his high position ought to have the moral courage of his convictions, which should lead him to perform and bring to recognition new and unknown works, if he deemed them worthy of performance, unmindful of the charge of sordid motives being imputed to him, or of the possibility of making enemies of those composer-critics whose works he would not deign to place upon a program simply because they were inferior.

At last Bayreuth was reached and the first to greet me with that good-natured, genial, broad grin so characteristic of him was Ossip Salomonowitsch Gabrilowitsch, the eminent pianist, who had called on me at Berlin the previous day, but who had been so eager to get to the Mecca of musicians for the first time in his life that he took the night train, and hence got there ten hours earlier than the rest of us did. Hans Richter, all bustle and suppressed, good humored energy, ran from one carriage to another with a youthfulness that made him seem almost unchanged since the glorious days of 1876, at least as long as he kept his hat on his head. As soon, however, as he doffed it with a hearty "Gruess Gott," and a no less Paderewskian handshake, his bald pate shone brilliantly like a full moon through the fringe of fuzzy hair, the remnants of the once so abundant blond curls which used to look like a lion's mane. Right after Richter came Mottl in the *un poco allegretto quasi andante comodo* style, which befits the man and bespeaks his temperament. "Sie auch hier, das ist Recht!" he greeted me and grasped my hand. Before I could make my way through the festively decorated old town, gay with bunting, to my old quarters, the same that I have occupied for ever so many first Bayreuth performances, I had met and seen, saluted and recognized so great a number of old and new friends, artists and musical acquaintances that I fear beginning to enumerate them, lest I might forget one or the other of them, and they would feel slighted by the unintentional oversight. There was among the number of the veterans of 1876, whom Cosima Wagner had especially invited for the twenty-fifth anniversary of their participation in the first of the "Nibelungen Ring" performances at Bayreuth, the giant Albert Niemann, who walked as erect and looked as proud as if he were nearer fifty than the scriptural seventy years of age. Amalia Materna nearly knocked the coachman's oil cloth hat off with her parasol, because he would not stop his jaded mare fast enough, when she had spied and recognized me as her old friend and admirer from the days of the first New York May music festival in 1881, at the Seventh Regiment Armory. We had often met since at the Metropolitan Opera House, at Bayreuth and at Vienna, last in 1892, and I always had the sincerest admiration for the grandest Brünnhilde and Kundry whom the world has so far seen. Nobody less than Richard Wagner himself has so designated and thus distinguished her for life. While these two veterans, Materna still with lingering regret in her large dark eyes, have abdicated their public career, another one, who would deserve his *otium cum dignitate,* Eugen Gura, also one of the 1876 cast, continues to concertize and occasionally also to appear in opera at Munich. He is such a Meistersinger that, despite the ravages of time in his once glorious vocal organ, he affords enjoyment still to thousands of listeners all over Germany by means of his artistic delivery of Lieder.

Then I saw, unless I am greatly mistaken, another queen of song, the peerless Patti, resplendent in the charms of *maquillage* and an auburn wealth of hair, which did not correspond in color to the recollection I bore in mind of the raven haired male heart teaser who once upon a time sat around a festive board, a lonely woman among a gay band of New York music critics and amateurs. The sharp and clean cut, almost Wagnerian profile, and the features that make him look like a kind hearted, good natured Mephisto, of our Berlin royal—with a capital and with a small r—conductor, Dr. Muck, appeared by the side of his refined blond wife. "Got a ticket for me for 'Parsifal'?" I accosted him by the way of greeting. "No, but demand for thirty." There goes my "last hope," by Gott—schalk, I muttered as we passed by. Like a fleeting vision in a fast driven carriage I have a glance upon the Chopin-like sympathetic features of the New York pianist and composer, Richard Burmeister, who is spending his vacation at the idyllically situated Eremitage, and only comes into town for the performances. On the way up to the hill I join Colonne, the great French conductor, who tells me a long tale of woe about his ill-luck with an American manager, who failed to put up the filthy lucre, and I had the rare satisfaction of noticing and noting that he perspired even more than I did. In front of the theatre, newly painted for its jubilee, I meet the first secretary of the American Legation, John B. Jackson, and his wife, and niece, Miss Rutter; Henry Wolfsohn and wife, whose sparkling dark eyes contrast so effectively with her snowy white hair. It was always thus, ever so many years ago, the hair and the eyes I mean. "Where is your pretty daughter?" "Married, since last year. Did not bring her along!" "—— it, beg pardon—congratulate you. Please send her my best regards!" Here comes up Dr. Otto Neitzel, the representative of the Cologne *Gazette,* leading his intellectual Russian wife, and then I shake hands with Prof. Martin Krause, who is full of enthusiastic anticipation; Goellerich, the great Liszt interpreter, with his long locks; Mrs. H. R. Chamberlain, the lithe and pretty wife of the London representative of the New York *Sun,* an old true and stanch Bayreuth visitor, and W. J. Chamberlin, also of the New York *Sun*—but please notice the difference in the spelling; Miss Anna Gertrude Childs, a vocalist from Rockford, Ia., and quite a lot of Americans, whom I recognize by their pronunciation as well as other unfailing tokens, and then—we all spread in different directions, for there comes the "third and last call," the D minor Dutchman theme, with its open fifth, which is the final signal for the beginning of the first performance of "The Flying Dutchman" at Bayreuth.

Before I enter into any details about this remarkable performance I want to state that I consider it an epoch making event, which in a worthy manner concludes the cycle, which in 1877 already was planned, embracing the representation of also the older works of Richard Wagner. The first reproduction of "The Flying Dutchman" acted upon all who attended it somewhat like a revelation. For now nearly sixty years this opera has been given in theatres of all degrees of importance, but always more or less cut, and not in any of the world's opera houses was it reproduced complete or in a performance that even corresponded to Wagner's original intentions. This was the case for the first time at Bayreuth night before last, and, despite the few moments where the master dropped back

into the style of the old opera, the impression was on the whole a mighty, deeply touching and in some episodes even an overwhelming one. Principally was this effect gained by means of a wonderful mise-en-scène of almost indescribable beauty and magical naturalness, added to which was a scenic achievement which I never before saw equaled, not even at Bayreuth. But these vivid, ever changing and admirably natural stage pictures would not have sufficed to create so deep an impression if the cast had not been, without an exception, of equally high artistic merit, and if not, last, but in this instance by no means least, for the first time in the history of this opera the work had been given as one uninterrupted whole. This innovation of not dividing "The Flying Dutchman" into three cut and dried acts with the usual quarter of an hour intermissions brought into the representation a dramatic life, a continuity of thought and style, and an augmentation of the general interest which would have been well-nigh irresistible if the idea which prompted this performance aus einem Guss had been executed with just a little more verve. This Zug, however, was at moments wanting, and this is the fault of the conductor, General Musikdirector Mottl, who, naturally inclined to be lackadaisical, was aided and abetted by Cosima Wagner, who wanted everything taken as broadly and in many instances as draggingly as possible, in order to allow of the clearest pronunciation and the plainest display of action. She is said to have out-Mottled even Mottl in this direction, and that if he had followed her injunctions literally he would have taken still broader tempi. Whatever she gained, however, in plasticity of reproduction, she lost on the other side in the dramatic verve and effect, and I believe that the latter are, after all, of greater importance and value. As it was, the performance lasted just two hours and a half to the minute, and although this surely is no small demand upon the audience's "seating capacity," I think that to most people it did not seem too long or wearisome, and with smarter tempi, especially in the exposé of the first and the male choruses of the third acts, "The Flying Dutchman" in one uninterrupted representation would certainly not prove as severe a test upon an unflagging interest in the music and stage proceedings as is, for instance, the undivided representation of "Das Rheingold" as demanded by Wagner and as performed here in Berlin, in Vienna, in Munich and of course also in Bayreuth. In New York, however, I saw the prelude to the "Nibelungen Ring" in two acts, with time for a drink between Wotan's and Loge's visit to Nibelheim and their reappearance upon the upper world.

The intermission was a welcome one and did not disturb the dramatic coherency of the action, simply because the action is slower and there is more talking than doing in "Rheingold" anyhow than there is in "The Flying Dutchman." That Richard Wagner himself had originally intended this opera to be given continuously is demonstrated not only in his writings but also in the musical scheme of the opera, as can easily be seen by the way in which he takes up the musical thread of the close of each preceding act, when he begins the short introduction to the next one. This very fact also made the present Bayreuth arrangement easily accomplishable, as far as the music was concerned, for all that was necessary to do was to excise the bars which begin each introduction of a new act, they being mere repetitions of the closing bars of the preceding act, whereby the musical continuity is immediately achieved. What must have restrained Wagner from executing his original idea and dividing "The Flying Dutchman" up into a regular three act opera were in all probability practical reasons. He may have feared also that the work would be tiring or too long for an audience. Considerations of this sort surely prevailed with him at that early stage of his creative career. But above all mechanical difficulties, which must have seemed insurmountable, must have decided him to allow the time for the changes of scenery in the usual entractes, and these reasons would probably prevent also to-day, although the mechanical stage resources have been improved so vastly since the days of the earlier Wagner works, any other opera house from giving such a production of "The Flying Dutchman" as was vouchsafed at Bayreuth, viz., with only a few moments' veiling of the stage by means of a soft drapery curtain, during which time the closing bars of one and the introductory (cut of the repetition) bars of the next act are being performed by the orchestra. This drapery curtain, by the way, was the only thing in the way of scenic display that did not please me, for in its mixture of corals and nautical emblems, or whatever it was, in the much beloved Jugend style, it seemed a veritable "secession" from good taste. A simple piece of unpainted sail cloth would have been more suitable. This, however, and Daland's yellow boots, as well as the fact that the storm clouds shifted from the left to the right in the last act, while the Dutchman's vessel sailed off right in the opposite direction, which would surely have displeased Henderson, of the *Times*, and besides is against nautical as well as natural laws, were the only slight drawbacks in a mise-en-scène for which I cannot otherwise find sufficiently strong terms of praise. The ocean looked wonderfully natural in a storm driven night in the first act. Perfectly home-like and cozy was the spinning room and the girls' dresses were models of taste. But greater skill in stage management than even in mise-en-scène enlivened this part of the opera. The whole bevy of girls behaved naturally. They had nothing of that drilled-in sameness of motion and gestures which make such an apathetic impression in the ordinary professional operatic chorus. In part this is due of course to the fact that this Bayreuth chorus is made up of young artists from other opera houses or talented young singers who want to make their way through this start from headquarters. They are not taken from the rank and file of existing organized operatic choruses. Hence these girls have still an individuality of their own, and to preserve this and make use of it is one of the merits and also one of the best distinguishing features of Frau Cosima Wagner's stage management. The way in which these girls listen to Senta's singing of the ballad, the sympathizing expression in their faces, the attention they pay to Mary's admonitions and injunctions, and how they jump up and forget everything in their excitement when Erik brings the news of the arrival of Daland's ship, are perfectly delightful to watch, and herein consists one of the charms of the Bayreuth performances, which one would look for in vain at any other opera house. Scarcely less full of motion was the usually very much cut seamen's scene which fills the first half of the final section of the opera. Here for the first time I heard these significant choruses sung completely, and how fresh the voices rang out; the tenors on Daland's ship and the basses, all superb, selected, sonorous material on board of the Dutchman's vessel. The spook scene, which followed, and which, whenever it is attempted at all at other opera houses, looks very much like a farce; here it came to view with a shuddering, ghastly seriousness. The light effects were managed in a masterly style, and I have never seen anything more natural on a stage than the sea fog, a veritable dense mist that arose around the phantom ship during this episode.

Of the performance from a purely musical viewpoint I should also speak with unalloyed praise, if it had not been for the said slowness of tempi of Mottl, of which he began to give a striking proof in the well-known overture. The pause he made before the first entrance in F major of the salvation theme—in the score a rest of one bar with a fermata over it—became well-nigh painful, all the more so as in the deathlike silence which pervaded the whole house one could plainly distinguish the noise made by the electric motor in the machinery hall near the theatre. The salvation theme itself, in 6-4 time, was dragged so unmercifully that it took on the character as if it had been written in 4-4 adagio time. The stormy part of the overture, however, was, like the entire work of the orchestra throughout the opera, simply superb, and I never heard more mellow brasses and more euphonious woodwind than came up from the "hystic abyss." It was a mistake, however, to make the storm howl on the stage during the closing bars of the overture. This prelude is in strict old closed form, and the peaceful and satisfying final bars of it have nothing to do with the opening of the opera itself. Also ought there to have been a moment of rest between the overture and the rising, or, rather, unfolding, of the curtain; but probably it was feared that the audience, as usual, would, on such a chance being given them, break in with ill-timed applause, which then would spoil the Stimmung by putting everybody out of the mood of the situation. Such a proceeding was, however, hardly to be expected from a Bayreuth audience, and after all and anyhow I should have preferred it to the storm howlings during the lovely D major coda of the overture. The polyphonic workmanship which distinguishes the orchestration of "The Flying Dutchman" from the first operas of Wagner, and in itself shows the enormous step forward he took, at one bound, as it were, in just this work, was brought out with utmost carefulness and clearness. Nor were the voices ever for one moment covered up, which it is so hard to avoid in his later works. Withal, the orchestration is perhaps just as rich in color and characteristics as in

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"Lohengrin" and "Tannhäuser," while the treatment of the human voice, although it already shows the dramatic tendencies of the author of "Tristan," is still kept back carefully within the limits of what is really singable. If it were not for the occasional falling back into the cadenzas and sometimes the style of old fashioned Italian opera, one would be inclined to consider "The Flying Dutchman" as one of the most original of all of Wagner's works, just as it is certainly one of the most enjoyable as well as interesting ones. Such a love duet as the one between Senta and the Dutchman Wagner has never been surpassed; neither in "Lohengrin," which is too sweet, nor yet in "Tristan," which is too artificial and too erotic; it is no more music, but stammering of two people gone out of their senses. Nor does any other opera or music-drama of Wagner's contain an equally haunting and touching monologue as the one of the "Dutchman" in the first act, by the side of which I can place only the "To be or not to be" soliloquy of Hamlet.

In this monologue Van Rooy also gave his very best, and the delivery from a musical as well as a dramatic viewpoint was one of the great moments of the performance. For the rest he frequently overdid things, and especially the forcing of his voice in the first act caused him to deviate frequently from the pitch. Purity of intonation, however, is and always ought to be the very first of considerations. It was fulfilled satisfactorily by Miss Emmy Destinn, from the Berlin Royal Opera, whose Senta would have been a model musically if her memory had not failed her for a few moments in the final act. Whether or no this was entirely her own fault it is hard to say. Certain it is that at the last moment some new and quite unusual stage arrangements seem to have been decided upon, which probably upset Miss Destinn's composure of mind for a moment. Thus at least her amiable colleague, the tenor Kurt Sommer, from the Berlin Opera, explained it to me and tried to excuse her. Thus when Senta, who at Bayreuth comes out in Norwegian bridal costume for her betrothal celebration, meets her first fiancé, Erik, the latter is wont to retire in despair from the scene. This he did not do at Bayreuth, and the meeting of the two men probably upset Senta's equanimity. There was, however, no bad break, and as Mottl had his orchestra well in hand, disaster, which for a moment seemed imminent, was averted, and with her high A, first given out two bars too early, Miss Destinn got in again at the second and correct attempt. Oh, what a relief it was! No more beautiful pure and sympathetic voice is needed than Miss Destinn's, which in timbre fits admirably the character of the music. Histrionically she gave to the heroine less of that hysterical, almost pathological flavor which so many representatives of the part infuse into it. She was not merely or principally the love struck girl who is in the habit of hypnotizing herself before the picture of the Flying Dutchman; but in a most ideal conception she displays the unselfish devotion, nay, self-consecration, of the loving woman in whose pitying soul the salvation of the doomed man is the noble and poetic *causa movens*. This attitude also gives her strength in the trying meeting with the jilted Erik, who himself behaved in a far more manly and energetic style than is the habit of the usual operatic tenors, especially the Italian ones whom I saw in the part. Perhaps Burgstaller went a trifle too far in the other direction, for his acting was vehement almost to brutality, and his voice is too robust and also his delivery too little refined for the music allotted to him, and which after all just in this tenor part smacks very much of the style of good old-fashioned Italian opera. Peter Heidkamp, from Cologne, was in every way an excellent Daland. The fatherly as well as the mercenary side of the old salt was plastically portrayed, and vocally he was in no wise inferior to Van Rooy, whom I thought in this direction slightly overrated by most of those to whom I spoke after the performance. A quite notable newcomer was the tenor Petter, from Dresden, who, with a powerful and equally pleasing voice, delivered the boatswain's song. Although Mary is not a part offering so great a chance for the display of all her abilities as an actress and singer as some others in which I have before heard and admired Mme. Schumann-Heink, I must say that she made the most of her opportunities. She was really the party in command in the spinning room, and her authoritative acting, as well as the unimpaired beauty of her sonorous contralto voice, shone to imposing advantage all through this part of the second act.

The applause at the close of the performance was not adequate in enthusiastic heartiness to the merit of what had been offered to an audience which contained hardly as great a percentage of Americans and other foreigners as had heretofore always been the case. Perhaps that was the reason why the applause was not vigorous, nor lasted long enough for giving cause of unfolding once more the view of the final scene, as is customary at Bayreuth in response to prolonged demonstrations of enthusiasm. Your average Germans are a stolid sort of people. It takes them twenty-five years, more or less, to make up their mind to a trip to Bayreuth and to spend 20 marks for a seat for a performance of which afterward they do not feel sure whether it pleased them or not.

It did not cause me any severe pangs of disappointment when I found that for want of a ticket I was forced to renounce witnessing the first of this year's "Parsifal" performances. I have heard the work so often at Bayreuth that in a measure it has ceased to have any great attraction for me. Of course it would have been interesting to be able to note the differences in the conception and general interpretation between Dr. Muck and the late Hermann Levi. Both have very marked and characteristic similarities, not only in their way of conducting, but also in their artistic predilections, and hence I really believe that no better or more naturally fitted and in the matter of temperament, as well as circumspection, repose and æsthetic feeling, so similar successor to Levi could have been found. I had a proof of this in the Berlin Wagner Society's concert performance of excerpts from "Parsifal," conducted by Dr. Muck last winter. One of the first musicians in the Bayreuth band told me that our Berlin court conductor takes everything, except the flower girls' music, even broader and slightly more *feierlich* than the late lamented Levi was in the habit of doing, so that, for instance, the first act, which, under the latter's baton, inclusive of the Vorspiel, used to consume one hour and thirty-five minutes, now takes one hour and forty-one minutes for performance.

An artist who wants to remain incognito writes to me the following criticism: Generally speaking the first performance of "Parsifal" was excellent, the orchestra brilliant and the chorus famous. The mise-en-scène was superb, and the flower girls' chorus musically of telling effectiveness, while not quite so fascinating were their dresses, which seemed not sufficiently fantastical. Van Dyck, as Parsifal, was in brilliant voice, and kept so from beginning to end. Dramatically he was also in fine form, and the only thing that left aught to be desired was his pronunciation of the German language. Mrs. Wittich—Kundry—made the most of her "impossible" role. Amfortas—Hans Schuetz—sang out of tune sometimes during the second act, but in the third act he reached a high dramatic climax. Best of all the artists, histrionically as well as vocally, was Knuepfer, as Gurnemanz. In the Grail scene of the first act the chorus was not always strictly together with the orchestra, which probably happened because the former could not see the conductor. Everything else, however, in chorus and orchestra, as well as among the soloists, went with flawlessly precise ensemble. After the third act, by request of the enthusiastic audience, the curtain had to be lifted twice upon the final

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"tableau vivant," the extra raise being granted against the strictly adhered to Bayreuth traditional rules, because the first time the curtain had been dropped a few moments too early, viz., before the descending dove could be seen by the audience.

I mentioned above that in honor of the twenty-fifth anniversary of the existence of the Bayreuth festival performances the old Markgravian town had been decorated profusely with flags and bunting, creating a gay and festive impression, the reflection of which was also noticeable in the high spirit and life shown by the inhabitants. On the evening before the first performance this was demonstrated also by a torchlight procession through the principal streets of Bayreuth, culminating in a serenade and speeches in front of Villa Walnfried. The burgomaster, Dr. Casselmann, handed to Mrs. Cosima Wagner, surrounded by her family and intimate friends, like Hans Richter, Professor Thoma, Humperdinck and Kniese, an engraved address of thanks of the city, which also created Banker and Commerzienrath Adolf von Gross, who has done much work for the furtherance and maintenance of the Bayreuth ideas, a diploma, nominating him an "honorary citizen." Speeches of thanks were made by Frau and Siegfried Wagner, Herr von Gross and some others. Amusing to me was that the serenade of the Liederkranz, opened up with Mendelssohn's "Festive Song to the Artists." I wonder whether Richard turned over in his quiet resting place behind the villa. Richter seems to be won over to Bayreuth for the remainder of his life, for he announced his intention of buying a house there and devoting all his work and energy which he can spare from Manchester to the furtherance and maintenance of Bayreuth according to Wagner's intentions and the traditions of 1876. Whether they will long continue to exist remains to be seen.

Outwardly a change from his ideal, a place "far from the smoke and industrial smell of a city civilization," is already taking place, for as the town is rapidly growing, industry, of course, is growing up with it, and since my last visit to Bayreuth several new factories have risen up, one, quite a large one at that, to the right and not to the adornment of the Wagner theatre. The fear of the Bayreuth people—I mean those in authority at Bayreuth—does not, however, lie in that direction, but in a certain, not outspoken, but nevertheless existing dread of one or the other opposition undertaking, such as, for instance, the newly built and soon to be opened Prince Regent Theatre at Munich. Hence, also, Cosima Wagner's strong and, despite the parliament conclusion to the contrary, not yet abandoned efforts to get the "Parsifal" monopoly prolonged for Bayreuth by special legislation for another term of twenty years after its natural expiration, on February 13, 1913, viz., thirty years after the death of Richard Wagner.

Among the distinctions conferred by Prince Regent Luitpold of Bavaria upon musicians at Bayreuth, I mention Musikdirector Julius Kniese's professor, and Anton von Rooy's royal chamber singer title. Concertmaster Paul Prill, of Vienna, was nominated chamber virtuoso and Court Concertmaster Oscar Brueckner, of Wiesbaden, received the Ludwig Medal for Art and Science. It is also reported, but has since been denied, that the Prince Regent had nominated Bernard Stavenhagen director of the Academy of the Art of Music at Munich, in place of the retiring former director, the Baron von Perfal.

On my way from Bayreuth back to Berlin I chanced to meet Bruno Oscar Klein, whose highly talented son is making rapid progress on the violin under the tuition of Arno Hilf, at Leipsic.

Yesterday there passed through Berlin some of the world's greatest artists. Paderewski was here, but was called to Vienna by a telegram, probably in connection with the performance of his opera at the Vienna Court Opera House in the early part of the coming season. That "Manru" is destined to a long operatic life and a successful career there can be no doubt. Nikisch told me on the way to Bayreuth that he, who was on a tournée with the Berlin Philharmonic Orchestra when the Dresden première took place, saw the sixth repetition of "Manru," which was largely attended. He spoke with great enthusiasm of the "immense beauties" contained in Paderewski's score.

On the same day Moriz Rosenthal happened to pass through Berlin on his way from Ostend to Gastein. So did the eminent violin virtuoso Willy Burmester, who, after a successful season in Finland, intends to lay off and take the waters at Wiesbaden. Mr. and Mrs. Henry Wolfsohn also were among the casual visitors, for they were on their way from Bayreuth to Hamburg, where they are about to take the steamer back to New York.

A very pleasant call and long exchange of news and opinions I had from my old friend, Henry T. Finck, and his charming partner for life. As he has not much changed in appearance, so the radical music critic of the *Evening Post* has stuck to his art ideas. He has not lessened his love for Liszt, nor can he be brought over to the fold of Brahms. Nevertheless, we agreed as well as ever over the superior qualities of genuine Pilsner beer. Mr. and Mrs. Finck have spent part of the summer in Norway, and now proceed to Switzerland, where they will travel for the remainder of a well earned vacation.

Besides these, Mrs. and Miss Stencel, of San Francisco; Ossip Gabrilowitsch, of St. Petersburg; Leopold Godowsky and Mrs. Norma Knuepfel, from New York, were among the callers at the Berlin headquarters of THE MUSICAL COURIER.

At Leipsic I learned that Jadassohn had lost the savings of sixty years of a laborious work and hard striving in the bank failure that recently took place in that town.

I never knew how many friends, not to mention the enemies, which Huneker attributed to me, I had in the world, until this jubilee number of THE MUSICAL COURIER had appeared. As it is impossible for me to thank all those personally who were kind enough to send me their congratulations to the twenty-fifth anniversary of my activity as a critic, I do so none the less heartily in print. O. F.

THE BLIND VIOLINIST.

THE advent of a new violinist always excites interest in the world of music. Ever since Manager R. E. Johnston announced in THE MUSICAL COURIER, a few weeks ago, that he had engaged William Worth Bailey, a blind violinist, for a tour through the United States next fall widespread curiosity has been betrayed by the public.

The name of this *novus homo,* whom Manager Johnston and many capable critics regard as a phenomenon, is William Worth Bailey. Young Bailey was born in Arkansas twenty-two years ago. He comes of excellent stock, his father being a Southern gentleman of the old school, possessing wealth and social standing. Despite the fact that he was born blind, Bailey has acquired a technic which enables him to play with ease the most difficult works for the violin. His repertory holds no less than seventy-five compositions in a variety of forms. He begins with Corelli and ends with the most modern works.

The following concertos young Bailey can, it is asserted, play in the most acceptable manner:

Premier Concerto en mi majeur	Vieuxtemps
Deuxième Concerto en fa dièse mineur	Vieuxtemps
Troisième Concerto en la majeur (première partie)	Vieuxtemps
Quatrième Concerto en ré mineur (harpe à l'orchestre)	Vieuxtemps
Cinquième Concerto en la mineur	Vieuxtemps
Deuxième Concerto en ré mineur	Wieniawski
Vingt-deuxième Concerto en la mineur	Viotti
Neuvième Concerto en ré mineur	Spohr
Deuxième Concerto en ré mineur	Bruch
Troisième Concerto en si mineur	Saint-Saëns
Concerto	Mendelssohn
Concerto	Beethoven
Fantaisie Ecossaise (quatre parties, harpe à l'orchestre)	Bruch
Symphonie Espagnole	Lalo

It is related of Mozart that, even when a boy, his aural sense was so acute that he was sorely affected by discordant sounds. Once, when his ears were smitten by the blast of a trumpet, he fainted away. Young Bailey's sense of hearing is wonderfully acute, and he is thrown into paroxyms when he hears violent discords. Not long ago he was attending the rehearsal of an orchestra. Owing to the carelessness of the librarian the music on the musicians' desks was disarranged. In obedience to a movement of the conductor's baton, the violins, violas, 'cellists, contra-basso players, clarinetists, bassoon players, horn blowers, flutists, oboe players, players of the trombones, beater of the drums, cymbals and tympani, all joined in the most inharmonious blast heard since the walls of Jericho fell. Young Bailey incontinently swooned.

Bailey holds that the *sine qua non* of the violinist is purity of tone; that if one possess every other virtue, and yet is addicted to false intonation, he is a failure. He has committed himself to this opinion: "I believe that a violinist is such by the grace of God. Unless nature has endowed him with a true ear he can never become an acceptable violinist. No amount of study and practice will overcome the difficulty. The unpardonable sin is bad intonation."

This accounts for young Bailey's peculiarly elegant style and good intonation, purity of tone being his most charming characteristic.

MRS. WEBB-GARDNER.

IN these days of promiscuous foreign invasion, when the American musical field, in all its departments, is so largely occupied by singers and players on different instruments, who either belong abroad or have received their training there, it is a positive relief to hail an American born, American taught artist.

Such an one is Mrs. Webb-Gardner, soprano, with whom it is a matter of especial pride that she is a native of Massachusetts, and has received her entire musical education on this side of the water.

That that education is all it should have been is evidenced by the enthusiastic indorsement of both press and public, not only wherever Mrs. Webb-Gardner has sung in America, but in "difficult" and exacting Paris as well, where she appeared with conspicuous success at concerts in the American Pavilion during her visit to the exposition in 1900.

A native of Boston, Mass., where her early childhood was passed, Mrs. Webb-Gardner commenced her vocal training with Whitney of that city. Later, during a few years' residence in Chicago, she studied interpretation with Neidlinger; and for tone production and general finish she took an extended course in New York city under the well-known instructor and composer, Giacomo Minkowsky, who speaks in highest praise of her talent.

Of recent years Mrs. Webb-Gardner has lived in Washington, D. C., where she has appeared as soloist with the Boston Symphony Quartet and at other high class concerts. Socially, as well as musically, she occupies a position of the first rank, and in salon recitals, as well as public functions, her beautiful singing has won unstinted admiration and applause.

Her flexible, musical voice has extended range, and is of delicious quality, and these characteristics, together with her highly artistic interpretation and unusual charm of face and manner, make her much sought for concert and recital work.

With a versatility which enables her to acquit herself with equal distinction in oratorio, in the florid coloratura of the Italian aria, in German lieder, or Old English and French ballads, the coming season promises to yield a large number of engagements for Mrs. Webb-Gardner, especially as Loudon G. Charlton has placed her name upon his roster of artists.

Here are two or three press notices which tell their own story:

Interest in the concert in the Lafayette Square Theatre Thursday centered conspicuously around Mrs. Webb-Gardner. She was extremely handsome in a stunning gown of black net, covered thickly with silvery sequins. The large and fashionable audience greeted her enthusiastically. The Mendelssohn aria, the opening number, she phrased well, and her tones were uniformly good. It was in her subsequent numbers, however, that Mrs. Gardner did herself full justice. The old-fashioned songs, "My Mother Bids Me Bind My Hair," Händel; "From Love's Sickness to Fly" and "Nymphs and Shepherds," Purcell, were delightfully sung. It remained, however, for her last three songs to complete her triumph. They were three of Schubert's choice songs, "Hedge Roses," "Faith in Spring" and "Gretchen am Spinnrad," all done with exquisite finish and beautiful tone throughout. Mrs. Gardner's enunciation was equally good in English and in German. She was last heard here with the Boston Symphony Quartet, and there seems to be now, even more than then, a perfect uniformity of tone as well as perfect ease in singing. Mrs. Gardner has the bearing and manner of an artist, and her facial expression adds no little to the charm of her singing. The last song really showed her voice to best advantage. It was most beautiful.—Capital, Washington, D. C.

It was really a gala night, and from an artistic standpoint a big success. The program presented, among other high class artists, Mrs. Webb-Gardner, who displayed a soprano voice of high culture and beauty, and who sang with grace and expression.—Paris Exposition Edition New York Times.

Mrs. Webb-Gardner, whose beautiful voice charmed Paris last summer, contributed the vocal part of the entertainment. Mrs. Gardner's voice is a dramatic soprano of unusual sweetness and power, and she was heard to splendid advantage in all her numbers, particularly in a set of three songs by Schubert.—Post, Washington, D. C.

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Boston Music Notes.

HOTEL BELLEVUE,
17 BEACON STREET,
BOSTON, August 10, 1901.

THE New Hampshire Music Teachers' Association met last week at The Weirs, N. H., a lovely spot on the border of Lake Winnipesaukee, in the heart of the White Mountains. This association was originally intended as a means of bringing together the teachers of the State, but the scope of the organization has broadened from year to year, until now soloists from well-known musical centres are the chief attraction of the festival, which serves to bring not only teachers of music but many others from both in and out of the State, who find a week spent at The Weirs at this season of the year delightful from every point of view.

The officers for the past year were: President, Rev. Lorin Webster, Plymouth; secretary, Ernest B. Folsom, Dover; assistant secretary, H. H. Gorrell, Concord; treasurer, Ernest C. Cloutman, Dover.

Board of management—President, Rev. L. Webster; secretary, Ernest B. Folsom; E. T. Baldwin, E. M. Temple, Frank E. Brown.

Program committee—President, Rev. L. Webster; secretary, Ernest B. Folsom; Prof. H. G. Blaisdell, Milo Benedict, Fred H. Osgood, Charles S. Conant, Fred B. Bower.

All the above will serve another year, with the exception of the president, who declined re-election in spite of the inducements that were held out to him. Mr. Hood, of Nashua, a man of much musical and business ability, was elected president.

The chorus this year was smaller than usual, but their work was highly spoken of, both in the "Messiah" and "Fair Ellen." Henri G. Blaisdell, the conductor of the festival, is a hard worker, and the chorus respond to his training quickly and intelligently; in fact, the musical attainments of the chorus in reading difficult music and singing it with small preparation were one of the surprises of the festival last year, when the writer was present.

Mr. Blaisdell has done so much for music in both New Hampshire and Vermont that his name is synonymous with music. During the year he conducts for nearly all the festivals, club concerts and recitals that are given in the two States, his work for many years having brought him in friendly relations with all those interested in the development and advancement of music in his section of New England. His musical library is one of the largest in this country, equal to any demand that may be made upon it.

During the business meeting the question was raised as to whether the next meeting of the association should take place at The Weirs or at Hampton Beach, but the discussion of the subject was postponed to some future time.

The programs given were:

TUESDAY AFTERNOON, JULY 30.
STATE TALENT CONCERT.

Piano solo, Die Lorelei.....Perry
Miss Mary Augusta Rand.
Song, A Christmas Lullaby.....Batchelder
Miss Sadie R. Huse.
Song, Robin Goodfellow.....Scott
Charles Schoolcraft.
Piano solo, Kreisleriana.....Schumann
Miss Myra A. Lamprey.
Serenade, Through the Leaves.....Schubert
Nathan George.
Songs—
When the Birds Go North Again.....Perkins
May Morning.....Denza
Miss Florence E. Davis.
Piano solo, Consolation.....Leschetizky
Miss Lillian Robinson.
Songs—
All For You.....Blumenschein
Valentine's Day.....A. L.
Miss Lucy M. Hoyt.
Song, Infelice, from Ernani.....Verdi
Ralph L. Eaton.
Aria, Farewell, Ye Mountains, from Jeanne d'Arc.....Tschaikowsky
Miss N. Mabel Vella.

WEDNESDAY AFTERNOON, JULY 31.
ORGAN RECITAL,
At the Free Baptist Church, Lakeport.
James W. Hill,
Assisted by Mrs. Mary Montgomery-Brackett, soprano; Mrs. Sara Dickey-Simpson, contralto; J. Melville Horner, baritone.

Prelude in A minor.....Bach
Vörspiel, Herzlich thut mich Verlangen.....Bach
Toccata in D minor.....Bach
Mr. Hill.
Gloria in Excelsis.....Rev. Lorin Webster
Double Quartet.
Sonata in D minor, op. 42.....Guilmant
Mr. Hill.
Aria, Confutatis, Requiem Mass.....Verdi
Mr. Horner.
Benediction Nuptiale.....Dubois
Fiat Lux.....Dubois
Largo from New World Symphony.....Dvorák
Mr. Hill.
Duet, Recordare, Requiem Mass.....Verdi
Mrs. Brackett, Mrs. Simpson.
Finale in D.....Lemmens
Mr. Hill.

WEDNESDAY EVENING, JULY 31.
SONG RECITAL.
J. Melville Horner, assisted by Miss Harriet W. Willey, Miss June Smith and James W. Hill, pianists.

Sonata in E minor, op. 7.....Grieg
Mr. Hill.
To Music.....Schubert
Aus Meinen grossen Schmerzen.....Franz
Es Hat de Rose sich beklagt.....Franz
Aus alten Marchen winktes hervor.....Schumann
Pilgrim Song.....Tschaikowsky
Mr. Horner.
Nocturne in F sharp major.....Karganoff
Les Etincelles.....Moszkowski
Miss Willey.
Cycle of Songs, from Tennyson's Maud.....Somervell
I Hate the Dreadful Hollow.
A Voice by the Cedar Tree.
She Came to the Village Church.
O Let the Solid Ground!
Birds in the High Hall Garden.
Go Not, Happy Day.
Come Into the Garden, Maud.
The Fault Was Mine.
Dead, Long Dead.
O that 'Twere Possible.
Mr. Horner.
Three Lyrics for Piano, op. 43.....Grieg
Miss Smith.
Gipsy John.....Clay
At Twilight.....Nevin
Loch Lomond (arranged).....Foote
Border Ballad.....Cowen
Mr. Horner.

THURSDAY FORENOON, AUGUST 1.
LECTURE RECITAL.
Subject, "Verdi and Wagner."
James W. Hill,
Assisted by Mrs. Mary Montgomery-Brackett, Mrs. Sara Dickey-Simpson, Miss June Smith and Miss Harriet W. Willey.

Illustrations, instrumental, from Lohengrin, Walküre, Rigoletto.
Vocal, aria, Elsa's Dream, Lohengrin.....Wagner
Song, Traume, Themes, Tristan and Isolde.....Wagner
Aria, Ah! fors e lui, Traviata.....Verdi
Mrs. Brackett.
Air, Elizabeth's Prayer, Tannhäuser.....Wagner
Aria, Ave Maria, Otello.....Verdi
Aria, from Aida.....Verdi
Mrs. Simpson.
Duet, from Aida.....Verdi
Mrs. Brackett, Mrs. Simpson.

THURSDAY AFTERNOON.
CONCERT BY STATE SOLOISTS

Overture, Semiramide.....Rossini
Orchestra.
Aria from Samson, Honor and Arms.....Handel
Charles C. Prescott.
Piano solo, Troisième Ballade, op. 47.....Chopin
Miss Ada M. Aspinwall.
Song, Rizzio's Last Song.....Raff
Charles S. Conant.
Songs—
Spring.....Henschel
Wiegenlied.....Brahms
Standchen.....Strauss
Lete.....Chaminade
Miss Gladys Perkins Fogg.
Piano solo, Andante Spianato et Grande, Polonaise Brillante, op. 22.....Chopin
H. C. Whittemore.
(With orchestral accompaniment.)
Songs—
The Blind Girl's Song (La Cisca), from opera of La Gioconda.....Ponchielli
Under the Rose.....Fisher
The Years at the Spring.....Mrs. Beach
Mrs. Alice Holmes Owen.
Song, Heaven Hath Shed a Tear.....Kucken
Fred B. Bower.
Violin obligato by Mr. Blaisdell.
Piano solo, Prelude, Allemande, Courante and Allegro.....Händel
Milo Benedict.

THURSDAY EVENING.
CONCERT OF MISCELLANEOUS MUSIC.

Anthem, Praise the Lord, O Jerusalem.....Munger
Chorus and Orchestra.
Grand selection from Faust.....Gounod
Orchestra.
Aria, La Mort de Jeanne d'Arc.....Bemberg
Mr. McKinley.
Aria, She Alone Charmeth My Sadness.....Gounod
Mr. Martin.
Concerto in F minor.....Chopin
Mr. Benedict and orchestra.
Aria, Elizabeth's Greeting, from Tannhänser.....Wagner
Mrs. Kileski.
To the Castle, from Melusina.....Hofmann
Chorus.
Aria, Lend Me Your Aid, from Queen of Sheba.....Gounod
Dr. Jackson.
Grand aria, from La Sonnambula.....Bellini
Mrs. Martin.
The Dream.....Saro
The Top.....Gillet
Stringed Orchestra.
Fair Ellen.....Bruch
Mrs. Martin, Mr. Martin, Chorus and Orchestra.

FRIDAY AFTERNOON, AUGUST 2.
PIANO RECITAL.
Ernst Perabo.

Prelude, Fugue, Allemande, Courante and Presto, from Piano Suite, No. 3, in D minor.....Händel
Ballade.....Rheinberger
Barcarolle.....Rheinberger
Allegretto.....Rheinberger
Idyl.....Rheinberger
Scherzo, from Sonata, G flat major.....Rheinberger
Serenade.....Verhey
Scherzino.....Verhey
Gavotte-Caprice.....Verhey
Pastorale Impromptu (new, first time).....Verhey
Prayer, from Soirées à St. Petersbourg.....Rubinstein
The Hermit, from Miniatures.....Rubinstein
Study in A flat, without opus.....Chopin
Finale from Etudes Symphoniques.....Schumann
Selections from the comic opera Iolanthe.....Sullivan
Duet, Phyllis and Strephon.....
Transcriptions of Ernst Perabo.
Duet, with chorus.....
Transcriptions of Ernst Perabo.
Concert Fantaisie upon Themes of the Opera.....Perabo

FRIDAY EVENING.
THE ORATORIO OF THE MESSIAH, BY HANDEL.
Mrs. Kileski, Mrs. Ruggles, Dr. Jackson and Mr. Martin.

At the business meeting Mr. Webster stated that the organ recital by James W. Hill was the most perfect musical affair ever given before the association.

All the soloists made successes with their audiences, Mr. Horner's program coming in for a large share of praise. Mrs. Montgomery-Brackett, a pupil of Gertrude

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Franklin Sallsbury, was greatly admired for her superb work, as was also Mrs. Sara Dickey Simpson, contralto.

Mr. Webster's Communion Service in A flat is a beautiful and singable service; it made a great impression, and is worthy the attention of those interested in church music.

Arthur Whiting has just finished "Floriana," a piece for four voices and piano. The words are by Oliver Herford. The work takes about half an hour to sing and will be published about October 1. The quatrains from the "Rubaiyat," recently set to music by Mr. Whiting, are in the form of a cycle for baritone, and take about quarter of an hour to sing. This work is also expected to be published early in October.

For the coming season Mr. Whiting has arranged for the Sunday concerts in Boston and New York in connection with Kneisel, this being the sixth season they have been given. Mr. Whiting will play a number of Brahms recitals in New York, as well as in other large cities during the winter.

Miss Gertrude Walker has given two musicales at the Merryconeag House, South Harpswell, Me., and has also sung at a concert at the Maine Chautauqua, at Fryburg. In a few days Miss Walker will go to the mountains to fill other engagements.

Otto Floersheim.

"A WELL-KNOWN personage in the Berlin circle of musical critics now looks back to the twenty-fifth anniversary of his critical activity. Otto Floersheim, the correspondent and part proprietor of THE MUSICAL COURIER, was born on March 2, 1853, at Aix-la-Chapelle, and was originally intended for a commercial career. Pretty soon he adopted music as the profession of his life in which he became practically engaged in New York. Here his first musical feuilletons appeared in the German *Figaro* and in the *Belletristischen Journal* in the year 1876. In 1881 he began to write in the English language, of which he is a perfect master. Twenty-one years ago he, together with Marc A. Blumenberg, founded the professional paper, THE MUSICAL COURIER, which in the course of years has become the widest known and the most influential journal of its class in America, and as the first American musical journal which decidedly took part for Richard Wagner and his works deserves special mention. For years past Floersheim, from his present residence, conducts the German department of this paper, where he is esteemed by his friends and colleagues, who wish with all their hearts to this estimable man and artist, who likewise has appeared with success as a composer, a still longer career of activity."—Berliner Börsen Courier, July 17, 1901.

THE VON KLENNER SCHOOL AT LAKEWOOD.

LAKEWOOD, LAKE CHAUTAUQUA, N. Y., August 8, 1901.

SO popular is Mme. Evans von Klenner's summer school of singing that the session will extend into September. From vocalists desirous of studying with her Madame Von Klenner is constantly receiving applications. Under her direction a concert will be given for the benefit of the Congregational church here on August 15, when attractive instrumental and vocal numbers will be presented. The program is a subject of special interest to the social elements at the palatial hotel and many cottages.

Mme. Adele Lewing is spending her vacation in Block Island and the Adirondacks. She will resume her teaching on September 20.

Musical . . People.

Miss Ida Peterson is the new instructor of music in the public schools at Mechanicsburg, Ohio.

Miss Louise Freeman, of St. John's, Ariz., is studying both vocal and instrumental music at Ogden, Utah.

The music committee of the First Congregational Church of Detroit, has engaged Miss Edith Demuth as the soprano soloist.

Alexander Zenier, of Appleton, Wis., has been offered the position of organist and choirmaster at St. Paul's Cathedral at Fond du Lac.

Miss Ella Dow Cloutman and her pupils gave a musicale on July 31 in the lecture room of the First Congregational Church at Ottumwa, Ia.

Miss Mary Derr, a soprano singer, who has studied in New York and abroad, sang recently at a special service at the Reformed Church in Wichita, Kan.

Miss Meta Goebel, a daughter of Col. August Goebel, of Detroit, Mich., has been engaged as soprano soloist by the Fort Street Presbyterian Church of that city.

Mrs. R. H. Morehouse, a Kansas singer, made a "hit" in the performance of Gilbert and Sullivan's "Patience," recently given at Council Grove, Kan.

Joseph H. Turgon, of St. Liboire, has been engaged as organist and choirmaster of St. Joseph's Church, Salem, Mass. Mr. Turgon succeeds Mrs. A. F. Herbert.

Mrs. Karl Taylor Richards, pianist, gave a recital on August 1 in the lecture room of the Unitarian Church, Leominster, Mass. She was assisted by Miss De Avellar, soprano.

Miss Katherine Potter has returned to her home at Oakland, Cal., after two years' study abroad in London with Mrs. Carmichael Carr and in Dresden with Richard Buchmayer.

Frank Obermann, Sr., of the Vienna Trio, and Master Frank Obermann, boy violinist, gave a violin solo in the Spring Street German Lutheran Church, Kingston, N. Y., on July 28.

Louis Elbel, a young musician, of South Bend, Ind., recently returned to this country after winning laurels abroad as a pianist. Mr. Elbel will go back to Germany in the autumn.

Miss Beatrice Davidson, who has studied in Europe with La Grange and Lilli Lehmann, is soon to make her début in opera. Miss Davidson sang at a concert last month in Saratoga, N. Y.

Samuel Davis, a ten year old blind boy from Elizabeth City, N. C., is astonishing the South with his skill as a pianist. Master Davis is a pupil at the Institute for the Blind at Raleigh.

Miss Leona Clarkson, of Atlanta, Ga., and Miss Dorothy Whitcomb, also of Atlanta, sailed for Europe this week. Both young women expect to study music abroad, one the piano and the other the violin.

The Mendelssohn Quartet, recently organized at Atlanta, Ga., is composed of Miss Emma Gertrude Pollard, soprano; Mrs. Mary O'Brien, contralto; J. W. Marshbank, tenor, and John Mullin, basso.

Frank A. McCarrell gave a piano recital on August 1 at the Railway Chapel, Dennison, Ohio. He was assisted by A. P. Bunker, violinist; I. H. Crossland, tenor, and C. W. Kern, accompanist. The recital was given under the auspices of the Twin City School of Music. Mr. McCarrell played numbers by Schumann, Chopin and Schubert.

Miss Edith Hatcher, pianist, and Miss Martha Snead, vocalist, both residents of Virginia, are attracting attention in Southern cities. Miss Hatcher studied here in New York last season with Richard Burmeister.

Adolf Dahm-Peterson will remove his school of music from Ithaca to Schenectady in the autumn. Mr. Peterson has filled important posts as choirmaster and conductor, and is well known in musical circles in Central New York.

Herbert Sisson, formerly organist of the First Presbyterian Church at Kansas City (Mo.), has been appointed organist and choirmaster of St. Paul's P. E. Church, at East Cleveland, Ohio. Mr. Sisson succeeds Charles E. Clemens.

Miss Beatrice Alice Pickthall, a young English woman who came to this country ten years ago, is about to make her future home in Minneapolis, Minn., where she has already established her reputation as a church and concert soprano.

Thaddeus Rich, of Indianapolis, Ind., has returned to Germany, where he will resume his musical studies in the autumn. Mr. Rich is a violinist of ability. His father, Major Rich, represents an American manufacturing company at Hamburg.

Professor Vibbard, head of one of the departments in the Fine Arts College of Syracuse University, gave an organ recital last month on the new organ in St. Luke's Church, Elmira, N. Y. The choir and several soloists assisted in an excellent program.

Miss Blanche Moore gave a morning musicale at her home at Carthage, Mo., on July 26, at which she was assisted in the program by Miss Verna Brinkley, Miss Tressa Brinkley and the Misses Wright. The musicale was in honor of Miss Helene Stumberg.

Miss Caroline Atwood, of North Easton, Mass., is another young American who has returned this summer from serious study abroad. Miss Atwood studied with professors in Vienna. She is a pianist, and also plays the violin. Her father, Samuel A. Atwood, is a prominent citizen of North Easton.

A musicale and reception was given at the Dayton (Ohio) College of Music last month in honor of Miss Margaret Helen Laughlin. The musical program was contributed by Miss Louise Butz, president of the college; Miss Margaret Helen Laughlin, Clarence Butz, Edward R. Mueller and Lawrence Butz.

Miss Ernestine L. Sterling, who has filled the post of private stenographer to President Ledyard, of the Michigan Central Railroad, is also reported to be a fine singer. She has studied with good teachers and has filled several positions in church choirs. In the autumn she will become the soprano soloist of the Second Avenue Presbyterian Church at Detroit.

DEATH OF A BROOKLYN ORGANIST.—John Kearnan, an old resident of South Brooklyn, in the Borough of Brooklyn, and for many years organist in Catholic churches, died Tuesday, July 30, at the age of sixty-eight years. For sixty years Mr. Kearnan had lived in the house, 15 Butler street, where he passed away. He filled as his last position the place of assistant organist at St. Agnes' Church, Brooklyn. Mr. Kearnan was also a photographer but in recent years devoted his time to music. His wife died many years ago, and he is survived by three children, one son and two daughters, all of whom are married. The funeral was held from St. Agnes' Church Friday, August 2. The remains were interred at Holy Cross Cemetery in Flatbush.

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EDUARD ZELDENRUST.

AMSTERDAM, July 24, 1901.

IN the last decade so many people have devoted themselves to piano playing that it requires very great talent to be reckoned as a new and important player among the piano players of the present day.

Such a striking talent is without contradiction the young Hollander, Eduard Zeldenrust.

He was born June 5, 1865, in Amsterdam, and showed very early great endowments for music. He received his first instruction in Amsterdam from Robert Collin, and made such enormous progress that as early as his fourteenth year—this was a very special distinction and indicated a very special talent—he was received as a player in the Conservatory of Cologne, and came under the guidance of the celebrated Dr. Ferdinand Von Hiller, whose valuable and important instruction in piano, theory and counterpoint he enjoyed for five whole years. He left with the highest testimonials and followed a very refined artist, James Kwast, to Frankfort-on-the-Main. Later he enjoyed the pianistic and theoretic instruction of Prof. Fredrich Garnsheim in Rotterdam, the present celebrated and popular conductor of the Stern Singing Society in Berlin.

The last part of his artistic studies he obtained in Paris at the great conservatory from the celebrated Antoine François Marmontel, and left the impress of talent and of his very remarkable progress upon that celebrated teacher to such an extent that a free position was offered to him at the above named conservatory. This must be regarded as a special, extraordinary distinction. After such a course of study during many years in many branches, Eduard Zeldenrust became a thoroughly rounded out artist. He went thence to London, Paris, Berlin, Amsterdam. Even Italy learned to know him, and wherever he appeared, whether in the concert hall or "at homes," in every town or place he received formal ovations. His playing was called phenomenal and perfectly spirituelle. Now America will hear him in its concert halls, and, as I hope, likewise in many private circles.

As often as I have listened to the young artist, I have admired his playing and paid to his remarkable talents the high praise which it perfectly deserves. In works of the most difficult character he has enraptured me, or rather all who heard him. Of his Bach playing—to begin with the master of all masters—he is in one word magnificent. The master's chromatic Fantasia and Fugue are played by him alone. He reproduces this very difficult polyphonic composition not only with the necessary perfectly mastered technic, but likewise, from a theoretic standpoint, so clearly and intelligently that there can be no doubt on the point that we have to do with a professional of the first rank, for he succeeds in placing Bach's grand style of composition as a contrapuntist in a most brilliant light, yet in all this it is true that this very complicated composition gains by his clear execution and interesting and poetic side, for Zeldenrust has the rare advantage in that he has at his disposal an enormous force of expression, in such a way, however, that his forte is a real forte, with at the same time the most delicate nuanciring, by his noble piano playing.

Zeldenrust's versatility becomes more and more clear when we hear him play Beethoven. Just imagine when he takes his seat at the piano to play Beethoven's F minor Sonata, op. 57, the well-known Appassionata, how carefully he presses down the keys to allow our ears to receive the interesting theme so full of meaning, which consists only of notes of the F minor triad. The pp. he delivers from the beginning so persuasively and eloquently that one really receives a shock when, in the fifteenth bar, the prescribed forte appears; in one word, we must hear and at the same time feel what can scarcely be expressed in words. How impressive is his conception of the difficult Finale (allegro ma non troppo). What an astounding light Zeldenrust draws from it when he, as it were, flings with herculean force upon the attention audience the presto movement of the Finale.

One might imagine that Beethoven's spirit had taken up its abode in him. Equally grand enjoyment does Zeldenrust give us when he performs Beethoven's op. 53, the well-known Waldstein Sonata. How noble and sublime Beethoven's creations are. Both of these come from the year 1804—that is, about a century old. Yet Zeldenrust can give to these ever fresh compositions such charm, grace and attractiveness, and that to such an extent, that one might believe that the incomparable Beethoven was living in our midst and had just written the word Fine to the last page of his op. 53 and 57, which possess at the same time sublimity and profundity. But Zeldenrust is at home not only with the mighty giant Beethoven, but Chopin's piano literature is likewise perfectly known to him. What a rare, noble enjoyment it is to follow the broad flight of his conception when it breathes life into Chopin's notes, whether it be his Fantasie in F minor or the wonderful Ballade in F major or Chopin's Etudes, masterpieces of the first rank, which allow us to hear and at the same time to understand the powerfully tender feelings of the Polish darling, who, true to his fatherland, remained a Pole, though living in Paris, inimitable in his style of thinking and writing, who translated everything and more than everything into genuine poetry. All this the Hollander, Edward Zeldenrust, gives us, to whom certainly the Americans with their experience, enthusiasm and musical art will give willingly deserved laurels and more.

JACQUES HARTOG,

Professor of Musical History at the Conservatory, the Society for Promotion of Musical Art in Amsterdam.

THE CLAVIER SCHOOL.

THE series of students' piano recitals at the Clavier School, 11 West Twenty-second street, this summer, is an especially pleasing feature of the session, and not only entertaining, but to the student of methods full of arrestive thought. The beautiful and varied effects produced by the different performers in consequence of well trained minds and fingers, and in some cases the strong individuality manifest through such culture, are a fine tribute to the excellent training of the Clavier School.

John R. Raberer was the much applauded young artist of last Monday evening, and well he deserved such recognition. Most of his playing would have done credit to one of many more years of study and experience in public playing. His intellectual and technical grasp of the Rheinberger Fugue secured at once the confidence of his audience. The thread of thought carried so faithfully throughout the sonata, and especially through the allegro, gave it renewed charm. The rich tones of the instrument in the adagio cantabile, so intensely human, one might say, and truly beautiful (as they were also in the MacDowell and Chopin numbers), reminded one that Rubinstein, for such effects, always thought, he said of Rubini's voice and tried to make the piano sound like that: and one could but wonder whether or not in this instance, Mr. Rebarer depended similarly upon his imagination, but anyway it is true that his two years of training in the Clavier School has given this young pianist something more tangible than that as a means for such effects. Noticeable were his shivering chord attack in the "Wandering Iceberg" and his brilliant interpretation of the Weber selection. The evenness of his passage playing, his carefully prepared climaxes, his beautiful tone color and logical dynamics were everywhere conspicuous. With the continuance of his studies, one can but look for him to attain unusually high artistic excellence.

The following is the program:

Fugue	Rheinberger
Sonate	Beethoven
To a Wild Rose	MacDowell
From a Wandering Iceberg	MacDowell
On Scotland's Craggy Shores	MacDowell
Death Nothing Is But Cooling Night	MacDowell
Perpetuum Mobile	Weber
Romance	Schumann
Prelude	Chopin
Berceuse	Chopin
Etude	Chopin
Erlkoenig	Schubert-Liszt

A good sized audience assembled to hear the piano recital given by Miss Grace E. Hodgson, Tuesday afternoon, at the Clavier Piano School. She played the following program:

Gigue	Bach
Sonata	Scarlatti
Mazurka, op. 7	Chopin
Nocturne, op. 32, No. 1	Chopin
Valse, E minor	Chopin
Vogel als Prophet	Schumann
Romance	Rubinstein
Schottentanz	MacDowell
Poéme Erotique	Grieg
Vöglein	Grieg
Novelletten, op. 21	Schumann

One rarely hears such delicacy and beauty of shading from a student. The musical idea was always so clearly portrayed as to show at once the artistic nature and education of Miss Hodgson.

Another great charm was the ease and grace of her execution.

The Chopin numbers are deserving of especial mention. Into these she put a life and feeling that are traits of the born musician.

The audience evidenced a special and increasing interest throughout the program, and she was obliged to respond to two encores.

It was a rare treat to hear this talented pupil of Mr. Virgil.

The pupils and friends of the Clavier Piano School had a social evening in Clavier Hall, Friday, August 9. The evening was very pleasantly passed. There were interspersed several piano numbers by pupils and faculty. Edward Brigham, the basso profundo, contributed several selections, notable among them being Damrosch's setting of "Danny Deever." Light refreshments were served, and the generally pleasant evening was enjoyed by all.

Mrs. Alexander's recital, announced in last week's issue for Monday, August 12, will be changed to Tuesday evening, August 13, in order that the pupils of the school may attend the Kaltenborn concert on Monday evening, as Miss Helen Lawrence, of Chicago, who has been at the school the whole summer season, is to play with the Kaltenborn Orchestra on the evening of Monday, August 12.

BROUNOFF AS CONDUCTOR.—Platon G. Brounoff conducted the concert given by the Amicitia Amateur Band, of New York, at the summer house of the Crescent Athletic Club of Brooklyn, last Thursday. The summer home of the club is beautifully situated in Bay Ridge, overlooking the bay. Following is the program:

March, Invincible Eagle (new)	Sousa
Overture, Si j'étais roi	Adam
Sacred, In the Cathedral (new)	De Chanet
Dolly Gray	Cobb
Grand Fantaisie, Lohengrin	Wagner
Waltz, Adlyn (new)	Hall
Selection, Casino Girl	Englander
A Jolly Round of Songs of the Present Time	Mills
Finale, He Laid Away a Suit of Gray (new)	Jansen

Thousands heard the concert. The grounds surrounding the clubhouse were thronged. Next week the same band and conductor will give a concert at Sea Gate.

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GREZ-SUR-LOING,
SEINE ET MARNE.
August 1, 1901.

THERE is no music in London, and there will be none for nearly three months if we except the promenade concerts which recommence on the 24th of this month. The promenades are a blessing, I suppose, to a very small proportion of the many millions who are compelled to inhabit London at this time of the year; but to those of us who can make our annual escape the absence of any other music is likewise a blessing. Especially is it a good thing for the critics. We were all getting fearfully on each others nerves.

The foyer at Covent Garden has lately been the scene of many bloodless but none the less angry feuds. Here is Brother Baughan, usually calm and sedate, who made the important discovery that all those who liked "Messaline" were "effeminate fools"; Brother Blackburn also, who discovered that poor "J. F. R.," of the *Saturday Review*, would praise any wretched show so long as it came off on the Continent, but had never a word of approval for anything that took place at Covent Garden. What has happened to the men? I know—it is the result of attending many bad concerts and opera performances while the heat wave enveloped us. The heat has much to answer for. Not only has it killed off many men and women, but I rather fancy it has nearly destroyed at least two critics' reputations. For what is one to think of a critic who, for the purpose of damning an opera—let us for the moment call it "Messaline"—by what might be described as an à priori mode of opera slaughter appeals to his credulous, if minute, public in this way: "Those of us who heard 'The Light of Asia' will find it hard to consider 'Messaline' so noble a work as Mr. De Lara's friends say it is?"—what, I say, is one to think of a critic who takes this line of argument, which is either an ignorant or an ignoble one? For it is many, many years since Lara wrote "The Light of Asia," and between it and "Messaline," his latest achievement, be two other operas, "Amy Robsart,' produced at Covent Garden eight or nine years ago, and "Moina," brought out at Monte Carlo in 1897.

"The Light of Asia" is thin and colorless stuff; "Amy Robsart" is better; in "Moina" there is real grasp and dramatic power; while "Messaline" is what I have described it as being in these columns already. Since the early eighties Lara has steadily developed, and Brother Baughan's argument is as stupid and inept and unskillful as it would be to say: "It is hard to believe 'Tristan and Isolde,' a mighty music drama, coming, as it does, immediately after 'Die Feen.'" Not that I mean to compare Lara with Wagner; but the analogy, allowing for the difference in calibre of the two men, is quite fair. As for "effeminate fools" there is only this to be said, that among those who like "Messaline" there are none known to me who look or are less effeminate than Brother Baughan himself; and I know some who in mind and body are a good deal more masculine.

These private quarrels among the critics have to be mentioned for two reasons. In the first place Brother Baughan's behavior supports my contention that a critic should not ruin his judgment and temper by attending too many concerts in hot weather; in the second place my discussion of the matter may serve to remind the public once again that no critic can escape from his own prepossessions and prejudices any more than he can jump away from his own shadow, and that the public is a fool if it takes its opinions on any work of art from any one newspaper. I wish Baughan would fight on the right side instead of running with the Maitlands and Streahfeilds and other amateur critics. There are too few people fighting on the right side in England; it is too difficult to get the truth told about any new art work, be it good or bad, for us to be able to spare a man of Baughan's capacity. And, I might add, there are too many who lunch and dine at the tables of the professors, and learn there what to say.

Brother Blackburn's remarks simply fill me with amazement. I have damned the Grand Opéra in Paris. I have sometimes damned the Opéra Comique. I have damned Bayreuth with a whole heart; I have uttered bitter things about Hamburg, Frankfort and Brussels. But supposing I had not, would that be any reason for considering Covent Garden good so long as it is not good? There is something bigger than a mere personal difference between Blackburn and myself here. The question is, Is Covent Garden of any use to art at all; is it in the least an artistic institution? If ever it got through an evening with as few mishaps as the Carl Rosa or Manners Company do, then something might be expected of it, and it might be a critic's duty to treat it tenderly and encourage it. But the truth remains that with all its wealth, its splendid band, its long list of the finest singers and conductors in Europe, Covent Garden never quite pulls the thing off, and the mistakes are of the sort that convince one how vain it is to hope for anything wholly or at all artistic from it. Those mistakes I have dealt with again and again, have dealt with until I am tired of repeating them; and all I have to say now is that I believe it would be better for opera in England if the affair could happily smash up. It is in the hands of people who are unsympathetic or antipathetic to art; there is no controlling head or hand in the place; and there is no intention of ever putting a strong and competent man in the place of power. Covent Garden will never be any better; and while doing opera badly it is hindering the development of any scheme by which opera might eventually be done well. If my facts should be doubted I can only say, take the singers, ask the conductors, the band or the choristers. All tell the same tale; only Vernon Blackburn knows better than they do.

If we have no genuine opera in London, at any rate we have a concert season, and every year we have at least something interesting to hear. This season has been an especially bad one for the artists. The aristocracy took advantage of the death of the late queen to give fewer social entertainments than usual, and the few they did give were cut down in respect of pomp and circumstance. The result is that many of the pianists, fiddlers, singers, mandolinists and what not, who give their services at social functions for nothing or next to nothing during the early summer, and then make a little sum by giving concerts in St. James' Hall, have been left. Their services have not been required, and their patrons have failed to see any reason why they should plank down their guineas for concerts which they never dream of attending. Consequently the bottom fell out of the concert season unusually early this year; and I am glad of it. These concerts are a nuisance; they spoil the critics' receptivity for the small number that are really good. Who that has sat out sixty bad concerts in one week is in a state of temper and health to be able to judge fairly whether the sixty-first is good or bad? Personally I could wish every season to be a bad. But then I do not earn my bread by singing at "at homes" and giving concerts to recoup myself. This year the most prominent figures have been Busoni, Ysaye, Paderewski, Bauer, Joachim, Kubelik (I am told), Weingartner and Henry Wood. To what I have said previously about them there is nothing to add.

A few weeks ago the work being done at Downside Abbey by the abbot, the prior, the monks and R. R. Terry director of the choir, was referred to in these columns. On the 20th of last month the abbot gave some of us an opportunity of more accurately gauging the value of that work. There is a school attached to the monastery and July 20 was the breaking up day. In place of the customary concert a recital of the polyphonic church music by English and Italian composers of the sixteenth and seventeenth centuries was given in the abbey church. To save trouble in discussing this music I will give the various items of the program:

A Lamentation for five voices.....Tallis
Benedictus, from four-part Mass.....Tallis
Agnus Dei, from six-part Mass.....Christopher Tye
Sanctus and Agnus, from five-part Mass.....Byrd

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Eight-part motet, Surge illuminare	Palestrina
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Six part anthem, with organ accompaniment, O Thou, the Central Orb	Orlando Gibbons
Quartet, O Sacrum convivium	Ludovico Viadana
Five-part motet, with organ, Salvator Mundi	Blow
Four-part motet, with organ, O vos omnes	Duron
Five-part motet, with organ, Jehova quam multi	Purcell
Four part chorus, Adoremus	Allegri
Chorus, Domine salvum fac	Stadler

This is, indeed, a program for those who love the music of the old world. At present they are few enough that love it, for the sufficient reason that far too few have ever heard it, and the major part of that few have heard it sung wrongly in the manner approved of by the guiding spirits of the Bach Choir. Not merely nine out of every ten musicians one may speak to on the subject, but, I venture to say, ninety-nine out of every 100, will tell you off-hand that Palestrina and Tallis and the rest of the old gang were all well in their way, but that music was then "in its infancy," and the stuff turned out in the old days was stiff, dry and certainly written by rule. The which I term abject nonsense and suggest might well be kept for the text books used in our "great national music schools." It would never be talked at all were not musicians so miserably ignorant of all matters not mentioned in the text books.

I sometimes amuse myself with imagining what some of our college professors would say if one suddenly asked him whether "Macbeth" was written by Milton or Mr. Pinero. Or give him the first line of a Shakespeare or a Milton sonnet and ask him whether Mr. Le Gallienne is not after all superior to all the ancients! I should like to have the entire staff of each of our bigger music schools through my hands to examine as I pleased, and then publish the results. I fancy the Government would interfere, and instead of the professors earning handsome fees by examining students in various subjects we should have the pleasant spectacle of the professors being sent back to school to acquire the rudiments of a general education. The same might be said of some of the critics, who know just as little and talk as much nonsense about music and all the arts as do the professors. Not the meanest journalistic hack who blows his so much a line in cheap Fleet street drinks but would be afraid to call William Watson the superior of Chaucer or to talk about poetry having been at an undeveloped stage in Chaucer's day; no painter, however ignorant, would dare to offer the opinion that sculpture had advanced with giant stride since the time of Michael Angelo. In literature, or the demi-monde of literature, journalism, and in painting the general level of education has risen too high for these things to be permitted. Only in music are they done. Musicians are not only ignorant, but proud of their ignorance, even when the subject of it is music. Although Downside is only a few hours' travel from London, a very small number of musicians turned up for Mr. Terry's recital. I suppose they had lessons to give. Had an analogous thing been done in any other of the arts, the practitioners of that art would have gone by the score to see what they could learn.

There was certainly much to be learned at Downside. No. 1 showed both the powers and the limitations of old Tallis. It revealed him as a smaller master than Byrde, but still a master. No. 2 showed this even more plainly. No. 3, a piece full of pathetic beauty, proved Tye to have been a genuinely creative genius with (as follows night the day) a character of style of his own. Nos. 4 and 5 gave us Byrde as his best: Byrde the equal, or all but the equal, of Palestrina. No. 6 was a little disappointing; but No. 7, for double choir, was magnificent. No. 8 is a quite modern piece in idea, although Philips flourished at the beginning of the seventh century. It has not the glorious sweep and power of Palestrina and Byrde, but is nevertheless a fine bit of music. No. 9 I pass over as quite uninteresting. No. 10 was—well, I can only say that it was all right; and the same may be said of No. 12. No. 11 was a surprise, and an agreeable one; the human note sounds persistently through it, and it is in parts as picturesque and expressive as much written by Purcell. No. 13, a gigantic thing, is of course well known, though not nearly well enough known. A new and faithful edition of it should be made by a competent musician. The only one I know is edited by a Mr.—now, for some reason, Doctor—Cummings, principal of the Guildhall School of Music, which I take to be the worst music school in the world. The last two items are good specimens of the average music given in the Roman Catholic Church to such parts of the service.

But we learned something more than this at Downside, and that was that these old men belonged to fresh, naïve stage of European life and art, the stage before dryness, dullness, formularism and all the rest of the hated crew came in. Bach and Händel, and even Mozart and Beethoven, belonged to the age of rule and formula; but they used the formula to magnificent ends. Still, there is in their stuff nothing like the freedom and freshness—the freshness and freedom of climbing flowers seen on a clear May morning—that we find in Palestrina and Byrde. In these and all oldest men there is nothing like a strict fugue to be found. What we do find are endless melodies, each lovely and expressive, handed about from part to part and twining round each other and producing effects of infinite sweetness. We learned something in addition to that. These early Englishmen—Byrde, Tallis, Tye—did not lay the foundations of an English school of church music. With Purcell they closed one of the most magnificent schools of music the world has known. What is known as the English school is the fruit of an unholy conjugal union between the Handel style and sheer stupidity.

Finally, one word must be said about the performance. It was excellent. Mr. Terry is the one musician known to me who has seen the true and fitting style of interpreting the old musicians; and, backed by the Abbot of Downside and the monks, he has succeeded in teaching his choir to carry out his ideas almost perfectly.

JOHN F. RUNCIMAN.

THE END OF THE LONDON OPERA SEASON.

AN American visitor to London writes:

"The Covent Garden season fizzled out on July 29, the final light up consisting of a series of unusually uninteresting performances. There was lassitude on both sides of the footlights, and even Melba's extraordinary experiments with Puccini's "Bohême" failed to alter the pitch of tedium. But it was a noteworthy performance. Looking for all the world like 'ma tante Aurore,' from the Rue de Provence, Melba did the playful little kitten, skipping about the stage with the ease of a young elephant and singing with a quality of sound which reminded one of a badly negotiated escape of gas. Perhaps a recent accident which kept Nell of Covent Garden confined to her chamber (this is a joke) was partly answerable for the deterioration of a once perfect voice; anyhow, the damage is patent, and, it is to be feared, lasting. When prima donnas of a certain, or rather uncertain, age meet with accidents, it takes them like measles, and there is no knowing what the issue may prove. An accident also befell that very vital and sparkling young lady, Fritzi Scheff, of Vienna, where the schnitzels come from, and its effects seem far reaching.

"The pretty little dear, having sprained one of her eloquent ankles, lost control over her voice, the injury having traveled apparently from the instep to the larynx. Fritzi Scheff is ripe now for vaudeville and for such realms of scenic activity where things can be made to hum. But accidents have been, on the whole very much abroad during the Covent Garden season, the most grievous befalling the distinguished amateurs who deal in opera at Bow street in the shape of a conviction that they should be taken seriously. They are in dead earnest themselves—as far as L. S. D., at least, is concerned—and they expect an attentive universe to take them at their own valuation. There is no denying their readiness of commercial instinct. Lady De Gray sells automobiles and roses on commission, Lord De Gray is advertised wine tester to the Hotel Ritz, in Paris, and Mr. De Higgins makes bricks even with straw. So far so good; but when these amiable folks try to run what should be a great artistic undertaking, according to the canons of their likes and dislikes, then the attentive universe says rudely 'pooh-bah!' For the long and short of Covent Garden engagements is that it matters little whether you have talent or reputation; you have to please Lady De Gray or H. V. Higgins.

"And, then, man or woman, if you play your cards well, you can go on season after season, until you are blue. There is no reason why this state of things should not go on indefinitely, since that unspeakably long suffering and stupidly indiscriminating collectivity known as the British Public lends countenance to it. The sorrows of the sincere opera lover are at an end for this season. May the next, the coronation year, prove less heavy a cross to bear, and may the grace of artistic conscience descend upon the intellects of the Covent Garden Syndicate."

JULIAN PASCAL.—Julian Pascal, the pianist, is passing the summer at his old home in the West Indies. He will return to New York early in the autumn to resume his professional work. During his vacation Mr. Pascal has not been idle. He has given with success a number of piano recitals in Barbados and elsewhere. Touching one of these the Barbados *Reporter*, of recent date, said:

Pursuant to announcement, Julian Pascal gave his piano recital at the Wilhelmina Hall last night. The hall was filled with a large and appreciative audience, among whom were His Excellency Sir Frederic Hodgson and Lady Hodgson. As was only to be expected, Mr. Pascal fully sustained his reputation as a pianist of the first rank. The audience sat spellbound as his deft fingers manipulated the keyboard, calling forth the grand, soul-stirring melodies of Chopin, Liszt and other great masters, while loud and rapturous applause burst forth at the conclusion of each number. The pièce de résistance was Liszt's concerto, "The Triumph of Hungary," in which the great pianist was accompanied by the Musical Society's orchestra, including several bandsmen of the Leinster Regiment. Mr. Pascal, it is to be hoped, will afford the public another rich musical treat by giving at least one more recital before finally leaving our shores.

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2046 Leavenworth Street,
San Francisco, August 5, 1901.

OUR people are slowly coming in from seaside and country resorts, and by September 1 affairs musical will begin to wear something of their old accustomed aspect. Grace Morei Dickman is home again and is already planning her musicales which last year were so popular. Mrs. Norris has not returned, but will open her studio September 1. James Hamilton Howe, whose studio is in the same building, will resume work on the 15th inst. Otto Bendix, of the California Conservatory, is already hard at work, as also are Ferdinand Michaelena and Edward Xavier Rolker. The Beringer Conservatory opened last week, and the San Francisco Conservatory, under the direction of Professor Bonelli, began work on Monday, and will give the opening recital about September 1. H. B. Pasmore has opened his studio after a recent outing with his family, and many are yet to be heard from. The recent hot spell has caused an epidemic of indisposition broadcast in its results, but as the Tivoli has taken the initiative and is fairly launched upon its season of grand opera, it is safe to predict that the rest of our musicians will soon follow suit.

Speaking of the Tivoli, the company this year is giving us a superior cast and the attendance nightly proves the popularity of the house to be on the increase. A very good production of "Rigoletto" was given on Tuesday of last week, alternating during the week with "Aïda," with which the season opened. The familiar faces were given a very flattering welcome, and Russo in his character of the Duke was applauded so repeatedly that he somewhat lost his head and in the "Donna e Mobile," which is always a favorite, he interpolated some cadenzas after his own fashioning, and was in such a state of exaltation over his warm welcome that he gave the third repetition of the solo in a manner so vigorous as to be little short of yelling. Yet Russo can do good work, and when he has calmed down a bit will be as satisfactory as ever. Repetto was all one could desire in the character of Gilda, and Ferrari in the title role of Rigoletto, Politini as Magdalena, Nicolini as Sparafucile, made up a satisfactory list of principals whose work has earned them a lasting reputation among us. The week of August 5 gives us "Il Trovatore," with Palassa, Collamarini, Barbareschi, Castellano and Napoleoni, alternating with "Lucia," for which have been cast Repetto as Lucy, Russo as Edgar, Ashton to be taken by Ferrari and Raymond by Nicolini. Alice, Lucy's companion, will be taken by Sannie Kreuger.

Dr. Stewart's oratorio, "The Nativity," drew a large crowd last Sunday night at Trinity Church. This oratorio, which is very beautiful and has attracted a great deal of attention here, was the means of Dr. Stewart's being called to fill the position of organist in Trinity Church, Boston. The rector, who was here attending the Episcopal convention, heard the oratorio at the first presentation in Trinity Church, San Francisco. He was greatly impressed with Dr. Stewart's work in the choir of Trinity, and said he must have Dr. Stewart to build up the choir of his own church, as there was nobody in Boston who could do the work Dr. Stewart had proved himself capable of. Added to this the chair of organ instructor in the conservatory made an inducement that one would be something more than mortal to refuse. But it is with increasing regret we feel the time approaching when we will lose him "for good," as his place cannot be filled, and by his splendid work among us he has won the lasting admiration and respect of all his contemporaries.

Word comes from far Seattle of a recent recital given in that city by two young musicians who have been studying the piano under Otto Bendix, in this city. Both young ladies are residents of Seattle, and the people turned out in such flattering numbers that it is said there never before had been such an attendance known at a musicale in that town. Miss Hansen and Miss Toklas were assisted by Mr. Bendix, who took orchestral parts upon a second piano. Mr. Bendix is the head of the San Francisco Conservatory of Music, and the two young ladies are among his most promising pupils, having done some creditable public work at the conservatory recitals. As I have heard the numbers presented in this program done by these two clever students, and how well presented they assuredly were, I give the program below:

Sonate, op. 27, No. 1.....Beethoven
Miss Lily Hansen.
Wanderer Fantaisie.....Schubert
Miss Alice B. Toklas.
Mr. Bendix will supply the orchestral parts on a second piano.

Fantaisie, Impromptu.....Chopin
Etude in G flat.....Chopin
Waltz.....Moszkowski
Miss Hansen.
Andante and Variations, for two pianos.....Schumann
Miss Hansen and Miss Toklas.
Etude, op. 25, No. 1.....Chopin
Etude, op. 10, No. 6.....Chopin
Prelude.....Rachmaninoff
Spring Rustle.....Sinding
Miss Toklas.
Concerto in A minor.....Grieg
Miss Hansen.
Mr. Bendix will supply orchestral parts on a second piano.

The Monday night concert by Dr. Stewart at the Mechanics' Pavilion, which, by the way, was through a misprint given last week as the Ladies' Pavilion, drew a larger crowd than the concert of Saturday afternoon. As before, Dr. Stewart introduced Murray M. Harris, the clever builder of the fine instrument upon which the program was rendered. The Grieg numbers and the Fantasia on the "Götterdämmerung" were Dr. Stewart's finest numbers, and were magnificently handled. One felt keenly on this occasion that a sort of musical kindergarten might be started in this town with surprising results, and also the very great need of such an institution, where our good people might go and receive the education necessary to make them not alone appreciate the musical feast served to us in these concerts but educate them also to a point where the rights of their more musical fellows might be understood and respected. A great unsightly mark might be placed on the records against a large proportion of those in attendance at Dr. Stewart's recitals, who had neither brains nor appreciation enough to sit quiet during the reading of the numbers and let others enjoy them at least. Many evidently considered it the occasion for general promenade, and the services of a policeman might not have been out of place. Certainly they would have received the heartfelt gratitude of those of us who wanted to listen, not to the swish of silken petticoats and the squeak of shoe leather, but to the fine program, which is the last public work we shall hear from Dr. Stewart for perhaps years. We are helpless in a matter of this sort, majority generally carries the day, but we can and will enter a vigorous protest whenever it occurs.

Elizabeth Westgate has returned from "Lazycroft," and has taken up her year's work in earnest. One change in her program is the resignation of her position as organist in the First Unitarian Church, Alameda, for a similar position in the Congregational Church in the same town. The change is keenly felt and deeply regretted by the Unitarians, among whom she has done much good work, as both organist and choir master.

"The youngest Juvenile Composer in the United States" is the style and title under which Miss Estelle Baker, a San Francisco girl, aged eighteen, was billed at the Chutes Theatre this week. Her turn consists in writing on a topic given by some one in the audience, a song, words, music, piano part and two violin parts complete, and this she will do in sight of the audience in thirty minutes' time. She is certainly a gifted young woman, and to test her ability I gave her a topic which I considered somewhat difficult and rather unusual, and in twenty minutes by the clock my song was complete, and when rendered in Miss Baker's fresh, pretty soprano proved to be quite an original and

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charming composition. She is a small creature and could easily pass for fourteen, but she is full of ambition and talked quite readily about her plans for a future career. She says she has written 100 songs and she has signed with a company to tour the State, singing her own compositions, after which she has more ambitious plans which she hopes to carry out. It is a wonderfully prolific gift and it is an interesting sight to see her take her subject and entirely, without the aid of piano or any instrument, write it up and whip it into presentable shape, as anyone else would write a letter, the manuscript paper resting on a book in her lap, and her toes reaching for the floor, she is such a diminutive person. The harmonies are good and the melody pleasing in all of her songs that I have heard. It will be a matter of interest to follow her career and watch the unfolding of a talent of so unusual an order.

There is symphony talk in the air again this year which bids fair to materialize into something worth while. I hope to have more to say on this subject ere long.

As an educational preface to the coming Wagner operas Mrs. Henri Fairweather has prepared six lectures, to be delivered at her residence, 2614 Twenty fourth street, during August and September, as follows: "Rheingold," "Walkure," "Siegfried," "Götterdämmerung," "Tristan and Isolde," and "Parsifal."

An invitational recital will be given to-morrow night at the Fairweather residence, in which vocal numbers will be heard by Miss Una Fairweather, Henri Fairweather, and piano numbers by Fred Maurer. The program promises an interesting evening.

MRS. A. WEDMORE JONES.

A GREETING FROM RICHARD BURMEISTER, THE PIANIST, TO THE MUSICAL COURIER.

MME. VON KLENNER VISITS SALAMANCA.

AN able lecture on "The Educational Forces of Music" was delivered by Mme. Evans Von Klenner at Salamanca, N. Y., on August 7. The eminent New York vocal instructor treated her expansive subject in a brilliant and convincing manner, which delighted the numerous and critical audience. Madame Von Klenner illustrated her remarks by giving characteristically original and artistic interpretations of several beautiful songs, including Liszt's "Lorelli"; "Love's Rapture," "Kortheuer; "Les Filles de Cadix," Delibes, and a group of English selections. Her singing made a most favorable impression.

In treating this important theme Madame Von Klenner speaks and sings as one inspired, for the rare advantages of musical education which she has received render her peculiarly conversant with the attendant conditions which prevail on this continent and in the various countries of Europe. Moreover, she now observes in every State in the Union the wonders which have been wrought by her own efforts. Thus it is not surprising to learn that her influence embraces Salamanca, where she is represented by a very successful teacher, Mrs. Minnie Stern. Indeed, those who on this occasion heard the distinguished American exponent of the Viardot-Garcia method of singing were indebted to Mrs. Stern and her pupils for arranging the event.

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THAT music has become an important department of a polite and liberal education is without controversy, and as far as young men and women are concerned it is one of the most important branches of their studies. Aristotle, the greatest of philosophers, once said, "No man possesses a genius so commanding that he can attain eminence as an orator unless he has music in his soul, which is susceptible to development, and which is the foundation of all great outbursts of oratory."

Recently the industrial editor of the *Southern Trade Record* has received an unusually large number of inquiries regarding the study of music, and where an educated, ambitious and energetic young man or woman can obtain a thorough musical education. * * *

Regarding musical conservatories, our investigations have been unusually thorough. We have communicated with and have interviewed personally as many as were available of the leading musicians, vocal and instrumental, in the country, and there was a universal consensus of opinion in favor of the National Conservatory of Music in America, located at 128 East Seventeenth street, New York city. It is true there are many other excellent schools and conservatories of music throughout the country, but it would seem that none offer the advantages afforded the ambitious student of music as the National Conservatory of Music.

The institution is presided over by its founder, Mrs. Jeannette M. Thurber, who is ably assisted by a remarkable faculty. The work is carried on in the city of New York, which, after all is said and done, is certainly the greatest musical centre in the United States.

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In recommending this college, we wish to state that we have no interest in the college or anyone connected with it. It is not even a subscriber to nor advertiser in this paper.—Southern Trade Record.

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CHAUTAUQUA

HOTEL ATHENÆUM,
CHAUTAUQUA, N. Y.,
August 10, 1901.

THE many enthusiasts who, notwithstanding a heavy fall of rain, attended the Sherwood-Marcosson recital in Higgins' Hall last Tuesday afternoon were well repaid by a classic program admirably interpreted. On August 13 the last concert of this series will be given, the numbers consisting of compositions by Schumann, Sarasate, Schubert-Liszt and Mendelssohn-Liszt, with Fantasie on "Don Juan," Mozart, for a final violin and piano "Duo Concertante." The Sherwood-Marcosson recitals have become very important features among Chautauqua's musical events.

Mrs. Sheffield, of Chicago; Miss Carter, of Boston; Mr. Strong, of New York, and Mr. Knowles, of New York, constituting the first quartet which sang here this season, made a very favorable impression, the ensemble being particularly good. These musicians were heard in "In a Persian Garden."

On Wednesday afternoon, August 7, Mrs. Trego, of Chicago; Miss Vesey, of Nashville, Tenn.; Charles Sindlinger, of Chicago, and Gustav Holmquist, of Chicago, concluded their successful vocal engagements at Chautauqua.

The Cecelia Quartet, consisting of four of Madame Von Klenner's promising pupils who are spending the summer at the Chautauqua Assembly, will give a concert at the First Baptist Church, Jamestown, N. Y., on the evening of August 13.

A pupil of William H. Sherwood, Mrs. Arthur Middleton Barnhart, whose playing aroused genuine appreciation here this year, has written several compositions, including a spirited march, "The Archè Club," which has been played with success by the Chicago Marine Band, under the direction of T. P. Brooke.

Among talented young pianists who are studying here with W. H. Sherwood this season may be mentioned Miss Edith Garland, a pupil of Mrs. E. T. Tobey, in Memphis, Tenn.; Miss Bessie Groves, of Selma, Ala.; Miss Florence Huntington, Yonkers, N. Y.; Miss Mary Booth, Rochester, N. Y.; Miss M. Ellen Morgan, Wilkesbarre, Pa.; Miss Elizabeth Stanton, Greenville, Miss., and Miss Annie Kayser, Wapakoneta, Ohio.

During her Chautauqua engagement Miss Minnie C. Vesey, of Nashville, Tenn., introduced to an amphitheatre audience an original boating song, with orchestral accompaniment. The result was an ovation for the Southern mezzo soprano.

Governor Odell has arrived here. He will deliver an address in the amphitheatre this afternoon.

At 7 p. m. Rogers' Band will give a patriotic concert.

This evening Leland Powers, of Lexington, Mass., will present the last of a series of plays, including "Lord Chumley," "The Taming of the Shrew" and "David Garrick." At Chautauqua Mr. Powers is the most popular of visiting dramatic readers. After his appearance tonight in the amphitheatre many literary and artistic people will attend the Chautauqua Press Club's annual reception in Higgins' Hall.

"Religious Conceptions of Shakespeare" was the topic of an able lecture delivered here this season by Prof. R. G. Moulton, who said in part:

"How, then, can we get at the religious conceptions of Shakespeare? Not through the 'Sonnets,' for it is still an open question how far Shakespeare is speaking for himself in the 'Sonnets.' I have my doubts whether Shakespeare, even in his 'Sonnets,' is not a dramatist. In my judgment there is only one way of reaching the religious conceptions of Shakespeare, and that is to look not at what Shakespeare's people say, but to look at what Shakespeare himself does with the people whom he creates. In a word, you will get the religious conceptions of Shakespeare by a study of plot. I always lay down as a principle that the foundation of all dramatic study is a study of plot, if you rightly understand the word plot. Plot is in the world of drama what providence is in the real world."

Dr. William H. Drummond, the Canadian author, gave several readings from his own works during the early part of the assembly's present session.

Across the lake, at Celoron, a vaudeville theatre nightly offers attractions, varied in character. This week the manager is assuring his audiences that next week a vocalist, who is "the leader of Buffalo's 400," will astonish and delight her hearers.

Some of the vocalists who have appeared on Chautauqua's platform this season have been "illuminated fleets." Do you miss the meaning? Listen:

"Illuminated fleets" glided across Chautauqua Lake last night in picturesque array. And thousands of people watched them. The dark waters of the lake reflected, and the hill's beyond—a dull, foreboding background! But then, if the sun had been shining, where would the illuminated fleets have been? No, the sun wasn't shining, and the spectators on shore and on the piazzas and balconies of the Hotel Athenæum were contented. So were the illuminated fleets.

Not that the cases are parallel. They are not, for much of the singing has been excellent this season. It's the contrast that causes the distress. Let's have all sunshine, or else, if must be, just illuminated fleets. M. H.

AMERICAN OPERA IN RHODE ISLAND AND MAINE.—We understand that the American Opera Company has in theatrical parlance "made good" during their recent engagement in Providence, R. I. They made so good, indeed, that they had to extend their time, and we have heard that they have received a call for Portland, Me. It is also rumored that certain Providence people, prominent both musically and financially, are starting a movement to install the company permanently in that town for the winter's opera season.

The success of the company has been due not only to Mr. William G. Stewart but largely to certain of its members who have been pupils of his American School of Opera, of this city. The press has been loud in its praise of Ruth Peebles, Pauline Johnson and Andreas Schneider, and from all appearances it would seem as if we were likely to hear a good deal more of this talented trio in the near future. It is fortunate both for them and for the public that they have their operatic future still before them.

JESSIE SHAY AT GREENWICH.—Miss Jessie Shay played at a musicale on August 2, given at the summer home of Mrs. C. T. Wills, at Belle Haven, Greenwich, Conn. On August 4 Miss Shay gave a recital at the Kent House, Belle Haven. This young pianist will have other summer engagements to fill. Miss Shay will remain at Belle Haven until she returns to New York for the work of the regular musical season.

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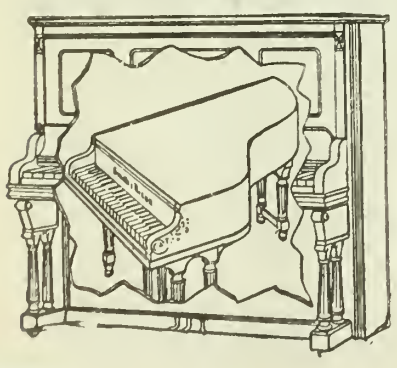

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A CHAT WITH SAINT-SAENS.

PARIS, July 23, 1901.

TO those loving good music there is and always will be a supreme reverence for the old composers like Beethoven, Schumann, Mozart and their fellows, tinged with a profound regret that one lives in an age which can only read of these great masters, and must perforce rely on traditions and tales of their personality for our conception of their characters.

But we have to-day some living composers of the highest rank, who will grant you the glorious privilege of a personal interview, provided they are satisfied of your sincerity, and that your errand is not merely to gratify an idle curiosity. There are as many minds as to the order in which these modern musical giants should be listed as there are individuals. So it seems best to resort to the popular resource of perplexed program makers, who announce their artists alphabetically. Dvorák, D'Indy, Goldmark, Massenet, Puccini, Rimsky-Korsakoff, Saint-Saëns and Richard Strauss are an octet of tone poets strong enough to compel the admiration and respect of millions of music worshipers the world over, and to each one of these millions we allow the personal prerogative of ranking them as he or she elects. Were it possible a vote on this point of priority by musicians throughout the world would be of interest. If compelled to narrow down the above octet to a trio, to the writer's mind it would read Dvorák, Saint-Saëns and Richard Strauss, with again the question of rank left to individual taste.

But our story has to do with the Frenchman of the trio, Camille Saint-Saëns. As it had been our personal and pleasurable experience in fifteen years' association with the Boston Symphony Orchestra to listen to twenty of Saint-Saëns' compositions, which were played a total of forty-six times, it was as an acquaintance rather than as an entire stranger that greetings were exchanged with M. Saint-Saëns.

The eminent musician and composer paid us the personal compliment of calling on us at our hotel. We had been warned before leaving home that we must expect a brusque, impatient manner and a very brief interview. Au contraire, we found a most affable gentleman, somewhere about sixty years of age, short in stature, inclining a bit to embonpoint, and with mustache and beard turned almost entirely gray. And, instead of the prophesied short séance, we had a most interesting chat of nearly an hour. At the very outset M. Saint-Saëns was asked if he had any desire to visit America; and just here it should be stated that while most of the conversation was in French, M. Saint-Saëns lapsed into English quite as often as the writer.

And so in two languages he confessed to much interest in our country, but explained that a chronic throat trouble, which made extreme cold weather fatal to him, would always stand in the way of his crossing the Atlantic. Of course he could come over during the summer, but, as he pertinently suggested, there would be nothing at that season in the way of such music as would interest him. When he was told of the leading orchestras in America in which were included the New York Philharmonic Orchestra, the Boston Symphony Orchestra, the Chicago Symphony Orchestra, the Pittsburg, Cincinnati and Philadelphia orchestras, he spoke of the Boston Orchestra as being quite famous in Europe, and had a very pleasant word for Theodore Thomas. It was quite amusing to hear M. Saint-Saëns ask how Cincinnati was pronounced, and several repetitions were necessary before he could acquire the vernacular to his satisfaction.

The list of his works which was obtained from his publishers, A. Durand et Fils, 4 Place de la Madeleine, is a most extensive affair, and shows M. Saint-Saëns to be a very prolific composer in almost every possible form of music. For operas there are "Ascanio," "Henry VIII.," "Etienne Marcel" and "Samson et Dalila," although it has to be confessed that scant success has attended all but the last. Then there are two efforts in the direction of opéra comique, three symphonies, several symphonic poems played by every orchestra of note the world over, concertos for piano and violin, with orchestral accompaniment equally familiar, masses, oratorios, songs almost without number, and solos for almost every standard instrument in the field of music. And when the attempt was made to have this indefatigable worker select one of his masterpieces as his particular favorite, he simply smiled and was pleasantly non-committal.

Referring again to the possibility of his coming to America, he pleaded that his throat drove him practically every winter either to the Canary Isles, to Algiers or some other equally salubrious locality. He was assured a royal welcome in every city in America where good music is at once understood, appreciated and encouraged, but to all the arguments and inducements offered his persistent yet regretful reply was that it was too late. As the writer had already sent him a detailed list of his twenty compositions given forty-six times in Boston alone, and already referred to above, and as the other American orchestras have undoubtedly availed themselves generously of his great talent, M. Saint-Saëns knew fairly well the hold he must have on the hearts of concert-goers throughout the country. And when he was told that it was always fairly safe wherever a contralto was engaged to sing with our large orchestras, to assume that one of her selections would be the aria "Mon cœur s'ouvre à ta voix," from the opera "Samson et Dalila," he laughed loudly and long. The offer to mail him the program of the Boston Symphony Orchestra each week during the coming season he welcomed most cordially, and the programs of other leading musical organizations in the United States would undoubtedly prove equally acceptable and would be sure of reception if sent in care of his publishers. He seemed much pleased when assured that the best woodwind players in practically all of our leading orchestras are taken from the ranks of graduates from the famous Paris Conservatoire.

At home M. Saint-Saëns is best known by his concertos for piano and orchestra, the symphonic poems "The Spinning Wheel of Omphale," the "Youth of Hercules" and "The Deluge," and notably by that most bizarre of all compositions the "Danse Macabre," descriptive of the night revel of the skeletons in a graveyard dispelled at the finish by cock crow and the coming of day.

For some time past M. Saint-Saëns has been hard at work on his new opera, "Les Barbares." As the title indicates, the story has to deal with the old Romans, and it was originally intended to give the first performance in the old Roman outdoor amphitheatre in Orange in the South of France. But the composer gave me to understand that he had abandoned this idea, and the première will be given at the Grand Opera House here in Paris in November, with Mesdames Hatto, Heglon and Vaguet and MM. Rousselière, Riddez and Delmos in the cast. The opera will be in three acts, but when, with something of Yankee shrewdness, the attempt was made to discover the plot, with equally characteristic French cunning and a significant smile the master gave me to understand that the only way to get the story was to be in attendance the opening night.

True to the journalistic instinct, a further effort was made to secure the scenario through the publishers, but all the employees frankly confessed that the head of the house alone shared the secret with the composer; so one must wait until next November to learn what "Les Barbares" is all about. And if the work scores the success its publishers confidently predict quite likely we shall hear it in America and given as well if not better than in Paris.

As our interview came to an end, sincere gratitude was expressed to M. Saint-Saëns for his marked courtesy in coming from his comfortable apartments at 61 Faubourg St. Honoré to our somewhat distant hotel, and he left behind him a most ineffaceable impression of one who was at once a musician, master and gentleman.

FRED R. COMEE.

AUGUSTA COTTLOW AT FAR ROCKAWAY.—Augusta Cottlow, the pianist, is passing a pleasant vacation at Far Rockaway, L. I. This young artist has fine prospects ahead for next season. Several important engagements have already been booked for her.

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THE oratorios of Händel and Mendelssohn represent fully the devotional spirit of the English people at certain stages of its history. It is for this reason that they have been dominating forces in festival music for so long a time. The impression has always prevailed that purely religious music is best adapted to festivals, an impression due to the fact that festivals were of religious origin—religious either in the Druidic, Greek, Roman, German or English sense.

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Glancing along the line of development in choral music we may note the self-evident fact that the greatest masters have been those who have the soundest knowledge of contrapuntal laws and have laid the foundations of their musical work according to the laws of Palestrina and Bach. Händel, who lived at the same period with Bach, walked in a different pathway. He moved along in a comparatively straight and simple line as soon as he found his individual expression in the epic form of oratorio, which he created after many operatic ventures. He shows to those who follow him a clear and open view extending over dark vales and sunny meadows to the for away, immovable hills. His oratorios are more essentially English than German in their nature, and bear the impress of the best English poetry of his time, with which he was thoroughly conversant. He took for the text of his oratorios the emotions of a nation. His choruses, therefore, are infinitely superior to his solos, and his firm and measured rhythms still satisfy the innate desire of the English people for stability and easily understood musical form. It is only when we compare him with Bach that we see his lesser power, his lesser mastery of all complexities of counterpoint, his lesser inspiration in the direction of free flowing and continuous melody. Händel often wrote his choruses like a scholar. Bach always wrote his like a master delighting in the freedom of his work.

Mendelssohn but continued and extended the forms of Bach. He was a vivifying, not a creative influence. He infused the study of Bach with new meaning, and through his own study, which had for its first aim a benefit to others, he was enabled to produce his earlier choral works of antique design, and then, with awakening life and feeling, set forth his more original conceptions of "St. Paul" and "Elijah." In his "Hymn of Praise" we may notice, incidentally, the counterpoint was modeled closely on that of Bach, taking, however, new and individual shape and endowed with fresh and lyric beauty all its own. He seems to have been little influenced by Beethoven, except in so far as he used the sonata form which Beethoven had developed and extended from the sonatas of Haydn and Mozart. Mendelssohn seemed to understand his own limitations. His style was so much more spontaneous and lyric than epic that he did not step forward boldly as Beethoven did to solve the deepest musical problems. Yet he was a necessary guiding light during the Renaissance of music, and the later developments of choral music can scarcely be imagined without his impulse.

By his Titanic grandeur Beethoven, who was nearly forty years old when Mendelssohn was born, has so dwarfed the genius of lesser composers that he seems to stand alone in that period of musical development which culminated with his Choral Symphony. He is the master who marks the fourth climax—that of structure—in the history of choral music. The well-known "Hallelujah," from the "Mount of Olives"; the Missa Solemnis in D major; numerous dramatic choruses; the lovely Choral Fantaisie, are not only the most perfect compositions in structure that had been up to that time brought into existence, but are all informed with the spirit of beauty which justifies their existence. The test of a great work as we regard it to-day is that we cannot imagine it written otherwise, and we find no power left us for analyzing as we are borne upward on the tide of voices in the last movement of the greatest of all symphonies. Beethoven stands on a higher because a later plane of development than Bach. He broke away from conventional forms, asserted the power of special emotions that affected him and took into the conception of his work the dramatic pathos of human life, and he grasped also in its entirety not merely the spirit of a particular nation, but the spirit of humanity as it might be at any time under the sway of certain emotions.

Musically Beethoven, like Bach, felt the tendencies of his own age and the tendencies that would sway a coming age. Musically we are compelled in studying Beethoven to recognize in him the ex-

pression of his own time and the consequences that were bound to follow that expression and which were to manifest themselves strongly in the composers of the romantic school. Beethoven was the Dante of music, as Mendelssohn may be called its Tasso.

WE NEED A CHINESE WALL.

WHENEVER, wherever, a nation fails to maintain its national equilibrium, whether it be an equilibrium of politics, an equilibrium of art or literature, or equilibrium of finance, that nation has danger written on its forefront. The Chinese wall, despite the sneers at protection, has been since the beginning of civilization the conservator of national integrity, of national character. The whole tendency of modern culture is to demolish that wall, pierce its thickness with peep holes and ports of ingress and of egress. Cosmopolitanism has been the slogan of latterday thinkers, although men of the Disraeli and Bismarck stamp have sternly opposed its shallowness, its smug amiability.

With a nation's artistic culture, as with a nation's conscience, there are times when letting down the bars to outside influence imperils its very racial quality. We all know what Frederick the Great did for Germany when he put back the hands of the German clock by admitting Voltaire. It took Goethe and his mighty genius to stem the deleterious tide of Gallic influence—an influence fatal to the very genius of the German tongue. Sardou, the French playwright, to-day complains bitterly of Ibsen's and Wagner's power in France, and swears that the northern mists shall shroud French clearness and light.

When the music of a race is sapped by strangers then is the damage greater than that done to painting or to literature. Music is a more sensitive plant and a plant of slower growth. Look at England to-day!

What is English music to-day? Where is there a national school in England? Händel first and Mendelssohn later stamped out entirely the tender bud of Purcell's gifts, and in France we see the same thing when Cherubini assumed the reins of the National Conservatory in Paris. Berlioz was fought out of music into journalism, and who shall say that he gave us his best work? A great, original genius of the orchestra, his music was practically exiled through the intriguing of an Italian, who is almost forgotten to-day, and Berlioz forced to earn a living by his clever pen.

Italy has always overshadowed French music. Always a menace in the eighteenth century, it became in the nineteenth a maleficent force. Gounod went to Rome and returned with his portfolio full of saccharine melodies. Thomas was influenced in similar fashion, and if it had not been for Bizet's individual power and Saint-Säens' rigorous Bach studies both these gifted men would, too, have been swept away. As it was, they fought dearly for recognition, and in Bizet's case it came almost too late.

Germany, being of sturdier stock, fought the intruder, and Cherubini, Spontini, Rossini and the rest gained no abiding foothold in the land of Beethoven. Supposing, however, that Mozart had not outlived his Salieri days—supposing no stern Beethoven would have arisen, no Weber, no Schubert—then Italy would have conquered as she did in France, as she did in England, and as she did for many years in this country.

Poland has its Chopin, Scandinavia its Gade and Grieg, Bohemia its Smetana, its Dvorák, and Russia its Tschaikowsky. Rubinstein, who had great lyric genius, might have represented his country if he had lived there and absorbed its ideals, for it cannot be denied that the great virtuoso had more thematic power than Tschaikowsky. But he preferred to become cosmopolitan and more German than the Germans in his classic predilections.

He does not, therefore, stand as a representative Russian composer, as do Glinka, Tschaikowsky, Borodin and the rest.

America is too young yet to be musically self conscious. We are at the imitative period, though we have a few delicate sprigs of talent just beginning to bourgeon. Shall we send for Saint-Säens or send for Dvorák to stifle, to kill, these talents? Did the residence here of Dvorák hasten apace the cause of American music or the cause of the American composer? Was his so-called American and genuinely Sclavic symphony the forerunner of a joyous burst of native born symphonies?

We think that we may safely negative all these questions. Dvorák's return would mean nothing but mischief. What did he do for our Paines, MacDowells and Chadwicks? What can he do?

America, like a tub, must stand on its own bottom, and do all to foster its racial pride, characteristics and independence. Open the doors forever on the horde of foreign composers, singers and players and one hundred years hence our condition will be infinitely worse and more hopeless than it now is. Let us take warning by England, France and other countries that have lost their musical birthright—not sold, but forcibly filched from them by strangers. Let us build up that Chinese wall, and let them all call us know-nothings and ignoramuses, but we swear to you that it is the only way by which we can foster and conserve American composition. Study all you can from the world's fund of music, but remain American.

In a lesser but no less insidious manner reproductive artists have gained our very musical firesides. Italy swarmed over us for half a century, and to-day is the particular species of black death that threatens many American singers who go to that land to study. If you do not make a firm stand this twentieth century will witness the foreigner—whether German, Polish, Hungarian, French, Italian or Irish—apportioning the musical territory of this land, and then all your fine spun theories about cosmopolitan culture will go sailing into the blue.

Again we proclaim our belief that America is for the Americans!

THE SINGING MANIA.

ANOTHER one of those pathetic cases of mental collapse caused by over-ambition and overwork in seeking a musical career reaches us by way of Salt Lake City. Same story. A young woman with a frail constitution and a slender purse burning the candle at both ends. Four years ago Miss Lilly Snyder Greaves, so goes the report, left Salt Lake City and went to Paris to study vocal music. Fairly successful as a writer for the press, she wrote far into the night to earn the money for tuition and to cover the expenses of living at the French capital. The strain proved too much. A report of Miss Greaves' death in a sanitarium at Liberty, N. Y., was published not long since in the Salt Lake City *News*.

Young women who hope to become singers cannot trifle with fate. There is a chance for the woman painter or woman pianist, but never for a singer. The purse poor girls who have succeeded in mounting the prima donna ladder were relieved of the necessity of earning their way through loans from relatives or friends. The voice is a sensitive organ, and anyone obliged to work hard or worry cannot sing. There are many women in the community allured by their naturally fine voices and foolish advice of friends who attempted to do what Miss Greaves did, but happily their own good sense asserted itself, and they were saved from a victim's grave. There is a delusion that is common in our time, and that is to fancy that every girl with a sweet voice can become a public singer. The many failures are simply the result of the workings of a natural law. There are other niches for women with sweet voices to fill outside of the footlights. Let the clever wage earning girl with a sweet voice have her voice cultivated for the sake of the accomplishment and the pleasure she can give, but she need not go to Paris to do this. It seems almost childish to state again that the ranks of singers are overcrowded, fearfully so, in this country as well as in Europe.

A young woman with journalistic or literary talent must indeed be misguided if she dreams of resigning such work to enter the fitful musical profession. How one with a grain of philosophy in her thinking could dare to go to Paris without money but what she expects to earn there, and study for the opera or concert is a hard problem for some people to solve. Even should she be blessed with the physique that can endure hardship and self-denial, what is she going to do when she is "finished" with the training? Engagements are not picked up in the street. Looking through rose colored glasses at the few famous singers is one cause of the singing mania among women.

One popular prima donna, when asked why so many women were studying for opera, answered:

"Because they like admiration."

Alas! can it be possible that the army of would-be singers now struggling in the capitals of Europe are inspired by vanity in wanting a career in which hardly one in a thousand can hope to be successful?

THE AMERICAN VOICE.

NO man of real dignity, said Aristotle, could ever be shrill of speech. It is a true saying, and it is one that ought to strike home with peculiar force to the minds of the American people. As a nation Americans are certainly shrill of speech, and they are slowly but surely awakening to a knowledge of the fact. But although an occasional article in newspaper or magazine has of late stimulated thought and promoted social discussion, there has been so far no definite agitation of a subject more important to national comfort and well-being than perhaps appears upon the surface.

To musical people more than to any other class of the community belongs the duty of trying to discover the cause of this serious defect, and of trying to remedy the defect wherever their influence extends.

The cause of our shrill voices has been attributed by many to the climate. But it would seem more seasonable to attribute the cause to the nervous haste and worry which pervade business and social life. We have not yet gained the "power through repose" that comes with settled convictions, with full attainment of our ends, or with the equally satisfactory though pessimistic conviction that the ends were not worth attaining. We are anxiously pursuing fame, the almighty dollar or social position, or all three at once. We are as a whole in a state of restless confusion, scrambling, jostling, pushing in most unmannerly haste to grasp some fancied bauble. All this has an over stimulating effect upon the nerves, and the condition of the nerves has a great deal to do with the voice.

But whatever the real cause of certain defects in speaking may be, there can be no doubt that the voice in general indicates not only the health condition but the personality of the speaker. It is the guide to the general tenor of a life. Like a finger-post, it points the tendency toward good or evil.

We may not go so far as to agree with Grétry, who declared in his "Essays on Music" that a "Good morning" was always sufficient to enable him to appreciate in general the pretensions or simplicity of a man, and who insisted that this "Good day, sir," and "Good morning, my friend"—being an undisguised and natural expression—if

put to music with the exact intonations "would show what a power vanity is and how quickly the key changes when its influence ceases to be the ruling one." But we cannot fail to notice the all powerful effect of tone in all relations of life, and to perceive how certain tones express the speaker's individuality. Chomet illustrates the fact that individuality will assert itself through speech by showing that although a man and a woman living constantly together can adopt each other's intonations, these same intonations, creating such surprise in ordinary conversation, will disappear very suddenly if expression is to be given to the passions or any deep emotion. At such times everyone resumes the tone which belongs to him individually. "Nature preserves its originality at all times, under all circumstances."

By musicians this natural tone language is more easily interpreted than by others. Skilled vocal teachers are rarely at fault in detecting the main characteristics of a pupil from his speaking voice. But even those unskilled in interpreting sounds can realize the emotional significance of the tone of voice under the influence of spite, envy, discontent, anger, rage, and can perceive how nearly the sound resembles the hissing of serpents and the snarl and roar of wild beasts. Kircher, who has written a most fascinating folio on the subject, in Latin, carries the analogy of voices between man and beasts to somewhat amusing length. He says that those who have a deep, sonorous voice, like that of a donkey, are indiscreet and quarrelsome; those whose voices are thin and shrill are peevish, ill tempered, passionate, possessing characteristics closely resembling those of a goat. But the good Kircher drew other and less misleading conclusions when he said that a full, abrupt voice denotes a bold, impulsive, strong, enterprising man, and that the voice whose tone is weak, besides being sharp and drawling, gives evidence of a character lacking in energy and firmness.

As the voice assumes animal characteristics under certain adverse influence, so it assumes musical characteristics under the influence of pure thoughts and worthy ambitions, and these musical characteristics may by habit become so fixed that one becomes incapable of uttering an animal sound. This result is often observable among Sisters of Charity, whose voices are in general low, sweet and under admirable control. Their vocal organs, however, it must be noted, are partly trained by the intoning or chanting of the daily prayer or "offices" which are a necessary part of the life in a religious community or convent. But the voices also of many old-fashioned gentlewomen, of nearly all trained nurses, and of many women in all classes of life who do not strive constantly and nervously to make themselves heard above the din and roar of city streets, are also pleasant to the ear, and the voices, too, of many of our great financiers, even in America, and of great generals and leaders of men everywhere, so far as our observation extends, are remarkable for steady, even tones and musical intonation.

In both classes of example the musical quality is mainly due to the habit of self control—the conquering of the ego—which in the former case leads to self abnegation and in the latter toward power over others.

Reasoning in a circle we return to our starting point—that the possession or acquirement of a pleasant musical voice is largely dependent upon the condition of the nerves. This, in turn, is largely dependent upon the manner of living and the amount of self control exercised.

MME. ANITA LLOYD IN THE BERKSHIRES.—Mme. Anita Lloyd will give a concert at Central Hall, Pittsfield, Mass., on August 29, at which the charming singer will be assisted by Miss Giorgiana Smith, violinist; Mr. Francis, baritone, and Mr. Waugh, accompanist. Concerts will also be given at Lenox and Stockbridge during September.

THE PROMISE OF THE HAWTHORN.

Spring sleeps and stirs and trembles with desire
Pure as a babe's that nestles toward the breast.
The world, as yet an all unstricken lyre,
With all its chords alive and all at rest,
Feels not the sun's hand yet, but feels his breath
And yearns for love made perfect. Man and bird,
Thrilled through with hope of life that casts out death,
Wait with a rapturous patience till his word
Speak heaven, and flower by flower and tree by tree
Give back the silent strenuous utterance. Earth,
Alive awhile and joyful as the sea,
Laughs not aloud in joy too deep for mirth,
Presageful of perfection of delight,
Till all the unborn green buds be born in white.

—A. C. SWINBURNE, in *Saturday Review*.

MR. ROWBOTHAM, of London, once spoke with misplaced feeling of the bursting of the Wagner Bubble. Yes, it has burst, and it continues to burst so beautifully that a grateful world can ill spare the spectacle of its contumacious iridescence, its extravagant beauty, its miracles of scent, shape, hue and its prodigious size. Wagner blew bubbles better than he knew. Gorgeous as was his ego-mania, yet he was not half vain enough. The Wagner Bubble is one of the extraordinary facts in the extraordinary century called the nineteenth. *Symphoniste manqué*, Richard Wagner finding a mold for his virulent gifts, his tropical talents, fought, despaired, prayed and cursed until he had overflowed the map of music. To-day, like some horrid portent in the sky, some menacing hairy comet, he sprawls over the firmament, obscuring stars of the first magnitude, the glare of his genius threatening the very sun of music—Beethoven. We now know that his humility regarding Beethoven was feigned. Secretly at first he joyed over the notion that he, too, could cover the big canvas; and later almost openly did he smudge the master by his book explaining the Ninth Symphony. It was a case of making a man fit a theory, so poor Beethoven was throttled, and as a mighty square peg was jostled into the little round hole of wrong-headed theory of the arts.

And now, after having compared Wagner to a bubble, a comet, a map disfigurer and several other jumbled images, let me ask if you remember a story by Henry James called "The Next Time"? The hero of the tale is a genius who tries to write down to his public, a very philistine public. Every masterpiece made, he is delighted at its mediocrity, while his friends are in despair because of its perfection and consequent lack of commercial value. Before his death his work actually becomes glorious, the poor fellow all the while rejoicing at its æsthetic deficiencies and therefore probable success in the market. The narrative is delicately ironical and sadly humorous.

Richard Wagner is the reverse of this hero of Mr. James. After the Italian salad of his "Lohengrin" days he started a race with the world, defying it ever to catch up, ever to understand him. "Rheingold" to "Parsifal" is an inclined plane. The air grows rarer and more difficult to breathe as we mount. None but thinkers, and they musicians, may dare the ascent, said Richard, and for a quarter of a century the Wagnerite, the Wagner expounder, crowded the path to the Bayreuth Parnassus, and built on either side formidable hedges of quickset and barbed wire æsthetics, not forgetting to encumber the centre of the road with rocks, fallen trees and quagmires. A few bold spirits like Childe Roland to this Dark Tower came, only to be confronted by the enigmatical figure of Wagner the Metaphysician. Wagner the Musician was nowhere to be seen. Is it odd then that the public, on finding a route for itself, was pleasantly terrified at beholding the real Wagner? Instead of the forbidding fellow depicted by Wagnerites, a monster of intellectual mien and almost blasphemous accomplishments, he turns out to be our old, genial friend, the composer, the typical German musician, whose forefront, plastered as it is by Schopenhauerism, wears the kindly, vague smile of the music maker. Worst of all, Wagner's music is popular. The harder he endeavored to write music for the few the greedier became the million for it. Parts of "Die Walküre" are actually banal. I heard a butcher boy whistle the "Spring Song" the other day, while the "Valkyrie" theme is debased into a night signal for spoony lads and lasses.

The refusal of the world to be imposed upon by the hieratic attitude of Wagner has almost disconcerted Cosima, Queen of Bayreuth. Wagner is no longer a demigod half concealed in the clouds. His love affairs are viewed as dreary, even philistine, while cruel critics say unpleasant things about his deification of masculine continence, as exemplified in "Parsifal." Wagner's vegetarianism, anti-vivisection craze, anarchistic vagaries—he was a limp partner of the great Russian Bakounin—his mad metaphysical nonsense, and his still more insane attempt to synthesize the arts—all these and more are beginning to be recognized as evidences of a badly balanced brain and deterrents rather than aids to the production of healthy art works. I am aware that Nordau talks in this strain, but Nordau is no Newman, and the sanest, most brilliant and capable critic of Wagner to-day is Ernest Newman, of Liverpool, whose "Study of Wagner" I have referred to several times.

Newman is a radical, so is Nordau; but Newman is a critic, Nordau is not. Besides the Englishman has an important advantage over the other—he knows music and he knows Wagner. Nordau knows neither one. In eleven long chapters, crowded with learning and written in pure, transparent English, Newman demolishes the entire Wagner *aesthetik*. How he does it would take too long to tell here. The Ring is exhaustively harried until all its semblances of logic and proportion vanish. Wagner as poet is laughed out of court, and his librettos called what they are—clumsy comminglings of melodrama and metaphysics. The trail of the man is followed, his growth noted; while the falsity of his views regarding painting, poetry and absolute music is set down unblushingly. "Die Meistersinger" receives lovely tribute, as does "Tristan and Isolde"; but scant courtesy is shown the poems *quâ* poems. Mr. Newman, too, bursts the Wagner Bubble, yet something remains in this case. Beautiful music, great music, almost divine music; music that maddens, that buffets one's nerves into submission—music that makes very Masochists of its listeners. Powerful seducer, strange hypnotizer, Wagner is not to be denied. When he cannot subdue your imagination he trammels your senses. Wagner the musician, not Wagner the philosopher, this critic exalts above Bach and Beethoven.

It had to come. Despite his abnormal brain, his dual creation of words and music, the real Richard Wagner was bound to emerge naked and triumphant from the nebulous obscurity; the awful verbiage and bondage of his commentators; and among the darkest and most misleading are to be ranked one

Richard Wagner. The sub-title of Mr. Newman's book might be "Being a Lance Couched at the Prose Polemics of R. Wagner." He spares not his hero. Nevertheless after the rout, the critical confusion, the desperate war of the musical worlds, Wagner seems a bigger man. Not in the moral or mental, but in the musical sense. I suspect, too, that despite all this wholesale critical slaughter Wagner went the way appointed for him by his Nornes. If he had avoided the path of fatuity, of grievous sinning against taste and convention, against sense, and even sanity, we should not have had the real Richard Wagner. His music is still blowing bubbles, stupendously sweet bubbles of tone for us, and he is the most popular composer that ever lived. He cannot help it. Read Ernest Newman and wonder at the fillip of fate given to

MAXIME GORKI.

(From his latest photograph, hitherto unpublished, and reproduced in the *Critic.*)

Wagner the thinker. After all said and done, he is voice and nothing more. His music will outlive, has outlived his theoretical doctrines; aye, will outlive his librettos.

Perhaps London may enjoy a repetition of the "Brünnhilde's Deceit" argument in the question raised over a point in "Die Meistersinger." The following appeared in the London *Musical Standard:*

HANS SACHS' FINESSE.

SIR—Last year in your columns there was much discussion concerning "Brünnhilde's Deceit"; I should be glad to get some enlightenment on Hans Sachs' reasons for allowing Beckmesser to make off with the copy of Walther's song. Sometimes I have had neighbors in Covent Garden hearing "The Mastersingers," who wanted the action explained to them; and this part of the drama I confess I light shy of; I cannot make out how Hans Sachs' conduct is either sensible or straightforward. His assertion that he gives the song, "Dass man von euch nicht übles denkt" is nonsense; besides, the song was not Sachs' to give. Beckmesser takes the song, not for his own use, but as evidence against Sachs; it is only on Sachs' assurances and permission that he proposes to use it. But in fact the whole action here is so tortuous and improbable that it very nearly spoils the music. I am not that the latter, entering in Sachs' absence, would simply steal the song and endeavor to use it himself. This could not be *more* improbable than the actual course of affairs. But I should be much interested to have your and your readers' opinions.

Yours, &c., R. J. D.

[And so would we all! The point is interesting. But Hans Sachs is not meant to have taken down the music. That is supposed to be speech. Hans Sachs undertakes writing it down from dictation in order to teach Walther the Mastersingers' rules. We are afraid Beckmesser stole the copy of verses, and Hans Sachs allowed him to take them away in order to bring about Beckmesser's funny travesty. —ED.]

Something new in the epitaph line has been dug up in the parish of Bromley-by-Bow. It is printed in Mr. Ashbee's "Survey of London," and is a rather neat way of explaining an early death:

> As nurses strive their babes in bed to lay,
> When they too ly-berally the wantons play,
> Soe to prevente his farther growinge crimes,
> Nature, his nurse, gott him to bed betimes.

Mr. Swinburne quoted these lines a quarter of a century ago in his historically famous prose duel with the late Robert Buchanan—a canny, self-advertising Scotchman of third rate talents.

The present day agitation over whether a woman may or may not say "obey" in the marriage service has met its match in England, says a writer in the *Evening Sun.* According to the story, the bride objected to the word "obey." "Very well," said the bridegroom, "then I object to the words 'for better or worse'! I'll say 'for better,' but I'll be hanged if I'll tie myself to any woman for 'worse'—especially when she refuses to promise obedience." So strong, however, is the spirit of insubordination in modern woman that the bride in this case declined to yield her preference, and the bridegroom being equally persistent, the match was declared off. This sounds like something from one of Thomas Hardy's novels, but it isn't. A London daily vouches for its truth.

I have read Winston Churchill's "The Crisis," and like it better than his "Richard Carvel." Naturally any comparison with this industrious young man's production and the artistic work of Frank Norris is out of the question. Yet some misguided persons are talking about "epical" in connection with Churchill! As the London *Saturday Review* says:

"The misleading accident of a name and the rumor of an enormous vogue in the United States afford the only claims of 'The Crisis' to be looked at in this country. The best definition of it may be borowed from Euclid: we have seen no more conspicuous example of length without breadth."

The *Academy* is more explicit. Here is an extract from its review of the book:

"As an artist of original force and vision he counts not at all. Save that 'Richard Carvel' dealt with the Revolution and 'The Crisis' deals with the Civil War there is no real difference between the two novels. The characters are the same puppets in each; the spirit of every episode is the same. American life and American character are persistently stated in terms of the high class American monthly magazine. One knows those terms. Nothing could be more hackneyed, essentially, than 'The Crisis.' Yet it is a quite readable book—such is Mr. Churchill's virtuosity. It has the advantage of being the very best work of an industrious and highly ingenious man. The historical portraits—of Lincoln, Sherman, Grant—are put in with minute detail; they are perfectly faithful—and lifeless. The whole book is a wonderful imitation of the real thing. In saying that it could not be better and it could not be worse than it is we have no wish to utter a paradox."

And yet what does the author care! He sells—and that settles the situation in America. All other qualities may go begging. The majority rules here—that is to say mediocrity, and the sooner the young writer realizes this and buries his talent in advertisement writing the better will be his butter, the bigger his slice of bread.

The vogue of Maxime Gorki is steadily increasing in Russia. And when the Scribners publish his "Foma Gordeyev" his name will not be an unfamiliar one in America. Edward Garnett, an authority on Russian fiction, has written sympathetically of Gorki in the London *Academy*, and Christian Brinton devotes several interesting pages to him in a recent number of the *Critic.* According to Mr. Brinton, the clever young chap is being spoilt by notoriety. His picture is a striking one—perhaps a trifle posed. However, as the novelist is in prison, he may see the error of his ways and once more become the simple delineator of tramps and "powerful uneducated people," as Walt Whitman has it. The second Tolstoy—he is so called by some critics—has contributed an autobiographical sketch to a Russian journal which the *Berliner Tageblatt* translates. Here it is:

"I was born," he writes, "on March 14, 1868 or

1869, in Nizni-Novgorod, in the family of Vassili Vassilzewitsch Kaschirin, dyer, to his daughter Warwara and Maxim Sawwatjev Pjeschkow, who, according to his sign, was an upholsterer. Thenceforth I have borne honorably and without a stain the title of a member of the guild of artists. I was baptized by the name of Alexei, but in choosing a pseudonym I preferred my father's name, Maxime. My real name is therefore Alexei Maximowitsch Pjeschkow.

"My father died in Astrachan when I was five years old. After the death of my mother my grandfather placed me in a shoe store. I was then nine years old, and my grandfather had taught me to read in the Psalter and Prayer Book. I ran away from my studies and became a draughtsman's apprentice—ran away from him and entered the workshop of a painter of saints' images; then I served on a steamer as a cook's boy; then I became a gardener's assistant. Here I remained till my fifteenth year, spending all my time in zealously reading the classical productions of unknown authors, such as 'Guak; or, Unshakable Fidelity,' 'Andreas Fearnaught,' 'Jaschka the Cutthroat,' &c. While I was serving as cook's boy on the steamboat the cook, Smury, had gained a powerful influence over my development. He persuaded me to read the 'Legends of the Saints,' Eccarthausen, Gogol, Gljeb Uspenski, Dumas Pêre and various books on Freemasonry. Up to that time I had been a sworn enemy of all books and of all printed paper, even including my passport."

"After my fifteenth year I felt a passionate wish to learn, in pursuance of which I betook myself to Kasan, under the impression that knowledge would be imparted free to all who desired it. It turned out, however, that this was not the case; so I went to work in a pretzel bakery, at a salary of 3 rubles a month. Of all the kinds of work I have tried this was the hardest. In Kasan I came into relations with the 'Lost People' and lived long with them. (The German translator says, 'see "Konowalow" and "Lost People."') I worked on the places on the Volga, now as a woodchopper, now as a porter, and during this time read every book I could lay my hands on, which various kind people supplied me with. I got along very badly, and in 1888 even tried to kill myself by shooting a bullet into my body. I lay a long time in the hospital, but finally recovered and went into the apple trade.

"I finally turned my back on inhospitable Kasan, to try my luck in Zarizyn, where I got a job as a railroad attendant. Then I returned to Nizni, where I had to go up for the army. But since they could not make use of fellows with holes in their bodies, I escaped the fate of becoming a soldier, and instead became a Munich beer seller. I soon exchanged this calling for that of a clerk in the office of Lanin, a lawyer of Nizni Novgorod. That was a turning point in my life. Lanin's influence on my development was immeasurably great. I owe this cultivated and great hearted man more than to anyone else. But, however agreeable I found life with Lanin, where my soul could at last find room to breathe, I was again impelled to the life of a tramp. And I have tramped all over Russia. Where have I not been, what have I not seen and suffered, what kind of work have I not done!"

To the idea of becoming a writer Gorki was first brought by a friend, Alexander Mesodjewitsch Kaluschni, to whom also he is under great indebtedness. His first attempt was the story, "Makar Tschudra," which appeared in October, 1892 or 1893, in the *Kawkas* newspaper. Gorki had then reached Tiflis in his wanderings, where he was at work in a railroad machine shop. He then returned to his home, and began to publish other sketches in the local papers of the Volga cities. A happy chance brought him to Vladimir Korolenko in 1893, who introduced him to real literature. "Korolenko has done very much for me, showed me much, taught me much," says Gorki. The first work of Gorki's that appeared in one of the larger monthly magazines was "Tschelkasch"; it was published by Korolenko in the periodical *Russkoje Bogatstwo*. This publication decided Gorki's career, and he now is reckoned among the foremost of Russian writers.

Gorki is at present in prison at Nizni-Novgorod as a political suspect. The police, having searched his house, have been unable to obtain evidence against him, however, and his friends are hoping for his speedy release, while all Russia is said to be watching the proceedings in his case with suspense. A letter in the *Frankfürter Zeitung* says that Gorki is suffering from rheumatism due to the dampness of the prison in which he is confined. His features are pale and he has no desire for work. He takes a daily walk of two hours in the prison courtyard; his wife, Ekaterina Pawlowna, has demanded a medical examination for him on account of the failure of his health. The regard in which he is held by his fellow prisoners, who have made him all manner of little presents such as could be prepared in prison, as well as by the under prison officials, is touching. The police have made special efforts to find the latest sketches by Gorki, "Spring Melodies" and "The Author Who Became Arrogant," both of which are said to deal with the most recent occurrences in Russia. Gorki himself is said to feel deep regret at the fruitlessness of the recent uprisings there. The latest report is that the chief of the Russian police, the Assistant Minister of the Interior, Count Swiatopolk-Mirsky, has arrived at Nizni-Novgorod to investigate his case.

Mr. Brinton quotes at the beginning of his article some words of Goethe's. They run like this:

"Do not be afraid, do not cry out, for life is good. I came from low down, from the cellar of life, where darkness and terror reign; where man is half beast and life is only a fight for bread. It flows slowly there, in dark streams, but even there gleam pearls of courage, of intelligence and of heroism; even there beauty and love exist. Everywhere that man is found good is. In tiny particles and invisible roots—but still it is there. All these roots will not perish; some will grow and flourish and put forth fruits of life. I bought dearly the right to believe this; therefore it is mine, my whole life long. And thus have I won yet another right, the right to demand that you, too, believe as I do, for I am the true voice of that life, the despairing cry of those who have remained below, and who have sent me to herald their pain. They also long to rise to self-respect, to light and freedom."

The late Bishop Mandell Creighton was once asked if he could state the difference between an Oxford man and a Cambridge man. The professor, as he then was, immediately replied: "An Oxford man looks as if the world belonged to him; a Cambridge man as if he didn't care to whom the world belonged."

The other day in London a man went up to what he supposed was an acquaintance and began to talk to him. In the course of conversation he said: "I heard your father make such an excellent speech in the House of Lords." "I am so glad," was the reply; " we lost him about ten years ago, and I am highly gratified to hear that he has gone to so respectable a place."

At a table of German and English students recently one pleasant little German was keen on showing his knowledge of English. Every sentence of his was bound to contain hayve and alretty; a bit of slang was to him as ponderous as the voice of an oracle, and the English th was simply impossible. He commented brokenly on the bewket on the table, and the gaynose in M.'s buttonhole.

But the climax was reached in answer to a question put in good German:

"Are you going to the lecture to-night, Herr B.?"

"Ach, no!" with a wave of his hand; "der ghost is retty, but der meat is feeble."

Then the quiet man straightened out our wrinkled brows by suggesting that possibly he meant "The spirit is willing, but the flesh is weak."

In a recent issue of *Longman's Magazine* Andrew Lang thus complains of this hurrying age:

"Our condition of gregariousness and futile hurry is the real bane of literature, which needs leisure both in the producer and the consumer. Moreover, the increase in the number of readers has begotten a class of printed trash adapted to the needs of those who can read, but have no converse with great ideas or distinguished expression; no knowledge at all of anything but the present. The trash being handy and omnipresent, we all read it. The educated are like the Japanese suddenly brought acquainted with modernism. Their old leisurely art, their old æsthetic instincts die in presence of Brummagem. I feel sure that a few cargoes of Paris ornaments would have swamped the art of Greece. It is human nature. The Florentines want, it is said, to pull down the Ponte Vecchio, and have a broad new bridge with a tramway. In the same way one buys Dante's 'Inferno' in the Temple edition. There is a prose version in English, the type is good, the book lighter in the hand than a cheap magazine. Nothing could be better. But does one read Dante in a train? Alas! I fear one reads a silly, sensational story, and where is culture? One might be studying the Florentine; one is perusing Captain Kettle, and a very entertaining sixpence worth the captain provides. Is it not so,

'Hypocrite, lecteur, mon semblable, mon frère?'

We are all miserable sinners, intellectually ruined by the fruits of popular education."

GREGORY HAST.—Of Gregory Hast, the eminent English tenor, who will be heard in America for the first time in November and December, under the direction of Loudon G. Charlton, Howard Paul, the well-known English writer, has much that is pleasant to say.

Mr. Paul is stopping in the Isle of Man and writes that he attended a Sunday concert at the Palace at Douglas, and heard a singer new to him, Gregory Hast, who "sings ballads as they have rarely been heard in his time." He says: "Mr. Hast's singing of Moore's 'Oft in the Stilly Night' was perfection of ballad singing, not only by its complete phrasing, charm of expression, entire absence of the detestable vibrato, but every word was delivered clearly and resonantly; few vocalists favor us with such desirable enunciation. The timbre of Hast's voice is also charming."

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SUMMER TERM BEGINS IN MAY.

ADMISSION DAILY. . . . . .

EUROPEAN NOTES.

SPEAKING of a recent concert at the watering place Bad-Elster, the *Lokal Blatt* reports that a phantasie for piano and orchestra, composed by Alvin Kranich, of Leipsic, was given, the composer himself playing the piano part, and afterward an "Albumblatt" and a B flat minor Scherzo. This journal adds: "As a composer Herr Kranich is still in the Sturm und Drang period. The storm roars and rages in violent ff., and one in vain looks for a pause, a moment of quiet. On, on! in boisterous chords, in purling runs, on and away! Occasionally a theme that arouses some interest appears in the piano or orchestral part, but it is not developed, is not worked out. Only the ff. rises, with some tom-tom thumps, to fff., to end without repose or impressiveness. There are people who like such music, and Herr Kranich received applause and floral tributes. All the pieces played make great claims on the performer's endurance and technical ability, and these claims were satisfied in a masterly manner."

On the other hand, the *Vogtlandisch Anzeiger* of July 26, reporting the same concert, writes: "The Kranich compositions must be declared to be an extremely pleasing appearance in musical literature, for, in the first place, they offer something really new, in the second, in spite of their fantasia shape, they do not abandon entirely musical form, and in the third place, they are pervaded by a wholesome, youthful freshness. The Cadenza, which is within the power of few pianists on account of its enormous difficulties, never, as is too often the case in compositions of this order, falls into the unfortunate condition of being unmusical or meaningless. The 'Albumblatt' and the Scherzo are two very interesting compositions, the former being of charming simplicity, the latter penetrated with power and passion. The pianist deserves all respect for his masterly execution of his very difficult compositions."

One day, writes the *Scena Illustrata*, Emilio di Marchi, the Italian singer, appeared in "Lohengrin.' Next morning an Italian millionaire called on him and said: "Very pretty, 'Lohengrin'; but too simple, not a bit of coloratura! In fact, very like church music. Could not you introduce something like the Cavatina in 'The Barber'?" "Are you mad?" exclaimed the singer. "No, far from it. What is your salary?" "Five thousand francs a night." "Well, I'll give you 10,000 if ——" "If I profane 'Lohengrin'?" "I'll make it 20,000, 30,000 ——" Next minute the millionaire was in the street.

A brace of week ago I wrote
To the Musik-Direktor Note—
But therewith agreed not he,
He writes Director with a *c*.
I took the hint. A letter then
I wrote to School-Director Penn.
But he was shocked I learn to-day—
He writes Direktor with a *k*.
And now my nerves are all astir
I write to the Theatre-Dir.....
Direcktor.....It should do this way—
By no means dusty looks *c k*.
Methinks I'm from the mess well out—
But then springs up an awful doubt:
The said Direcktor dwells (I whine)
At Köln—or Cöln—or Ckoeln on Rhine!
—German Times.

A foreign exchange says that "Louis Elbel, of South Bend, Ind., created a regular furore at the recent summer concert of the Leipziger Singakademie by his performance of Liszt's E flat major Concerto, so that he had to respond thereto with Rubinstein's A minor Barcarolle. The successes then achieved have already secured him numerous engagements in the Fatherland for the coming season, among others at the fourth Philharmonic concert, at which, if he is lucky, one of our leading conductors may give him the benefit of his power to conduct and control the orchestra."

Marguerite Melville, the talented young American composer, whose quintet was ranked by Otto Floersheim with that of Brahms, is at present at work on a piano concerto.

Mr. and Mrs. Klindworth are staying at the vegetarian colony of Eden, near Oranienburg, where they gave a charming picnic on Friday week as a farewell to their pupils and friends, who were greatly interested in the colony.

Daniel Visanska left for Sassnitz last week for a well-deserved rest. His pupil, Miss White, daughter of the American ambassador, will continue her studies with Mr. Visanska during the summer, as will several of his other pupils, who expect to spend the summer on Rügen.

M. Faure, the finest Mephistopheles the operatic stage has yet produced, says the London *Daily News*, has just, with M. Carré, the manager, and M. Capoul, the ex-tenor, received the Cross of the Legion of Honor. M. Faure, who is seventy-one, and a man of large fortune, has long since retired from the stage. He was one of the numerous opera singers who sprang from the ranks of the chorus. A choir boy at the Madeleine, he was so wretchedly poor that when his soprano voice broke he borrowed a 'cello, and played at a fivepenny dancing café. When his baritone voice formed, he became a chorister at the Paris Italian Opera at 30 shillings a week. He, however, secured admission to the Conservatoire, carried off the premier prix and within ten years was the greatest baritone in Europe, earning £100 a night. Londoners have seen him as Figaro and as the Count in "Sonnambula," but his greatest parts were Hamlet, Mephistopheles, Iago (in Rossini's opera), Hoël and Don Giovanni. He was one of the very few artists that the late Henry Jarrett, then treasurer of Her Majesty's, took up in the sixties and seventies, the others being Christine Nilsson, Joseph Maas, Zaré Thalberg, and, eventually, Sarah Bernhardt, in whose service Jarrett died. M. Faure collected a valuable gallery of paintings.

Mr. Blumenberg, editor-in-chief of the New York MUSICAL COURIER, met in Italy a few months ago the late Signor Piatti's adopted son. He is a young priest, who invented and built an electrical orchestra, shown at the Como Exhibition. By the way, James Huneker, the brilliant Raconteur of THE MUSICAL COURIER, and the biographer of Chopin, is now passing through London from New York en route for Bayreuth and Munich.—London Daily News.

Amy Murray's Northern Tour.

THE Bridgewater (Nova Scotia) *Bulletin* of July 30 published a column and a half article signed by "Auld Robin Gray," about Miss Amy Murray, the Scotch recital singer. Miss Murray's tour in the Northern provinces has been most successful. Everywhere she has appeared before most enthusiastic and appreciative audiences. Space will only permit extracts of the extended article published in the *Bulletin:*

The Gaelic folksongs to the accompaniment of the clarsach, or Celtic harp, were understood by more than one present in both audiences, who had acquaintance with the tongue in which Adam wooed Eve in Eden, and the sweetness of the airs as rendered by Miss Murray swept away any lingering doubts in the minds of others as to Adam being a Scotchman. "Scots, Wha' Hae," and "Annie Laurie" were not on the program, but in response to urgent requests Miss Murray sang these favorites, and gar ilka Scotsman tak' a firm grip o' his seat lest he be carried away with the enthusiasm which she had aroused. This best entertainment that either town has enjoyed for "mony a day" ended with "Caller Herrin'." Miss Murray sang in character, wore the dress and carried the creel of the Newhaven fishwife, and so true to the life was it that her creel been fu', every "fish frae the Forth" would have found a ready purchaser. As it was, all responded to the toast, "Here's tae oors an' oors," and sang "Auld Lang Syne" heartily and in good old fashion.

In Lunenburg a respectable contingent of sons and daughters of those who "cam' frae north o' the Tweed" waited upon Miss Murray after the close, introduced themselves and got a warm shake of the hand. At the request of an elderly gentleman (one born on the sacred soil) we again listened to "Annie Laurie" to the accompaniment of the clarsach. She wad be a verra good nei'bor, this same Miss Murray.

In all Miss Murray has given twenty-five Scottish lecture recitals in the Maritime Provinces. During the month of August she will rest in the Maine woods.

HATTIE SCHOLDER.—Samuel Eppinger, Hattie Scholder's teacher, is in receipt of many congratulatory letters from musicians, who have been charmed by the little girl's playing.

Some of these are given below:

Hattie Scholder is one of the most marvelous piano talents for her age I ever met. I heard her play and am convinced that she will make a sensation and rank as one of the very first of the great artists in a short time.—Emil Paur, Director of the New York Philharmonic Orchestra.

I regard Miss Hattie Scholder as a child of wonderful precocity. Her sense of rhythm, in all the varieties, is keen and accurate. She also has temperament and plays with fire and enthusiasm. Such a combination is rare and warrants the prediction of a very successful artistic career.—William Mason, author, teacher and lecturer.

After hearing Hattie Scholder play such compositions as Bach's Prelude and Fugue in C minor and the great Liszt's Hungarian Fantaisie, I gladly state that I am thoroughly convinced of her unusual talent and much impressed with the excellence of her method of p'aying, which, at this early stage, shows such an amazing degree of perfection. Both teacher and pupil ought to be congratulated.—Dr. Paul Klengel, Director of the German Liederkranz.

It is not uncommon nowadays to hear precocious children play comparatively easy music in a manner to surprise us. At the same time, while in all such cases we find much to admire, we also find more to excuse. But when we hear the great works of the masters rendered as little Hattie Scholder renders them, we have nothing to excuse, but are filled with wonder and admiration at her all-round genius. I wish her and you the great success so richly deserved.—A. K. Virgil, Founder of the Virgil Practice Clavier Company.

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THE KALTENBORN CONCERTS.

RECORD breaking audiences assembled for the Wagner festival nights at the St. Nicholas Garden last week, and much enthusiasm was showered upon Conductor Kaltenborn and the soloists. Excerpts from the operas and music dramas of Wagner were presented in order of the original production.

The idea was a happy one, and many persons were impressed with the earnest manner in which the young conductor carried out the plan. It took him four hours of one day to arrange the programs for the three nights. These programs were published in THE MUSICAL COURIER last week. Space will not again allow a reproduction, therefore we can but repeat that portions from "Rienzi," "The Flying Dutchman" and "Tannhäuser" were played on last Wednesday night, "Lohengrin," "Tristan and Isolde" and "Die Meistersinger" on Thursday night, and the "Nibelungen Ring" and "Parsifal" on Friday night.

The vocal honors were won by Mrs. Dora Phillips and Miss Mary Mansfield, both sopranos.

On Wednesday evening Mrs. Phillips sang Senta's ballad and in the duet from "The Flying Dutchman" with J. F. Thompson. Her sympathetic voice and temperamental gifts should in time place her in the foremost ranks of American singers. Miss Mansfield's highly dramatic voice, rich and full in all registers, is suited to Wagner. Her interpretation of the master of music is remarkable when it is considered that she has not "coached," as the saying goes, with anyone but herself. The audience compelled Miss Mansfield to repeat "Dich Theure Halle" from "Tannhäuser." Mrs. Phillips, too, was recalled several times, until she sang over again the last part of Senta's ballad. Kaltenborn did surprisingly well with orchestra.

At Thursday night's concert Mr. Kaltenborn played two solos, "Träume," and "The Prize Song," from "Die Meistersinger." The latter he played uncommonly well, as he usually does. The veteran orchestral player, Joseph Eller, gave an illustration of his skill in the solo on the English horn in the introduction to the third act from "Tristan and Isolde." His friends sent him a laurel wreath. Franz Eim, the trombone player, was another soloist of the festival. Friday night soloist, Mr. Kaltenborn himself, who played the "Parsifal Paraphrase."

The Kaltenborn Quartet in two movements from Dvorák's "American Quartet," a quintet for wind instruments, by Onslow, and a violin solo by Master Saul Wolsky were the features of the concert on Sunday night.

By request the orchestra played Schubert's "Unfinished Symphony," for the second time this season, at the concert last night (Tuesday). Two movements from Dvorák's "New World" Symphony were also played at the concert last evening. Leopold Winkler made his fourth appearance at the St. Nicholas Garden this season at the concert last evening. He played the Beethoven G major Concerto.

Following are the programs for the remainder of the week and for Sunday next:

WEDNESDAY, AUGUST 14.

Overture, Ungarische Lustspiel.....Keler-Bela
Good Friday Spell, Parsifal.....Wagner
Piano Concerto, E minor (first movement).....Rubinstein
Carl O. Dies.
Selection, Aida.....Verdi
A Summer Garden Chat.....Schueler
(Dedicated to the patrons of the Kaltenborn Concerts.)
Waltz, Ange d'Amour (by request).....Waldteufel
March, Siegesbanner.....Von Blon
Dramatic Prologue.....Human
String Orchestra—
Serenade.....Haydn
Loin du Bal.....Gillet
Valse Caprice.....Rubinstein
Tomerey Galop.....Mayers

THURSDAY, AUGUST 15.

Wagner Night.

Overture, Benvenuto Cellini.....Berlioz
Hungarian Rhapsodie, No. 1, in F.....Liszt
Quartet, op. 17, No. 3.....Rubinstein
The Kaltenborn String Quartet.
Cavatina, Queen of Sheba.....Gounod
Mme. Helene Maigille.
Waltz, Artist's Life.....Strauss
Rondo d'Amour.....Van Westerhout
Centennial March.....Wagner
Overture, Rienzi.....Wagner
Transformation and Closing Scene, Parsifal.....Wagner
Trumpet solo, Elsa's Song, Lohengrin.....Wagner
Albert Bode.
Arrival of Lohengrin, Prayer of the King and Introduction to First Act, Lohengrin.....Wagner
(Concert arrangement by R. Klugescheid.)

FRIDAY, AUGUST 16.

Operatic Night.

Overture, Midsummer Night's Dream.....Mendelssohn
Selection, The Trumpeter of Sackingen.....Nessler
Trumpet solo, Albert Bode.
'Cello solo, Kol Nidrei, op. 47.....Max Bruch
Louis Heine.
Sextet, Lucia.....Donizetti
Page Song, The Huguenots.....Meyerbeer
Miss Minna Van Buren.
Waltz, Vienna Beautics (by request).....Ziehrer
Senegambian Patrol.....Rosey
Overture, Leonore, No. 1.....Beethoven
Selection, Il Trovatore.....Verdi
Finale to William Tell.....Rossini
Sailors' Chorus, The Flying Dutchman.....Wagner

SATURDAY, AUGUST 17.

March, La Victorieuse.....Ganne
Overture, Raymond.....Thomas
Selection, The Wizard of the Nile.....Herbert
Violin solo, Scene de Ballet.....De Beriot
Franz Kaltenborn.
Amra.....H. S. Krouse
Merrymakers' Dance, Nell Gwyn Dances.....German
Waltz, Freuet Euch des Lebens.....Strauss
Intermezzo, Salome.....Loraine
American Fantaisie.....Herbert
Harp solo, Dance of the Sylphs.....Godefroid
Charles Schuetze.
Selection, The Rounders.....Englander
March, Under the Double Eagle.....J. F. Wagner

SUNDAY, AUGUST 18.

Overture, Triumphale.....Rubinstein
Symphonic Poem, Orpheus.....Liszt
Song, Goodby.....Tosti
Mrs. Elizabeth Hazard.
Arrival of Lohengrin, Prayer of the King and Finale to First Act, Lohengrin.....Wagner
(Concert arrangement by R. Klugescheid.)
Hungarian Rhapsodic, No. 1, in F.....Liszt
Waltz, Roses from the South.....Strauss
Serenade.....Moszkowski
Chorale and Fugue.....Bach
Songs—
Pussy Willow.....Mildenberg
So Dear to Dream.....Mildenberg
Ich Liebe Dich.....Mildenberg
Mrs. Elizabeth Hazard.
Accompanied by the composer.
Funeral March (by request).....Chopin
Andante, Symphony No. 7.....Beethoven
Slavic March.....Tschaikowsky

Miss Ida Branth, the violinist, appeared as the soloist at the Symphony concert last Tuesday night (August 6). She played Sarasate's "Zigeunerweisen" with warmth of tone and correct conception of the weird melodies. Miss Branth was enthusiastically received, and her reception by the conductor and the members of the orchestra was especially cordial. Miss Branth will play again at the concerts before the season ends.

Musical Clubs.

Conductor Mendelssohn, of the Mendelssohn Choral Society, of Jersey City, is working to increase the membership of the society.

The German singing societies of the State of Washington and British Columbia united this summer in their annual Saengerfest, held at Whatcom, Wash., last month.

Edwin M. Shonert, the pianist of the Orpheus Club, of Plainfield, N. J., will be one of the soloists at the concerts to be given by the Innes Band, at the Pan-American Exposition.

The Leonardsville (N. Y.) Music Club is another organization that will undertake some good concerts this coming winter, engaging, as heretofore, soloists of reputation from the large cities.

The St. Cecelia Club, of Midland, Mich., Mrs. J. C. Graves president, gave a reception to Miss Emma E. Clark, pianist, of Chicago, Ill., following Miss Clark's lecture recital on Tuesday, July 30.

The Ladies' Musical Literary Club, of Cedar Rapids, Ia., held its first guest meeting at the home of Miss Clara Kocher. The principal speaker was Miss Rowley, who has lately visited the musical centres of Germany.

The Champlain (N. Y.) Choral Union gave a sacred concert at Cliff Haven on Sunday evening, August 11. Rossini's "Stabat Mater" was sung, and the soloists who assisted the union came from Montreal and New York.

The Euterpean Club, of Waco, Tex., has outlined attractive programs for next season. Certain operas are to be discussed and illustrated. "Carmen" is to be the first one, "Lohengrin" the second, and "Tannhäuser" the third.

Mrs. H. C. Taylor entertained recently at her home the members of the Ladies' Musical Club, of Seattle, Wash. Mrs. Taylor is the president of the club. Mrs. R. M. Gottstein, the recording secretary, made a report which showed that the club was making fine progress.

The Music Students' Club, of Catskill, N. Y., gave a good concert last month, with Mrs. Dora Phillips, of Brooklyn, as the soprano soloist. The concert was given in the chapel of the Reformed Church at Catskill. This club is planning an interesting series of meetings for the coming season.

One of the musical events in Minnesota this summer was the concert by the Lyric Choral Club, of Minneapolis, given at Lake Minnetauk. The program included the "Hunting Chorus," from Benedict's "Lily of Killarney," and two choruses from Bennett's "May Queen." The soloists who assisted the club were Misses Frances Miller, Anna MacPhee, Beth Leekley, L. B. Wasserzeiher, M. Benedict Anna Dallagher, Imogene Rookwood, Margaret McDermott, Mesdames Two and La Valley, Messrs. Glanville Richards, Roy McKusick, J. Miller and Crosby Hopps.

MR. BENNETT'S PUPILS.—Another of S. C. Bennett's pupils who has recently come into public favor is Miss Helen Sommers, who has been singing leading roles in the opera company playing a summer engagement at Nortl Adams, Mass. Mrs. Lillian Randolf Hoke, a prominen singer and teacher of Nashville, Tenn., has returned t New York to resume her lessons under Mr. Bennett's in struction. Miss Ruth Peebles continues to be a favorit with the audiences at the Providence Opera House.

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In America November and December, 1901
The London Press says of Mr. Tew's singing:
Times—"Mr. Tew displayed a magnificent voice and great dignity of style."
Telegraph—"Mr. Tew possesses a fine voice of cultured style; he is a singer of high quality and a musician of broad sympathies and wide research."
Express—"Revealed the possession of a prodigious memory, a sonorous voice and a wealth of vigor."
Daily News—"Manifestly an experienced vocalist, endowed with a powerful voice of agreeable quality. He is a linguist and his artistic taste and judgment demonstrated by his excellent choice of a program."
Musical Courier (London)—"A hearty, straightforward delivery, which was all the more charming because of his admirable diction and pure intonation."
Lady—"His songs were admirably chosen, and the beautiful quality of his voice and his good method were best shown in Brahms' Liebeslieder."
Sunday Times—"Displayed a resonant low baritone voice and a refined method."
Musical Standard—"Eminently successful as an interpretive artist, for he sang with much feeling and intuition into the dramatic and poetic meaning of his text. His voice is a fine organ."
Musical News—"Mr. Tew has a good bass voice which he uses always with finished art and discretion. That he possesses an extensive repertory culled from the best music written for the bass voice was evidenced."
Morning Post—"Mr. Tew's deep bass voice was well suited to the music of the Landgraf." (National Grand Opera Co., in Tannhauser.)
The Stage—"Mr. Tew gave a strong and impressive embodiment of the Cardinal."
The Era—"Mr. Whitney Tew, the author, gave a strikingly characteristic reading of Richelieu, his acting in the downfall scene being especially impressive and touching."
Field—"That fine bass singer, Mr. Whitney Tew, gave the first of his recitals last week. He possesses a powerful voice of beautiful quality which can stand work. He has both voice and brains."
Anglo-American—"Mr. Tew's fine voice was in the best of form. He is to be commended for his persistent fidelity to a really superior class of music."
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SEASON 1901-1902

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JOSEFFY AT THE NATIONAL CONSERVATORY.

DESCENT counts for much in matters artistic as well as in the breeding of racehorses. "Tell me who the master is and I will describe for you the pupil," cry some theorists who might be called extremists. How many to-day know the name of Anton Rubinstein's master? Yet the pedagogue Villoing laid the foundation of the great Russian pianist's musical education, an education completed by the genial Franz Liszt. In the case, however, of Rafael Joseffy he was a famous pupil of a famous master. There are some critics who claim that Karl Tausig represents the highest development of piano playing in this century of piano playing heroes. His musical temperament so finely fibred, his muscular system like steel thrice tempered is duplicated in his pupil, who, at an age when boys are gazing at the world across the threshold of Toyland, was an accredited artist, a virtuoso in knee breeches!

Rafael Joseffy stands to-day for all that is exquisite and poetic in the domain of the piano. His touch is original, his manipulation of the mechanism of the instrument unapproachable, a virtuoso among virtuosi, and the beauty of his tone, its velvety, clangorous quality, so free from any suspicion of harshness or brutality, gives him a unique position in the music loving world. There is magic in his attack, magic and moonlight in his playing of a Chopin nocturne, and brilliancy—a meteor-like brilliancy—in his performance of a Liszt concerto.

This rare combination of the virtuoso and the poet places Joseffy apart from the pale of popular pianism. From Tausig he inherited his keen and severe sense of rhythm; from his native country, Hungary, he absorbed brilliancy and color sense. When Joseffy was young he delighted in the exhibition of his fabulous technic, but he has mellowed, he has matured, and superimposed upon the brilliances of his ardent youth are the thoughtful interpretations of the intellectual artist. He is a classical pianist par excellence, and his readings of Bach, Beethoven, Schumann and Brahms are authoritative and final. To the sensitive finish he now unites a breadth of tone and feeling, and you may gauge the catholicity of the man by his love for both Chopin and Brahms.

There you have Joseffy, an interpreter of Brahms and Chopin! No need to expatiate further on his versatility! His style has undergone during the past five years a thorough purification. He has successfully combatted the temptation of excess in color, of the too lusty exuberance in the use of his material, of abuse of the purely decorative side of his art. Touching the finer rim of the issues of his day Joseffy emulates the French poet, Paul Verlaine, in his devotion to the nuance, to the shade within shade that may be expressed on the keyboard of the piano. Yet his jeu never lacks the robust ring, the virile accent. He is no mere pianissimist, striving for effects of the miniaturist; rather in his grasp of the musical content of a composition does he reveal his acuity and fine spiritual temper.

Rafael Joseffy is an impeccable artist in an age of makeshift and confused ideals. He plays the piano superbly, and, strangely enough, is able to impart to his pupils a comprehension of his art, and, if his musical personality is rare, then rarer still is his faculty for teaching!

Mr. Joseffy teaches at the National Conservatory only. Every Tuesday afternoon, beginning September 17, at 2 o'clock, pupils may apply and be examined for membership in his classes.

WAGNER AND NIETZSCHE.

ON August 25, 1900, Friedrich Nietzsche died his second death, the death of the body. Years before Fate had drawn a veil over him, and just at the moment when the world was looking to him came the "passing" of Zarathustra. In December, 1900, the first volume of his collected letters appeared, and although his letters to Hans Von Bülow and Baroness Von Meysenberg are omitted, as well as Nietzsche's letters to Wagner, yet there is much of interesting notice of his relations with the composer.

Nietzsche's first acquaintance with Wagner is recorded in a letter, January 18, 1869, in which he writes: "My life, here and now, is a great change from my earlier life. In the first place I am living in the family of Professor Biedermann—have been introduced to many families, and especially to the circle of Professor Brockhaus, where I had the rare, the unique, pleasure of making the acquaintance of Richard Wagner, the brother of Frau Professor Brockhaus. On that happy evening he read us fragments of his autobiography, played and sang the 'Meistersinger,' and talked with me especially about Schopenhauer, as a warm admirer." He adds that he had received a kind remembrance by letter from Lucerne, and, "if the Gods grant it, I shall after Easter be close to him."

In February, 1869, Nietzsche was appointed professor at Basle, and he writes to a friend that now he has found a man who reveals to him what Schopenhauer meant by Genius, that is, Richard Wagner. "No one knows him, no one can judge him, because all the world stands on another foundation and breathes another atmosphere. In him rules such an unlimited ideality, such deep humanity, such a lofty life-seriousness that I feel myself in the neighborhood of the Divine." Then, after speaking of the happy days he spent on the Lake of the Four Cantons with this wonderful, ever new, inexhaustible nature, he says: "I read yesterday a manuscript on 'The State and Religion,' intended to explain to his young friend, the little King of Bavaria, his views on the state and religion. Never was a king addressed in a more dignified and philosophical style. I was elevated and staggered by this ideality, which seemed thoroughly derived from the spirit of Schopenhauer." A day or two afterwards he wrote: "He is the living illustration of what Schopenhauer calls 'a Genius.'"

He spent the Christmas of 1869 with "his noble friend of genius, R. W., in his lovely dwelling at Tribschen, near Lucerne," and in March, 1870, writes to his friend Gersdorff that "the incredible earnestness and the German depth of Wagner's view of the world and of art, which wells from every tone, is to most men of our days a horror, like Schopenhauer's 'Askesis' and 'Denial of the Will.' By our Jews—you know how wide the term is—the idealism of Wagner is especially hated—that glowing, high souled struggle till the 'day of the noble ones,' the day of chivalry comes, which is as far as possible contradictory to our plebeian political squabbles." Nietzsche naïvely remarks that in superior natures there is a kind of indifference, as if "a thorough study, a special endeavor to understand this or that artist or this or that art was unnecessary. How glad I am that you have studied opera and drama," and adds, "if you would write to R. W. a long letter after the first performance of 'The Meistersinger' it will give great pleasure, and they will know better who the writer of this letter is. It is understood that when you visit me you will come to Tribschen. It is an infinite enrichment of life to really know such a genius. For me all that is best and most beautiful is bound up in the names of Schopenhauer and Wagner, and I am proud and happy to be, thereby, of like opinion as my nearest friend." One may conjecture from some of these expressions that there was already a "little rift within the lute" of the friendship between the two, which only needed time to widen till it became a breach. Wagner seems to have been very kind and sent to Gersdorff tickets for the first "Meistersinger" performance in Berlin. "See how they honor my friends," he adds. Again he writes: "I have good news from Tribschen; Wagner and Frau send you their best wishes. (Do you know that the marriage took place in August? I was invited to be a witness, but could not appear, as I was then in France.) Wagner a couple of days ago sent me a marvelous manuscript, entitled 'Beethoven.' Here we have a profound philosophy of music in the strictest accord with Schopenhauer." On December 12, 1870, Nietzsche sends to his friend a copy of Wagner's "Beethoven" as a symbol of the intimate "community of our striving and thought under one flag, under the same flag which Wagner in this work points out as the only one that leads to the goal. There are deep mysteries therein, beautiful and terrible, as Music reveals herself in her highest utterances." In this letter he includes a photograph of Wagner, with a postscript from Frau Wagner "to the philosophic champion who bravely fulfills his task."

In June, 1871, Nietzsche refers his friend to the *Norddeutsche Allgemeine* for the Bayreuth plans, and in a letter about Christmas time he speaks of the hopes of the Bayreuthers for a new railroad. He did not visit Tribschen as he was too busy, and his first work, "The Birth of Tragedy from the Spirit of Music," had appeared. He writes on January 10, 1872, from Basle to tell Gersdorff of the impression the book made at Tribschen. "Wagner wrote to me: 'I have never read anything more beautiful than your book! All is grand! I write to you hurriedly because the perusal has excited me beyond measure and I must wait for a return of reason to read it properly. Does not this please you?" All this time he had written at the urgent request of Wagner a long letter to the King of Bavaria about the Bayreuth enterprise. In January of the same year, when Wagner visited Berlin, he wrote: "You will be astonished to see him so soon. I conjure you to do, see, feel all that can be of service to him in such an important moment. Act as if you were myself," and a few days later he writes: "Think, then, that we both are called to fight and work for a development of culture which, perhaps, will extend to the next generation, perhaps still later to greatest numbers. Let this be our pride, let this encourage us; for the rest I have the belief that we are not born to be happy, but to do our duty, and blessed are we when we know where our duty is."

(To be continued.)

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HERE are more of the European press notices of the gifted artist Mary Münchhoff. Her beautiful soprano voice has charmed all the critics in Europe, and she has made a decided sensation wherever she has appeared:

"The new 'Patti' of the concert hall is what the youthful Mary Munchhoff, who is charming everybody, and, above all, the admirers of bel canto, is called wherever she consents to display her vocal art. From Omaha, across the seas, she has come to us. In Berlin her rare talent was put on a firm basis by diligent study, and the foundation laid to her artistic fame. In Paris, with Marchesi, the greatest living vocal teacher, the gifts which nature had lavishly bestowed on her were matured to perfection. Her first concerts in Berlin were decided triumphs. The critics, one and all, praised unreservedly her flexible, bright, pure soprano voice, ranging upward to high C, and declared that she was a natural born coloratura singer, who had acquired the power, by careful cultivation of her voice, of performing remarkable vocal feats. Her extraordinary technical ability mastered the greatest difficulties with ease and grace. But it is not the technical brilliancy of her staccato nor the steadiness of her trill, nor the fine cantabile which distinguishes her pre-eminently, but the melodious sweetness and deep feeling which she imparts to her rendering of German songs. And so the admiration which her marvelous technic arouses in overcoming every difficulty with ease, is transformed into deep emotion felt for her simple, heartfelt rendering of songs. Technic is to her only a means to the end; she seems completely enwrapped in the accomplishment of her artistic task. A poetical fragrance penetrates through her songs, and her listeners are thrilled with the emotion which her soul pours forth. It is therefore a triumphal march that Mary Munchhoff is making through the musical cities of Germany."—The Bazar, Berlin, January 29, 1900.

"Mary Münchhoff, of Omaha, has given a concert in the Singakademie. If one were called upon to reproach Miss Munchhoff at the beginning, it would be because she gives us so little opportunity of hearing her sing. That rarely heard expression 'Sold out' was therefore the cause of sending many away from this concert. What a brilliant success swept through our dignified Singakademie! What deep pleasure this finely cultivated, youthful, sympathetic voice gave everyone! Her pure soprano was equal to all technical and vocal difficulties which a perfect rendering demands. She sang an aria from Mozart's 'Il re pastore,' with violin obligato; Rosina's cavatine from 'Barber of Seville,' an aria from Gounod's 'Philemon and Baucis' and songs by Schubert, Schumann, Grieg, Taubert and Bizet, with piano accompaniment. Miss Münchhoff proved herself to be the first coloratura singer at the present time in all selections on her program, whether German, French or Italian, classical or modern. In simple, purely lyric compositions the melodious quality and charm of voice which she offers is possessed by her alone. Her phenomenal vocal skill is, of course, the most marvelous; the runs ripple lightly, the staccato is graceful and accurate, the trill round and clear, as far as the third octave. Her encore, 'The Nightingale,' by Alabieff, electrified the audience. It was a masterpiece in technic with its chains of trills."—Neues Frauenblatt, Berlin, February 14, 1901.

Colell and Winkler Life Savers.

E. H. COLELL, of the Brooklyn house of Wissner, and Leopold Winkler, the pianist, saved the life of Jeanne Franko, the violinist, at Arverne on Saturday. They were bathing in the surf when Miss Franko was seized with cramps. Mr. Colell is a powerful swimmer, and he and Mr. Winkler were just in the nick of time to save her. Mr. Winkler was announced to play the Beethoven G major Piano Concerto at the Kaltenborn concert last night.

TELEPHONE, 4013 GERRARD. TELEGRAMS, HUGONOTAS, LONDON

119, NEW BOND STREET, LONDON. W.

Aug. 1. 1901.

Dear Chester

Since there seems to be some controversy about my arrangements with Herr Kubelik I wish to inform you that I am now sole agent and manager for Kubelik in Europe & the United States. Mr. Daniel Frohman, a friend of mine for twenty two years is my partner in the American business.

Yours sincerely Hugo Görlitz

THE above is a reproduction of a letter addressed to Montague Chester, our European representative. It effectually settles the question of Kubelik's management.—ED. MUSICAL COURIER.

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Western New York Office THE MUSICAL COURIER,
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BUFFALO, N. Y., August 9, 1901.

CAPTAIN GUILLERMO M. TOMAS is the conductor of the Havana Municipal Police Band, which has been sent to the Pan-American Exposition by the Municipality of Havana as a special compliment to the people of the United States. He is drawing great crowds to the Esplanade stand, and he has arranged a series of concerts, the music representing the different nationalities.

One night it is Cuba Night, the next Italian, next French; to-night is German; Saturday will be given Pan-American Night, "Stars and Stripes Forever," followed by the Chilean national air, that of San Salvador and melodies from Cuba, Mexico, Porto Rico and others. When Captain Tomas conducts the music goes with a swing and unity, as well as with virility and power, which proves his magnetic influence over the men. His movements are sharp and nervous, although never awkward or angular. There is no ostentation or display, no beating the air for effect; every movement is in direct and full significance to the men for their guidance.

The following is a clipping from an article by Miss Mary Howard, music critic of the Buffalo *Express:*

A year and a half ago the organization of the Havana band was completed, and in twenty-two days from its start it made its first public appearance. Since that time Captain Tomas has not changed one of his sixty-eight men, which fact speaks volumes for his tact-

CHARLES GALLOWAY.

ful management, and explains in part the splendid unity and sympathy with which they play.

The makeup of this band is quite unlike that of the brass organizations of this country. The wood-wind is somewhat stronger, the clarinets alone numbering twelve. Then, besides the eight saxophones, there are French horns, cornophones and sarruxophones, an instrument practically unknown here. It has a mouthpiece like a bassoon, and is used everywhere in Spain. The men practice no less than three hours daily. In order to secure perfect balance, and to put each man in the place best fitted to him, Captain Tomas changes them about, taking a man from the cornet forces and assigning him to the trombones, for example, until the result is satisfactory. Such methods are very unusual, but they are certainly effective, for the distinct excellence of the band is acknowledged by

CAPTAIN G. M. TOMAS.

all listeners. Besides standard selections, the Cubans play several characteristic native airs. One of them, called "El Beso," or "The Kiss," is already so much of a favorite with the exposition audiences that it is always encored. "El Beso" is of unknown authorship, but it is essentially a Cuban melody.

Miss Annie Peat, of Racine, Wis., one of the most famous organists in the Northwest, was honored by being chosen organist of Wisconsin Day at the Pan-American. She has had an unusual career for so young a musician. She is a pupil of Middelschulte and Harrison Wild, of Chicago, and played at the World's Fair when only fourteen years old. Her playing is characterized by poetic and sympathetic qualities of expression, sustained power and brilliancy. The registration and pedaling were perfect and showed the artist's fine ability to get interesting effects out of the large organ. Her services are in great demand for concerts, for she is also a good pianist. Her selections were the Toccata and Fugue in D minor, by Bach, and Guilmant's First Sonata. Capt. Guillermo M. Tomas, conductor of the Cuban band, a thoroughly skilled musician, re-

ANNIE PEAT.

marked to me: "She will some day reach the pinnacle o fame and be classed with the leading organists of th country."

Charles Galloway, from St. Louis, was one of the mo famous organists we have heard here. He studied orga piano and theory for four years with Alex. Guilmant, an has composed some popular songs. One of the mo important concert engagements he has had occurred whe Mr. Galloway appeared in solo work at the world fame Trocadero, where Guilmant has given concerts for twen years. His chief characteristics as a virtuoso are gre technical ability. He is a musician whose natural tale developed by broad musical and intellectual culture plac him among the foremost organists. He gave three co certs. A critic of the Buffalo *Courier* says: "Mr. Gallow and Harrison Wild, of Chicago, divide the honors as t best two that have been here yet," to which I would li to add a third, I. V. Flagler, of Chautauqua Assembly.

The assistant at Mr. Galloway's concert was Mrs. Ke shaw-Thompson, soprano. She is Canada's gifted sing holding the important position of soloist of Western Co gregational Church, Toronto. From all through Cana where she is best known, people are paying her glowi tributes. The Winnipeg *Town Topics* say of her: "M Kershaw-Thompson gave a very dramatic rendering Molloy's 'Carnival.'" She sang at a patriotic concert und the patronage of Lieutenant-Governor Patterson and M Hugh Macdonald, and her singing was the feature of t entertainment. The Toronto *Globe*, Guelph *Advoca* Brandon *Times* all speak in terms of highest praise. H

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selections here were "Lord of the World," Stephen Adams, and "Good Bye," Tosti, which she sang with perfect expression She has a beautiful voice, as clear as a bell, and possesses strong dramatic power. Mrs. Thompson has filled the position as soloist in prominent church choirs in New York and Eastern Canada. She is booked for some concert engagements. She is a pupil of Emilio Agramonte in New York.

W. H. Hewlett from London Ont., gave an enjoyable concert at the Temple. We hear a general desire expressed

Mrs. Kershaw-Thompson.

that he will play again, when I will be glad to make annotations of his program.

August 1 to 3 Hamlin H. Hunt, Minneapolis, gave three fine concerts, which were highly appreciated.

A. Ray Tyler, of Brooklyn, gave two concerts, August 7 and 8. He is a graceful player, good coloring being predominant, and he had an excellent program. Among them one number by himself, "Melody Finale," which was heartily applauded. Mrs. Katherine Riesberg.

Henri Marteau.

THIS accomplished young artist will give two concerts at Berlin (with the Philharmonic Orchestra), October 17 and 19, where he will play three unknown manuscript concertos dedicated to him:

Concerto No. 2, D minor.....Christian Sinding
Concerto No. 3, C minor..Tor Aulin, Swedish violinist and composer
Concerto, C minor.....Jaques Dalcroze

Marteau will also make a tour in Sweden with Risler, the celebrated pianist.

The concerto by E. Jaques Dalcroze was interpreted by Henri Marteau at the festival of Swiss musicians at Geneva on June 24, of which the press notices were very favorable:

The greatest success of the evening was gained by the new violin Concerto in C minor, by E. Jaques Daleroze, which, like his string quartet, revealed a rich fancy, full of color, and an extraordinary light and sure hand. In Henri Marteau the author found an incomparable interpreter, who rendered with charming poetic feeling the songful larghetto, and in the finale overcame all difficulties with a lightness and grace as if it were all spontaneous. Neue Zurcher Zeitung, June 23, 1901.

A concerto for violin and orchestra by Jaques Daleroze contains interesting music. Henri Marteau played this colossal piece in a wonderful style, with astounding technic, and a really rare grandeur of tone, which in fitting passages was allied with extraordinarily sweet softness and touching inwardness. The success of the work and the execution was enormous. Otto Lessmann, Allgemeine Musikzeitung, June 28, 1901.

The most typical novelty of the festival seemed to me to be the Concerto in C minor of Jaques Dalcroze. The work is singularly brilliant, and will have a speedy, triumphant career. It was played by Henri Marteau with exquisite ease and perfection. Marteau is positively at this moment one of the French masters of the violin.—De Fourcaud, Le Gaulois, Paris, June 27.

This work requires extraordinary execution. This the composer enjoyed for the part of the principal violin, which Henri Marteau (to whom the concerto is dedicated) played like a master, penetrated with the spirit and the intentions of the composer, bringing into relief his slightest intentions and holding the public under the charm of his great violinism. Journal de Geneve, June 26, 1901.

A NEW AMERICAN OPERA.

CONTRACTS were signed yesterday for early production of an American grand opera composed by Francisco Fanciulli, leader of the 71st Regiment Band. The opera boasts a double title, "Priscilla, the Maid of Plymouth: or, the Courtship of Miles Standish," and is, of course, founded on the famous poem of Henry W. Longfellow The libretto is by Isaac F. Eaton, of Plymouth, a lineal descendant of the minister who accompanied the Puritans from England in the Mayflower.

This opera has been selected by Colonel William A. Thompson, manager of the Rose Cecilia Shay Grand Opera Company, for the coming début of Miss Shay. Miss Shay is a Cincinnati girl, the daughter of Colonel Thomas F. Shay, one of the Queen City's most prominent lawyers. Her early musical education was under the direction of American teachers, and this was supplemented by a two years' course of study abroad. Miss Shay has recently returned to America, and her father decided to equip an opera company for her, under Colonel Thompson's direction. The members of the cast who will support her are all American, both principals and chorus.

The first performance will be given in Washington on November 4, and the tour of the company will include the principal cities in the East. The opera will be produced with the personal assistance of Mr. Fanciulli, who for five years was the leader of the Marine Band at the national capital. New York Tribune, August 13.

The John Church Company's Music in London.

THE John Church Company's music has been used very extensively in London lately. Here is a partial list of composers whose songs have been sung there during the month of June, with date, places and names of singer:

My Redeemer and My Lord.....Dudley Buck
Miss Monica Stone (9th).....Streatham
Miss Monica Stone (23d).....Clapham

Glover's de la Warr Orchestra played "Cotton Blossoms," "King Cotton," "Stars and Stripes" and "Concert Polka" on the 8th and 9th at the Kursaal, Bexhill.

Love Is a Sickness.....Horatio Parker
Miss Monica Stone (20th).....Bayswater

Where the Bee Sucks.....De Koven
Mme. Alice Esty (24th).....St. James' Hall

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Mr. William G. Stewart, Director American School of Opera, Berkeley Lyceum, New York City:

New York, June 4, 1901.

My Dear Mr. Stewart—We take this opportunity of complimenting you on the splendid practical results accomplished by your School of Opera during the first year of its existence and gladly bear testimony to its advantages as a training school for those desirous of following a professional career in opera.

We are more than pleased with the graduates of your institution who have become members of the Bostonians and will gladly avail ourselves in the future of the opportunity for engaging singers who have pursued a course of study under your direction. With best wishes always, Yours very sincerely.

W. H. MacDonald

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SYMPHONIC DRAMA.

THE future of music-drama is a subject which has been much discussed—indeed, it has received too much word consideration, for many entering the lists have been armored in the rust of that mere theory which has so often in the past been brought to the dust by the chivalrous lance of practicability. But not yet have these pseudo-champions been confronted with a solid art work which shall upset their conflicting and false notions, and indicate the infallible path which, once thronged with undergrowth and weeds, has been to a great extent cleared and certainly absolutely defined by Wagner. Why do we wander and pause, irresolute and wondering? This attitude might have been defensible in the pre-Wagnerians. They were awaiting the human borne lantern which should extricate them from the slough into which the will-o'-the-wisps had led them; but now that our guide has arrived and so clearly demonstrated the truth of his artistic tendencies—now that we are not (returning to the earlier metaphor) beset by thistles and briars at every step, it seems more than curious that the majority of these theorists have not chosen to calculate from his basis, but have either stepped back into the old swamp (or thicket), or, walking in the road of reformed art very, very timidly, have feared to cast their glances at the certain goal, and preferred to linger lovingly over the beauties at their feet. These latter worthier folk are, I fear me, in a considerable minority.

Apart from the principal reason of existence in so far as the individual work is concerned, the actual result of music drama, it is fairly evident, has been to endeavor a combination of the arts which shall be (more or less) consistent; but that this union means the limitation of one or more of them is also perfectly clear. Wagner doubles his joys in the wedding, and halves his sorrows; his disciples, as frequently as not, the reverse. But which of these arts is to be lord? So entire a musician as a Mozart or a Beethoven sings naturally and his tones fetter his action. So dramatic an instinct as that of the early Wagner demands a saner treatment of the story, while so intense a musician as that of the later Wagner yet frequently chooses (despite his own theories) to stay the progress of his tale and use that art which will express subtleties conveyable by no dramatic gesture nor other palpable means. This last fact is surely of no small prophetic significance.

Let us consider very briefly each art concerned as it appeals to its own sense.

First, there is the art of action, appealing solely to the eye, the quickest and most intelligent of the higher senses; apart from its object of attainment this does not bear in any way upon our feelings. Then, the art of speech, appealing to the ear and in a small degree to the emotions—only so far as the vocal inflection is concerned; the sense of hearing, be it observed, is speedily received by the brain, though not in the same practically instantaneous manner as that of the sight, for the reason that its language is not so readily acquired. These obvious points must be pardoned for the sake of clearness. Lastly, the art of ideal sound, also directed to the ear and in a very large degree to the emotions, so compensating for the fact that the meaning of its diction is least easy to comprehend.

These three living arts, combined with scenic accessories, which by reason of their lack of vitality are no especial tax upon the eye, are the constituents from which the composer interweaves his music-drama; but that a fair balance between them has not yet been adjusted is quite clear if only by reason of the fact that the quickest sense has the least to absorb, while the ear bears the double burden of perceiving that portion of the music which cannot be simply felt (this harder portion being almost invariably also the better), and of realizing the language of the poem also. How many of us could honestly say upon hearing such a work as "Tristan," for instance, for the first time, that the strain upon the ear caused by the poem had not prevented us from realizing the music?

How this is to be remedied is clear. All of the poems upon which the greatest music-dramas have been based contain much that might be left for expression entirely to the arts of action and ideal sound. Why, if the tones sing of love, must the lover himself be compelled to it? Why should the words tell of strife when it is depicted in every movement on the stage? This strain is no fancied matter, if—*if* the music is to be grasped.

Drama in its integrity may call upon her sister arts in a limited measure, but does not thereby violate her primary object as literature. A symphony may be based upon the most obvious program, but cannot on that account forego the responsibility of being judged purely from the musical standpoint. So in symphonic drama—thereby indicating that music is to be the principal consideration—although the form of the story must mold the composer's work, there is not the slightest reason for his creation to be fettered in the telling—by the method, the poem. That a free treatment of the formal symphonic outline is quite adequate for the purpose may be seen particularly clearly in "Die Meistersinger."—Rutland Boughton, in the Musical Standard.

(*To be continued.*)

SOUSA'S BAND.

HAVING made a successful invasion of Continental Europe, making a five months' tour through France, Germany, Belgium and Holland, John Philip Sousa and his band will next visit Great Britain. The engagement at Manhattan Beach will close September 2, and immediately the band will go to Pittsburg to play for two weeks at the Exposition in that city.

At the close of the concert last Sunday afternoon Mr. Sousa was visited in his dressing room in the rear of the auditorium and asked about his plans.

"Last year, as you know," said he, "the band made a five months' tour of the Continental countries, but did not play in England or Scotland. We were importuned to extend our tour so as to take in Great Britain, but that was impossible owing to our engagements on this side of the ocean.

"Our purpose is to leave New York about the 25th of next month. We shall give our first concert at the Royal Albert Hall, 4th, and follow it up with two other concerts the 5th and 6th. Then we shall proceed to Glasgow, Scotland, to remain four weeks, playing daily at the Exposition. Following this engagement, the band will make a five weeks' tour through England and Scotland.

"We are backed by a syndicate of which Philip York, the manager of the Palace Theatre of London, is the president. They had a director over there while we were giving our winter concerts who heard the band and fell very much in love with it; and so they made us a proposition to handle our finances which was satisfactory, and we signed a contract with them, securing guarantees right through. We are guaranteed that our receipts will never be below a certain amount, and we get a percentage over that; so we are not risking anything, as we did on the former tour.

"You will give your last concert here September 2?"

"Yes, and then we go to Pittsburg, and will sail from New York about September 25."

"Then you will defer your return trip to Germany until some future time?"

"Well, we have had offers from all the managers who were associated with us last year in Germany, France, Holland, and they want us to go back, and we will consider that very carefully. I am a little bit in favor of a rest. Whether I will take it or not I don't know."

"When will you begin your American tour?"

"About January 14."

"Will you go to Cuba and Mexico?"

"I don't know whether we are booked down there or not. I think we will go as far south as Mexico, however."

"Are you going to Charleston to the Exposition?"

"I don't know anything about it. We won't be back until around Christmas anyway, and we will need rest."

"Have you ever been in London?"

"Oh, yes, often, and the band was in London last year, and we spent four days there and had a good time, but didn't play."

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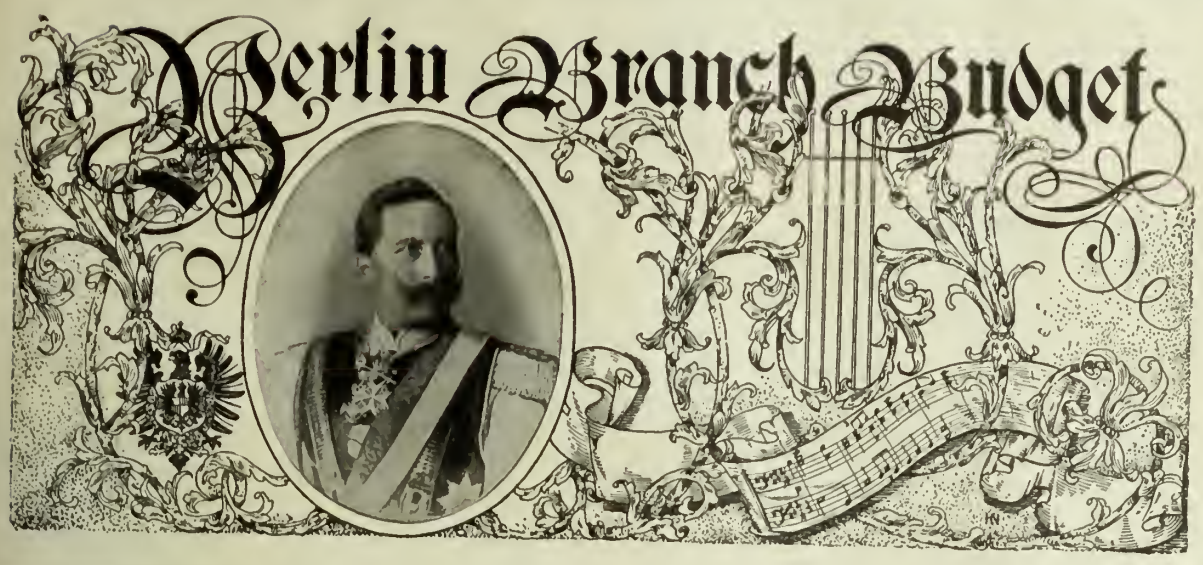

GERMAN HEADQUARTERS OF THE MUSICAL COURIER,
BERLIN, W., LINKSTRASSE 17.

August 3, 1901

TO-DAY at the hospitable table of my American dentist, the chairs around which are of course much more comfortable, or at least more pleasant to be seated upon than are the ones in the other room, I was asked by another American, a casual visitor, "What music can a fellow hear in Berlin at the present moment?"

The easiest and most veracious reply would have been "None," but as the questioner to whom I was introduced on this occasion is one of the best amateurs of Birmingham, Ala., and a man who shows his interest in music not merely in words, but also by footing the bills and seeing to the deficits, if there be any, of the Oratorio, Boston Symphony or any other concerts he arranges for the benefit of and to awaken an interest in music in his rapidly growing town, I felt it incumbent upon myself to rack what little amount of brain nature has endowed me with, and which little during these hot days seems to be melting away quicker than the piece of ice they serve with the butter in a Berlin restaurant. The result of the racking was not much superior in size to the Latin ridiculous mouse of which the laboring mountain is reported to have been delivered.

We have, I said, at present in Germany a sort of Koster & Bial craze which was begotten by one Ernst von Wolzogen, and everything that is not Bayreuth to-day is Ueberbrett. If you want a taste of the latter and see what it is like, why all you have to do is to go to the Theater des Westens and there you will be initiated. It is true that the only number that might be called really musical upon the entire program is a solo furnished by an American girl, Miss May Hammacker, who is the possessor of one of those high coloratura voices which seem to grow now especially or almost exclusively in God's own country, and to hear which you would not need to travel from Alabama thirty-one hours to New York and thence seven days across the ocean and another twenty-four hours to Berlin; but at least it is music, and, by Jingo or no Jingo! it is the only music in the "Charivari" program..

"But, then, there are the 'Lebende Lieder,' the amiable dentist apologetically suggested, and, in fact, there is such a thing going on in Berlin at the miniature Trianon concert room of the New Royal Opera House, formerly Kroll's. It is a novelty, too, this setting in tableaux vivants of the contents of a more or less well-known Lied, while it is being sung to a piano, and the dripping accompaniment of the perspiration rolling down from the few individuals who on a hot evening like those we are now enduring will venture into the stuffy, close little hall. Æsthetic is the idea which prompted these Living Songs, but musically their value is not enhanced by means of the corporeal representation of, for instance, "The Little Wild Rose" of Goethe's immortal poem and Schubert's equally immortal melody. It is only mildly exciting, my dear Booth carpenter, like your iced tea, very pleasing and sweet, but also, like your iced tea, it makes you perspire all the more after partaking of it.

"Well, at least, you have summer opera?" inquired the music searching gentleman from Alabama. "Yes," I replied, "we have even had two enterprises of the sort this year, but one of them, which I should rather designate as summer trouble—if you will pardon this soft word—than as summer opera, has given up the ghost." It was chiefly dependent upon the drawing capacity of the Hamburg tenor Boettel, and as these have in course of time diminished as much as did his own voice, which has grown as diminutive as his person, and as in consequence nobody cared to hear once more and for the so and so manieth time his Lionel or his Maurico, which are his chief and perennial roles, this summer opera undertaking went quickly into the hands of the undertaker. It was indeed a "grave" case, as my old friend C. F. Daniels, an inveterate punster, used to say.

As for the other summer opera, the one of Director Morwitz, it is flourishing—at least as far as the trumpets are concerned—at the Berliner Theater, and if you want to have some fun, more fun indeed than music, why you go there to-night and attend a performance of "Les Huguenots." If it happens to be a copy of the one I witnessed there a few nights ago you will feel like jumping out of your seat to the rescue of the conductor, who has a hard time in keeping his orchestra together with the soloists or among themselves and a worse but vain wrestle with the chorus. Also the soloists will interest you to a certain extent, and you will unquestionably come to the same question that I put to myself: Is the music there for the tenors, or were tenors created for the sake of singing the music? One may think of the music of Meyerbeer chef d'œuvre what one wants; Saltus used to rave over it, Finck hates it, Krehbiel pretends to like it, and I don't dislike it except in a few episodes—it was certainly not composed for the sole purpose of a tenor's displaying his high notes in it. And yet Werner Alberti, another tenor with a big opinion of himself, seems to think differently. He at least has some high notes left, and he gives out a chest C and even a D flat which made the house ring—with applause; but he also clings to his high C like a seasick person to the railing upon the high sea, and this habit is nauseating to persons of musical taste. There is a lack of discretion and discrimination in this obtrusive style of singing high notes, regardless of the rhythm or dynamic force required at the moment, which makes such singers, almost without exception tenors, seem even more unmusical than they are proverbially reported to be.

Of the other male soloists in the cast I can praise Mr. Halper's Marcel, while Mr. Schmiedek as St. Bris was neither in voice nor in delivery equal to the demands of that rather difficult baritone part. He spoiled the great ensemble of the fourth act, in which the young conductor, Mr. Moerike, whom I saw for the first time on this occasion, had his hands full in order to be able to pull through without coming to a dead stop. Disaster, however, was averted, and altogether Mr. Moerike showed considerable circumspection and ability.

Superior to the male solo personnel were the ladies, notably Miss Margarete Koenig, who, in the part of Valentine, evinced considerable dramatic verve. Miss Paren was acceptable as the Queen, especially as far as coloratura technic was concerned, while for the remainder of her role her voice was lacking in color and musical charm. The latter quality, on the other hand, was the distinguishing feature of Miss Kaethe Meyer's singing of the well-known aria of Urbino.

Worse than the "Huguenot" was the "Tell" performance, albeit the tenor, Werner Alberti, was in excellent voice and brought down the house—not a very large or overcrowded one—with his luscious high C. But, then, in "Tell" the tenor part is not the principal one and the aforementioned Schmiedek was not at all fitted for the great requirements of a histrionic and vocal nature of the baritone title part. Really ludicrous was Mr. Rettschlag as Walther Fuerst. He also acts as stage manager at this summer opera, and ought to be satisfied to appear, or rather not to appear, but merely to act in that capacity. His singing and his voice are alike dreadful. Miss Larenis, evidently a very young lady, sang Mathilda with coloratura, but without expression. Gemmi's name, that is, the name of the impersonator of Tell's courageous little son, did not appear on the house bill, but deserved a mention, while the lady who sang Tell's wife might have remained unknown to fame without damage to the present generation or posterity. Chorus and partially also the orchestra behaved as badly as if the opera had been put on without a single rehearsal.

In my report of the first of this year's Bayreuth performances I indicated that secret fears existed in the Wagnerian camp regarding the influence of the proposed Munich Prince Regent Theatre performances, which are considered in the light of a rival establishment, instead of being hailed as a promoter of the Wagnerian cause.

The Allgemeiner Wagner Verein has since come out flat-footed in its recent publication in the *Bayreuther Blaetter* against the said undertaking, in which everything is denounced and the worst of motives are insinuated even as regards the proposed free ticket arrangement for worthy but poor musicians, which Wagner intended to introduce at Bayreuth, but which his heirs did not live up to to any appreciable degree, while the "deadheads" are to figure quite largely on the lists for admission to the new Munich Wagner Opera House. The renewed very strong interest shown, especially in Germany, in these Wagner model performances, and the consequent flocking to Bayreuth of multitudes who come away from there full of enthusiasm, and vowing a return on the next preferred occasion, shows how far the Wagner bubble is from bursting. And they are clever people there at the helm in Bayreuth. They intend to strike the iron while it is hot. Partially in all probability for the latter reason and partially also to meet the rivalry of the new Munich enterprise, the Bayreuth régime has announced its lately decided upon intention of giving performances also during the coming summer, instead of the usual biennial ones.

The operas named for representation at Bayreuth next summer are "Parsifal," of course; furthermore "The Flying Dutchman," "Tristan" and "Tannhäuser." This is surely an attractive repertory. Meanwhile a petition list has been opened at Bayreuth and has been signed by Albert Niemann, Engelbert Humperdinck and Professor Thoma as promoters, while it is fast being covered with the names of visitors to the festival performances, petitioning the Government to create special legislation in favor of "Parsifal," the rights for which will in due course expire in 1913, viz., thirty years after Wagner's death, while these people and of course the Wagner heirs want an extension of twenty years for the exclusive rights of performance. I doubt very much whether the Government, if it would be willing to father such a bill, would find a majority for it in the German Parliament. There are ever so many millions of people in the world who cannot afford a trip to Bayreuth, and who yet wish to hear a performance of "Parsifal," that their rights must be considered just as much as the wishes of the Wagner heirs.

The expiration of the privilege for Bayreuth would also in my opinion not interfere with the pilgrimage to Bayreuth, for certainly no other work of Wagner's will draw the people thither, as Wagner himself knew very well, when he desired and willed that his swan song should be held for thirty years at Bayreuth. In no other opera house, which in contrast to the Bayreuth Weihfestpiel would have to be called a secular one, will "Parsifal" ever be performed in the spirit and style as they are held sacred there by tradition and by the wishes of Wagner. But this fact will not prevent other opera houses, including those of the United States, from performing or, if you want to call it so, from profaning "Parsifal" after March 13, 1913.

Only recently an announcement was made to the effect that Berlin will have a Scala theatre and concert hall, at which composers of operas and operettas can have their musico-dramatic works brought out, or their symphonies and other compositions performed in first-class style by good artists of all sorts and descriptions—if they, the composers, will pay for the costs of production. The orchestra to be used in this new and quite novel undertaking is mentioned as the Berliner Tonkuenstler Orchestra, which was organized only last year, and of whose concerts, as you may or may not remember, I took notice repeatedly. Now the same body of musicians is out with a new and somewhat surprising announcement, viz., that they will give six subscription concerts at New Royal Opera House (Kroll's) during the course of the winter. The number of the executants is to be increased to 110, and the concerts are to be conducted by no less important a musical personage than Richard Strauss. This name alone seems sufficient guarantee for the worth of

the proposed concerts, but whether they will or can prove a financial success is an entirely different question. An enterprising New York manager found out to his sorrow two seasons ago that, no matter how attractive the programs and the soloists, he could not get people to walk out to Kroll's Garden in the winter time. Aside from this question of inconvenient locality, the overcrowding of the Berlin concert season has already taken on such dimensions that, as was repeatedly shown last season, even the strongest sort of attractions lost their drawing power. We have ten symphony soirées of the Royal Orcestra under Weingartner and ten subscription concerts of the Philharmonic Orchestra under Nikisch, besides almost countless soloists' concerts with or without orchestra. What need therefore of giving any further subscription concerts, and where is the public to be drawn from that is to patronize them?

At the last sacred concert of the Royal Opera Chorus on Repentance Day the police interfered with the program, though it contained nothing secular, and although the concert was to be given at the Royal Opera House and for a charitable purpose, simply because an old police law decreed that only performances of an entire oratorio were permissible on that day, which the Government has officially designated as a day of repentance. You may remember that the program contained excerpts from "Parsifal" and from an oratorio by Haydn. Now this antiquated law has been changed to suit the purposes of such organizations as the above mentioned without giving cause for interference by the police, for it now reads: "Only performances of sacred music in churches and in the rooms of such concert or theatrical undertakings are permitted whose purpose it is to arrange representations in which higher art interests are taken care of." The verbiage is a little bit complicated, but the sense is clear and the purpose a good one.

An evil star seems to shine over male chorus competitions, especially when prizes offered by the Emperor are to be gained. As was the case at Brooklyn, it now happened in Cologne that the decision of the judges caused considerable irritation and no end of howling, charges and countercharges. The Cologne competition was an international one and so was the jury. Among the latter were some foreigners who rated the singing of the societies of their own nationality so highly that the first prize, donated by the Emperor, had to be awarded to a Hollandish male chorus, although the general opinion of the public and the other judges coincided as to the superior merits of some of the German and Belgian societies who were awarded the next prizes and who refused to accept them. The Aachen, Krefeld and Verviers socicties couched a protest against the decision of the prize jury, and thus the carefully planned and brilliantly carried through contest ended with a harsh dissonance, for which, as it looks at present, it will be hard to find a solution.

Cosima Wagner was indisposed through the excitement of the first two weeks of the Bayreuth public festival performances and the exacting duties which the tremendous number of all sorts of callers devolved upon her. Consequently the indefatigable woman had to retire for a few days and remained in bed until she was completely restored to health, which as I am informed by letter of a mutual friend, happened yesterday.

Nicolaus Rothmuehl, the ex-tenor of the Stuttgart Royal Court Opera, is made the defendant in a libel suit entered by the public prosecutor against him for alleged gross insults committed against concert opera singer Miss Sutter. There seems to be a law even for tenors, at least, in Wurtemberg.

Another engagement may also possibly interest you, although it runs the other way, for it takes an artist from America to Europe, instead of vice versa. I just learn that Johannes Werschinger, the well-known New York male chorus conductor, has been engaged as first chorusmaster of the Dresden Liedertafel, a society which numbers among its active members many soloists of note from the Royal Saxonian Court Opera personnel.

Wally Schauseil, the eminent Rhenish concert and oratorio singer, has been enrolled among the list of teachers of the Crefeld Conservatory, which, under the energetic guidance of Director Gottlieb Noren, is rapidly gaining in attendance and artistic importance.

Among the recent callers at this office were Ossip Gabrilowitsch on his passage from Carlsbad, where he visited Leschetizky, to his home in St. Petersburg; 'Squire Coop, from Salt Lake City, who is at present taking piano finishing lessons from no less a pedagogue than Leopold Godowsky; Mr. and Mrs. Henniot Levy, who since sailed for New York and will thence proceed to Halifax, N. S., where the gifted and modest young master will assume a position as first teacher of piano and composition; Eugene A. Bernstein, pianist, from New York, and his brother, Michel Bernstein, violinist, from Brussels.

O. F.

HERR TH. HABELMANN.—Herr Th. Habelmann, the famous European director of grand opera, will arrive from Breslau at the end of August, to become head of the operatic department of the American School of Opera.

During the winter the school will give a number of the standard grand operas and a series of new musical tableaux, arranged by Herr Habelmann, at Oscar Hammerstein's Theatre Republic.

The opera company, which is composed of members of the school and which is now on a successful tour, will be continued through the winter.

The full work of the school will begin the first part of September.

NEW MUSIC HALL FOR YALE.—Yale University at New Haven is to have a new music hall. The building is to be of marble and the preliminary plans fix the dimensions as 80x140 feet. The structure is to be four stories high, and the architects promise a handsome design.

WAGNER AND NIETZSCHE.

(*Continued.*)

IN the spring of 1872 Wagner left Tribschen and took up his abode in Bayreuth, and Nietzsche writes: "Tribschen has ceased to be. We walk about in mere ruins; emotion lies over everything, the sky, the clouds; the dog will not eat, the servants are sobbing continuously. We packed up the letters, manuscripts and books—ah, it was so sad." These words at once recall Launce's: "Our maid howling, our cat wringing her hands and all our house in a great perplexity," and make us wonder if Nietzsche found any representative of the "cruel hearted cur that did not shed one tear." Was Richard Wagner "the stone, the very pebble stone, who had no more pity in him than a dog"? He seems to have been stony to Nietzsche, who continues in this letter to confess that during the three years he had been near Tribschen he had made only twenty-three visits to it, that is about once in six weeks. If so, there cannot have been much mutual attraction between the composer and the philosopher. The latter writes: "I am glad that I have petrified that Tribschen world in my book." His enthusiasm, however, still continues, and on June 24, 1872, he writes from Basel:

"To-day is
St. John's day, St. John's day,
Flowers and ribbons bright and gay!

"MY DEAR FRIEND—I solemnly inform you hereby that I shall go to Munich for the performance of 'Tristan.' So we shall meet again; it is grand! Only I do not know when the general rehearsal or the first performance takes place. The *Wochenblatt* says 'Tristan' will be performed on the 28th. I shall telegraph at once to Bülow." Then a few days later he writes: "Quick, quick, my friend. Start at once. Friday evening first performance of 'Tristan'; Sunday, second performance. We must hear the work twice. Bülow telegraphed: 'Very glad you are coming.'"

Two doses of "Tristan" made Nietzsche long for another, and on July 20 he mentions a report that Bülow was to be general intendant at Munich, with Perfall as master of ceremonies. "Most fortunate news, provided they are true. If they are true, what hopes of ours depend on them. We must again see together 'Lohengrin,' the 'Hollander' and 'Tristan.' I think with rapture of a third draught of 'Tristan'; it is the best drink I know." In October he had received a letter from Frau Wagner, who was sick in bed, and "expecting a visit from Liszt," to which words he adds: "Der Schlund wird festgemuert," and on December 12 he reports to Gersdorff that he had spent two days with the Wagners at Strassburg, but he did not visit Wahnfried at Christmas. In February, 1873, he announces to Gersdorff that he had received very kind letters from the Wagners, who had been grieved at his absence on New Year's Day, and adds: "God knows how often I gave offense to the master. I wonder about it again and again, and cannot discover what it really was. So much the happier am I now that peace is made * * * Tell me your opinion about my repeated offenses. I cannot imagine anyone being more loyal to Wagner in all important matters than I am, but in petty, subordinate things, and in a certain—for me sanitarily necessary—abstinence from more frequent personal intercourse I must preserve my freedom in order to keep that loyalty in a

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higher sense. I never thought for a moment of having given offense on this occasion. Tell me your opinion, dearest friend."

The tone of this letter seems to indicate that Nietzsche's mind was beginning to be affected, for in April he writes again about his absence at Christmas, and hopes that a visit to Bayreuth will put things to rights, while he thanks Gersdorff for his advice, which had opened his eyes and banished the gnats and flies from which he suffered. A very different tone is seen in a letter of September: "I have received a cheerful letter from R. W. In reference to the Straussiad he wrote, 'I have read it again, and swear to you by God that I regard you as the only man who knows what I mean'"—a sentence evidently designed to quiet the morbid sensitiveness of poor Nietzsche.

Death of a Veteran Musician.

CAPTAIN ALEXANDER SCOTT, a veteran of the Civil War, and one of Rochester's prominent musicians, died at his home in that city on August 7. In 1852 Mr. Scott organized Scott's Band, which later became the band of the Fifty-fourth Regiment.

At the outbreak of the Civil War Mr. Scott enlisted in the Thirteenth Cavalry, New York Volunteers, and later joined the Twenty-seventh Regiment. At the close of the four years' service he held the position of captain. He was a life member of Rochester Lodge 660, F. and A. M.

Captain Scott is survived by his widow and two married daughters, Mrs. Peter Sheridan and Mrs. George Metz.

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Music in Canada.

THE following summary of official announcements which THE MUSICAL COURIER has received regarding the concert and operatic season of 1901-1902 in Toronto indicates that the "Queen City of the West" will not be lacking in musical attractions: The forthcoming musical season promises to be the most interesting and opulent of any yet known in the annals of Toronto, and already the trustees of Massey Music Hall have arranged a large number of engagements. An auspicious opening will be the performance of grand opera early in October, at the time of the visit of the Duke and Duchess of York. Never will opera have been produced in Canada under more distinguished auspices furnished by the presence of the royal party. Mr. Grau has promised that all his leading soloists will appear in the cast on the evening of the royal attendance, and the list will include Sembrich, as well as Calvé and Eames. A complete stage will be built, and a superstructure erected capable of carrying all the scenic effects which will be brought from the Metropolitan Opera House, New York. Thousands of dollars will be spent on decorations, Massey Hall being transformed into a bower illustrative of the floral and other natural products of Canada. The royal box will be in the centre of the front rows of the first gallery and the first three rows of seats will be altered into a row of loges.

Nordica, who is a great favorite in Toronto, will be heard here in concert on November 21.

Early in November an engagement of special interest will be that of William Worth Bailey, the wonderful blind violinist, who makes his first American tour after a long period of study abroad. Shvinski, the Polish pianist, who created so marked an impression here on his appearance with the Leipsic Orchestra, will be welcomed with great pleasure. Scottish vocalist Mme. Annie Grey will give one or more of her descriptive song recitals, and Mme. Lilli Lehmann will probably be heard here during the second week in January. A fortnight later will come the New York Symphony Orchestra, under the direction of Emil Paur, who created the most profound enthusiasm in this Canadian city two years ago.

The public will hail with considerable delight the announcement that Plunket Greene returns after an absence of three years to give recitals in Canada. H. Whitney Tew is another interpreter who has gained great fame in England, and who will be heard in recital. The above list, brilliant as it is, is not as yet complete. If Clara Butt comes to America she will be heard at Massey Hall this coming season, and Mr. Houston is also in communication with Paderewski.

PUPILS AT THE VON KLENNER SUMMER SCHOOL.

PROMINENT among vocalists who have taken advantage of Mme. Evans Von Klenner's Summer School of Singing at Lakewood, Lake Chautauqua, N. Y., is Miss Lulu A. Potter, mezzo-soprano, of Altoona, Pa. Miss Potter, having studied the Viardot-Garcia method for several years under Madame Von Klenner's competent and inspiring instruction, is now one of its most enthusiastic exponents. She directs several choirs in Altoona, frequently appears as soloist, and in the capacity of instructor is likewise meeting with most gratifying results. The Cecelia Quartet, which she directs, interprets exacting numbers very creditably.

In addition to Miss Potter the members of the organization are Maude Lafferty, soprano; Mabelle Hughes, contralto, and Lenetta Heilman, contralto. All of these young musicians are now attending the Von Klenner Summer School at Lakewood, where their voices and powers of interpretation have developed remarkably. Compositions which the quartet includes in its repertory are: "Little Red Lark," Baier; "Night," Schubert; "The Lost Chord," Sullivan-Anderson; "The Lament of Mi Yen," Hayes, and many other selections. The admirable results accomplished by Miss Potter in Altoona forcibly illustrate that Madame Von Klenner is able to impart the mysteries and exalted purposes of teaching, as well as the art of singing. A representative of THE MUSICAL COURIER who recently attended an afternoon session of her summer school was so fortunate as to hear the Cecelia Quartet and several other promising vocalists, including Miss Gonzella Byrne, of Selma, Ala., and Miss Wyllie Du Pre, of Fort Deposit, Ala.

HERR KAPELLMEISTER ADOLF GOETTMANN (Berlin, W., Buelowstr, 85A), from whose well-known vocal school during the past year three tenors, one baritone and a coloratura singer were engaged for important German and foreign opera houses, as well as two mezzo sopranos, two altos and one baritone appeared with very good success in concert and in church, will reopen his vocal class on September 16. The experienced voice builder accepts newcomers from September 1, after his return from Marburg, where, upon invitation of the university authorities of that town, he is holding lectures upon the subject of "Education of the Vocal Organ and Speaking Tone Production."

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JEAN GERARDY IN AUSTRALIA.

FROM far away Australia come the most enthusiastic reports of the wonderful success of the well known 'cellist, Jean Gerardy, in that country. As has already been announced Gerardy will make another tour of the United States this season. The criticisms in the Australian papers are long, and therefore it is only possible to give the subjoined extracts:

FIRST CONCERT.

Before M. Gerardy had been playing a minute to the large audience which welcomed him with hearty acclamation in the Town Hall last night it was evident to every one that a supreme artist was being heard. Anything nearer perfection in instrumental music can hardly be met with anywhere. M. Gerardy is not only a peerless executant on the 'cello, he is also a musician gifted with the keenest poetic insight and the faultless taste which is a constant element in the quality of genius. To enlarge on M. Gerardy's technical command of bow and finger, double-stopping, harmonics, and so on, would be merely to catalogue every device of which the 'cello is capable, and declaring emphatically that this player can do them all with a masterful ease and unfailing dexterity.

The quality of tone produced is truly nothing less than marvelous. On the C string, for instance, the volume of sound is often as rich and sonorous as the bourdon on an organ, while, with an almost incredibly long down bow, a delicate film, the merest thread of sound, is prolonged with an unsurpassable delicacy and purity of effect. M. Gerardy's energy and fire, when required, are equal to his tender treatment of the simplest bit of melody. All through the evening there was never a quarter-tone of doubtful intonation, never a wrongly punctuated bit of phrasing, and—highest praise of all—never the slightest tendency to abuse great mechanical skill in the direction of exaggeration. Much was expected of M. Gerardy, but it must be admitted that expectations were more than fulfilled.

An interesting concerto of Saint-Saëns was the violoncellist's first piece. It is practically in three movements welded into one whole; an opening allegro, a kind of scherzo intermezzo in B flat and a final allegro. The work abounds, of course, in effective tours de force, octave passages, and so on, and is also full of melodic charm. The contrasted shades of feeling in the number were brought out with taking picturesqueness and thoughtful knowledge. A sonata of Boccherini was given with an alternate daintiness and strength which captivated the audience, and as an encore was played with exquisite smoothness a dreamy cantabile piece of Saint-Saëns, "The Swan." The variations of Servais on the valse, said to be by Schubert, "Le Desir," was the evening's example of bravura playing, and, although it is perhaps curious of Servais to treat the theme "à la Polacca," yet M. Gerardy electrified his hearers by a display of skill in every kind of brilliant ornamentation possible, and good-naturedly gave as another encore Chopin's E flat nocturne. At the end Schumann's "Evening Song" was, as it were, just "breathed" out of the 'cello, and the well-known air of Bach from the Suite in D received a dignified treatment, coupled with the minutest finish, which was altogether admirable. Popper's showy trifle, the "Spinning Song," finished the evening's work of an artist who must be put down as one of the most distinguished who has ever visited Australia.—Melbourne Argus.

JEAN GERARDY CREATES A GREAT SENSATION.

The habitual concert goer has long been trained to appreciate the violoncello as a solo instrument, thanks to one or two artists whom it has been our good fortune to retain here, and to this fact much of the interest manifested in the first appearance of the Belgian 'cellist, M. Jean Gerardy, is only justly to be ascribed. The large audience that assembled in the Town Hall last night was expectant of good things. The young European artist had brought with him a reputation that ranks him among the famous masters of the 'cello, and in this respect people were not disappointed. It was clearly an occasion of brilliant promise carried out to an equally brilliant realization. The player was inspiring, and his listeners were in complete sympathy, applauding him at every pause.

This result was inevitable. M. Gerardy's tone is assuredly remarkable for its breadth and purity, while his technical facility and certainty, which may fairly be described as faultless, enable him to play with ease such concert bravura pieces as the Schubert-Servais Variations and Popper's "Spinnerlied," figuring on yesterday's program. But he equally succeeds by the warmth and fervor of his expression, wherein the intimate qualities of the 'cello afford such great scope. For example, nothing pleased the audience better than the simple, but beautiful, Bach air from the Suite in D. This was played with such tender feeling as to create a furore, and the repetition of the favorite melody could not be escaped, though placed in the middle of a group. Doubtless M. Gerardy's twenty-three years precludes the idea that he has reached the full measure of his powers, either in tone or musical expression; yet one could scarcely wish for more perfect 'cello playing than he so magically accomplishes. The sensuous charm of his tone would haunt the memory of any hearer, while the æsthetic symmetry, grace and strength of his playing can scarcely less appeal to the general concert goer, as well as to the trained musician, who was so largely in evidence last night.

Saint-Saëns, with whom we are slowly but surely becoming familiarized, chiefly by the "Poèmes Symphoniques," headed an exceptionally interesting program. The work of the eminent French composer selected was the 'cello concerto, new to Sydney, and therefore possessing the charm of novelty. Its form, unfettered by precedents, is constructed on the "ex parvo multum" principle, the leading themes by a process of evolution and metamorphosis, welding the concerto into an organic whole—impressive, strenuous, emotional. M. Gerardy gave a particularly free and rubato performance of the rhapsodical work, in conjunction with Herr Edouard Scharff at the piano, and the audience testified its pleasure with unstinted applause. A sonata by the prolific eighteenth century composer Boccherini followed. The rhythmical contours and melodic grace of the Italian composition called, perhaps, for a more reposeful style, but M. Gerardy's playing captivated the listeners, and the artist, unable to avoid an encore, gave the exquisite "Swan" melody from Saint-Saëns' "Carnival of the Animals" for piano. The Servais Variations, familiarized to Sydney concert-goers by Herr Vollmar, and already referred to, proved the tour de force of the evening. The extra given here, Popper's "Papillon" sketch, was played with amazing velocity, only to be surpassed by the prestissimo execution of the same composer's "Spinnerlied," which sensational feat brought the concert to a brilliant close.—Daily Telegraph, Sydney, July 10.

THE JEAN GERARDY CONCERTS.

The Viennese critic who dubbed M. Jean Gerardy "the Sarasate of the violoncello" so generally summed up his marvelous attainments that the repetition of the felicitous phrase forms the most forcible introduction to a review of his art that can be employed. The début of this famous player at the Sydney Town Hall last night proved indeed an occasion of the loftiest interest. The audience was no doubt prepared to hear a great executant in M. Gerardy, whose lightning-like rapidity in brilliant passages certainly rivals that of the Spanish violinist on the smaller instrument. But there was yet room for surprise in the elevation and breadth of the young artist's style, in his evident preference for the finest classic music, and in the consistently elevated level upon which he maintained his program from the first number to the last—or, rather, to be strictly accurate, from the first number to the last but one.

It is impossible wholly to judge any great player from one or even two performances. M. Gerardy, who in reality maintains evenness in a style that is always at an altitude, seemed to new listeners to grow better and better at each remove, and it was in the penultimate piece just referred to that enthusiasm reached its height. The 'cellist at that point rendered an aria from Bach's Suite in D—our old friend Bach's Air for G String—with such an immense volume of pure tone and with such perfect taste that the general enthusiasm broke all bounds. The artist accepted the encore, and repeated the noble aria, one of the most soul-satisfying pieces of music ever written. The Bach number had been preceded by Schumann's beautiful "Abendlied," rendered with the pure and heart-reaching tone the Belgian 'cellist achieves in legato music, and it was followed by the last number of the evening, the familiar "Spinnerlied" of Popper. M. Gerardy's marvelous celerity in this bright and dainty trifle, taken at a positively alarming presto, made the audience almost delirious with delight. The recalls were overwhelming, and then everybody left the hall laughing and congratulating one another upon their good fortune in hearing a tour de force of such an astonishing character.

The concert was opened with Saint-Saëns' Concerto for 'Cello in A minor—the only one the composer has written for the instrument, and heard here for the first time. The two allegros rendered last night were remarkable for the alternation of brilliant passages for the soloist, with brief lapses into plaintive phrases, which were played with exquisite tenderness. Herr Eduard Scharff, who as pianist supplied the orchestral accompaniment, rendered lightly and charmingly a dainty introduction to a captivating theme for 'cello, in which M. Gerardy employed all his art in expressing the poetry of the music, and in so putting in the delicate shakes as to make them an intrinsic part of the theme instead of a mere ornament. Some passages of colossal difficulty near the close were given with immense energy, dash and precision. Boccherini is another composer who has written just one sonata for the 'cello. This is the famous Sonata in A, which so often figures on the programs of the Saturday and Monday "Pops" in London. Boccherini was himself a 'cellist, so that one would have expected him to write more for the instrument. Two movements—the andante and allegro—were given last night. The andante provides a pure stream of melody, which flows on steadily through interpolated grace phrases like a rivulet over pebbles. The charm of M. Gerardy's interpretation consisted in the finished ease with which he executed these deviations from the melody, still preserving the onward march and rhythm of the whole. The allegro, with its many quaint harmonic effects, was also perfectly played, and the 'cellist was recalled again and again. At last he added as encore "The Swan," by Saint-Saëns. Later in the evening this truly great artist rendered F. Servais' Variations on Schubert's touching theme, "Le Desir," a piece of almost formidable dimensions. The encore was Popper's "Papillon," so played as to suggest the light fluttering of the restless wings.—Sydney Herald, July 10.

AN ARTISTIC TRIUMPH.

Heralded by no flourish of trumpets has Gerardy come among us. A fortnight ago hardly a soul in Melbourne knew he was coming, and only the few who endeavor, with what success they may, at this end of the world to keep themselves au courant with what is doing at the other had heard of his name. A bare summary of the young 'cellist's life and career has appeared in the newspapers—beyond that, nothing; and the arts of the concert entrepreneur, which are supposed to be so important in launching a new artistic "venture," have not been exercised at all. Yet Gerardy can truly declare that he has taken Melbourne by storm; he has come, has played and has conquered. As fully and unreservedly under the Southern Cross as beneath his own northern skies can he proudly claim to rank with the famous artists in the musical world of to-day.

When such a man comes among us it is less a question of what he does than of how he does it. Despite the admitted paucity of genuine solos for the 'cello, enough has been written or adapted for the instrument to obviate all necessity—such as would beset a solo flautist, for example—of "filling up" with trash; and, rather than play trash, we can well believe that Gerardy would prefer to keep silent. A tone, full, rich and resonant, an intonation faultless almost to a hair's breadth, a broad and dignified phrasing, and an execution that laughs at difficulties—these are among the qualifications which have raised Jean Gerardy, at the age of twenty-three years, literally to the top of the artistic tree. With such an exponent of the 'cello available, there is no need to inquire on whose shoulders the mantle of Piatti, now verging on four score years, may worthily fall. There may be others as good as Gerardy, though we frankly admit we have not heard of them; but he at least is good enough to fill the shoes of even the great Bergamasco 'cellist himself. In cantabile passages he literally makes the instrument "sing," and sing in those rich, warm tones that we read about in connection with the 'cello far more often than we hear them; there is none (or next to none) of the "scoop" in a long "slide," which is so often disagreeably prominent with even expert performers. And the treatment of the more showy and difficult passages is almost superb in its faultless accuracy, while in the most rapid work the tone is always pure and round. Gerardy is the kind of player of whom men yet young—if they have had the good fortune to hear him—will talk rapturously to their grandchildren. They will not be believed, of course—no "laudator temporis acti" ever is—and of course brave men may live after Agamemnon. But Gerardy is about as "brave" a 'cellist as any of us living are likely to hear for the rest of our lives; and those who omit to profit by his almost accidental presence in Melbourne- and his stay is to be very brief—will miss an artistic treat that is not likely to be presented again for their acceptance.

The actual program may be dismissed in a few words. It was one in all respects worthy of the performer's great repute, comprising as it did the fine concerto in A minor by Saint-Saëns, the second subject in the opening movement of which work was alone worth going miles to hear as Gerardy expounded it to us; an interesting and rarely heard sonata by Boccherini, the clever and effective variations by Servais on Schubert's "Le Desir," Bach's noble Air for the G String, as it is called when played on the violin, but for which a new name yet to be devised becomes necessary if 'cellists generally are going to include it in their repertory; Schumann's "Abendlied" and a trickily intricate "Spinnerlied" by Popper. No special reference is needed to these separate samples of his almost matchless skill. It will suffice to say that the audience sat as if spellbound while Gerardy played, and almost roared at him to come back and play again as soon as he had finished.—Melbourne Argus.

IN MOZART'S HOME.

[SPECIAL TO THE MUSICAL COURIER.]

SALZBURG, August 6, 1901.

THE musical festival under the auspices of the Mozarteum was opened to-day at 11 a. m. with a festival concert directed by Josef Hellmesberger, with the Vienna Philharmonic. In the audience of over 1,000 occupying the Aula Academia there were many English and American enthusiasts, and the "protector" of the festival, Archduke Eugen, who resides at Innsbruck, was prominent among the distinguished visitors.

Works of Mozart only were performed, the soloists Petschnikoff, violinist, and Frau Wedekind, of Dresden, participating.

At 7:30 this evening "Don Juan" was produced at the theatre, Ritter singing the title role, Heschz being cast for Leporello. Lilli Lehmann was the Donna Anna, Edith Walker the Elvira, Wedekind the Zerlina; Schaezle, of Stuttgart, the Mazetto; Aranyi, of Budapest, the Ottavio, and Klöpfer, of Munich, the Commandant. Director Hummel, of the Mozarteum, occupied the function of conductor.

The festival continues with concerts to-morrow and Thursday, and "Don Juan" is to be repeated that night.

B.

A Successful Pupil of Mme. De Wienzkowska.

WILLIAM BAUER, the pianist, who is to tour with Leonora Jackson this season, gave a successful concert at the Ridgefield Club, Ridgefield, Conn., on July 27, at which he was assisted by Henry Schmitt, violinist, and Herman Riedrich, 'cellist, both members of the New York Philharmonic Society. Ridgefield is exclusively a summer place, and in the season is filled with many wealthy and fashionable New Yorkers. The audience which greeted Mr. Bauer and Messrs. Schmitt and Riedrich was a representative one. Mr. Bauer's playing was received with enthusiasm. As solos he played works by Rubinstein and Moszkowski, and the ensemble numbers of the evening were the Schubert Trio, op. 99, and the Grieg Trio, op. 112, for piano, violin and 'cello.

A report of the concert in the Ridgefield *Press* of August 1 referred as follows to Mr. Bauer:

Mr. Bauer showed his skill and proficiency. He is a sympathetic performer, entering into the spirit of the theme and interpreting the meaning of the composer with rare power. His technic was perfect, and the difficult composition was rendered so well that the audience demanded an encore, to which he gracefully responded, giving Moszkowski's "Etincelles." * * *

This is probably the last time Ridgefield people will have the opportunity of listening to Mr. Bauer in concert. He has resigned his position as organist at St. Stephen's, and this fall begins a concert tour through the United States with Miss Leonora Jackson, the violinist, who is well known in Ridgefield, and who gave such a successful concert here last season. Mr. Bauer's friends will wish him a full measure of success in this new undertaking, and knowing his ability have no fears but that he will achieve it.

Mr. Bauer is a pupil of Madame De Wienzkowska, founder and directress of the Leschetizky School of Piano Playing at Carnegie Hall.

Mr. Bauer is to give before the end of the summer a recital at Greenwich, Conn., where there is a large colony of music lovers, spending the vacation months.

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GREGORY HAST.

IN the approaching brief tournée of Gregory Hast, the renowned English tenor whom Manager Loudon G. Charlton will introduce to American audiences this winter, there is every reason to expect one of the important artistic and musical events of the coming season.

For Mr. Hast's fame has preceded him that he is emphatically the vogue in England. The place accorded him on the Continent, as well as in England, is unquestionably proof of his right to be considered an artist of very high rank, while the most conservative critics abroad credit him with a real, pure tenor voice that is singularly rich and musical in quality, beautiful in tone, and of wide compass.

In adition to this rare natural gift, Mr. Hast has exceptional artistic style, his interpretation is cultivated, refined and sympathetic, and not the least of his fine qualities are his linguistic versatility and clear enunciation, which enable him to interpret Italian, French, German and English songs with equal facility and fidelity, and of which he has a vast and varied repertory.

Mr. Hast began his musical career as boy soloist at St. Peter's, Vauxhall, where he received his first musical education under Alfred Ayre, the noted organist. Of late years Mr. Hast, in addition to his concert work, has held some of the important church appointments in London.

On the retirement of Edward Lloyd he accepted the appointment of principal tenor at the London ballad concerts of Boosey & Co. Aside from his appearances at these concerts, Mr. Hast has appeared with conspicuous success and distinction at the Royal Albert Hall concerts, the Patti concerts, the St. James' Hall "Pops," the Crystal Palace Saturday concerts, London, and at the Richter concerts at Manchester and the leading music festivals in Great Britain.

In the Queen's Hall oratorio concerts Mr. Hast has also figured prominently, proving himself as capable and scholarly an interpreter of the serious sacred music as of the ballad and lieder. It is worthy of note that he studied oratorio with the veteran Sims Reeves and his repertory includes between sixty and seventy oratorios and cantatas.

Mr. Hast was the original Chibiabos, and the beautiful tenor song in "Hiawatha's Wedding Feast," "Onaway, Awake Beloved," was written for him by the composer, Coleridge Taylor, who accompanied Mr. Hast when the latter sang the song at one of his Queen's Hall recitals.

Mr. Hast can give but November and December to America, as he is booked for an early autumnal tour abroad, and in January and February and March, 1902, he has other foreign dates to fill.

Although a stranger on this side of the water, there is a strong demand for his appearances in oratorio and recital, and his tour, though brief, will be brilliant, as indicated by his long list of bookings.

Here is what the London critics say of Mr. Hast:

Emphatically, among the gems of the concert must be placed the contributions of Gregory Hast. * * * His art is of a most delicate order. His minute finish is remarkable, but it has never a vestige of the artificial. It is always solely employed as a means to an end—as a means of revealing the subtle beauties of a composition, and of giving appropriate expression to the feeling and the poetry of the music. Mr. Hast is one of those singers whose first aim is to get at the very heart of the words as well as the music of a song. He treats the verse as an elocutionist would, and the music, not as the dominating partner, but as an integral part of the work as a whole—as a sensitively beautiful means of expression. To this end he unites with his polished vocalization an unstrained clearness of enunciation that scores of singers would do well to imitate. In other words, he sings in unaffected English. Mr. Hast is one of the few singers who can take a quaint old folksong, and, while preserving all its native simplicity, can idealize it into a work of art. He did so with the old Sussex folksong, "The Week Before Easter." A higher flight still was taken in "How Deep the Slumber of the Floods." One of Mr. Hast's gifts is that of achieving intensity without volume of tone. With never a touch of exaggeration, he can breathe a world of intensity into a whisper. Here his whispered ejaculation, "How deep the slumber of the floods," had a profundity of meaning. In its subdued polished phrases the song was a masterpiece of simple but fervent feeling, while the manner in which the voice lingered on the closing words, "My soul shall find repose," and finally melted away into silence, was nothing short of exquisite. Another gem of unaffected pathos was the encore song, "O Mary Dear." Here again the closing words were a triumph. They were just "O Mary dear, that you were here" words that might have been made a mere empty jingle, but into which Mr. Hast breathed an infinitude of heartfelt yearning and pathos, governed by a sweet mellowed spirit of resignation. Daily Telegraph.

The singer's lovely tenor voice, perfectly finished method, and delightful musicianship were exhibited in a variety of songs Italian, French, German and English—and his command of all four languages is not the least satisfactory of his good qualities. Times.

A tenor singer of great taste and refinement, and his rendering of an unhackneyed series of songs was remarkable for finish, expressiveness and clearness of articulation. Standard.

It is rarely that one is able to record so splendid an achievement both in voice and style as must be placed to the credit of Mr. Hast. Morning Leader.

Gregory Hast has a charming tenor voice, which he employed with great taste in Italian, German and English songs. Era.

Gregory Hast sang by special request "Mainacht," one of the most inspired of all Brahms' songs, which, when sung as it was the other evening, would bring immortality to its composer had he never written anything besides. MUSICAL COURIER.

There are not many among the vast multitude of oratorio singers who have the purity of style and the distinction, the charm of expression and the artistic perception of Mr. Hast. Globe.

Mr. Hast has remarkable qualifications as a soloist, for he owns a well trained and expressive tenor voice, and sings with notable culture and refinement.—Lady's Pictorial.

Nordica.

A LETTER from Bad Boll in the Black Forest, Germany, tells of the ideal rustic life Madame Nordica is enjoying in her summer home there, preparatory to her transcontinental recital tour in this country this winter under direction of Loudon G. Charlton. Madame Nordica takes long tramps in heavy boots and short skirts, studying every living thing she sees as only those do who have a genuine love for nature; she gathers wild flowers with which she adorns her drawing room, and otherwise is she enjoying the charm of quiet and peace and rest.

It is not all dolce far niente, however, for Madame Nordica devotes a certain number of hours daily to serious, earnest work in preparing, with infinite care as to every detail, an extensive repertory for her recital programs and the roles of Isolde and Elsa, with which she is to open the new Prince Regent Theatre in Munich next month, just prior to her departure for America. Her voice is in superb condition and she is looking forward with enthusiastic pleasure to her coming season's tour.

Musicale by Summer Pupils.

AN informal musicale, given Monday evening, August 12, at the School of Applied Music by some of the summer pupils, assisted by a few invited musicians, was greatly enjoyed by those fortunate enough to be in attendance. Miss Lytton, of Taylor, Tex., gave Godard's "Cavalier Fantastique" in a charming manner. Her tone is pure and clear. Mr. Ely, a young violonist from Athens, Ohio, played two delightful numbers. Mr. Keith, a former student in the college, gave much pleasure to his hearers in his rendition of Brownell's "Four Leaf Clover," and Gaynor's "Because She Kissed It." Miss Soulè, of Portland, Ore., gave Seeling's "Lorelei" in a highly artistic manner. Mrs. Phister, of Athens, Ohio, a pupil of Mr. Lanham's, sang two songs of Hawley's—"I Long for You" and "When Love Is Gone." This lady has a beautiful voice, and she is learning how to use it, too. Mr. Brawley, who has just returned from abroad, finished the evening's program with two piano solos.

HADDEN-ALEXANDER PIANO RECITAL.

MRS. STELLA HADDEN-ALEXANDER gave her second in the series of faculty recitals at the Clavier Piano School last Tuesday evening (August 13), but THE MUSICAL COURIER's representative assigned to report the recital considered Mrs. Alexander's playing from the artistic rather than from the teacher point of view. Imagination, intellectuality, power and a well rounded and beautiful technic all combined to impress the listeners and arouse in them the appreciation of an unusual and delightful musical evening. The program, an ideal one for a summer night, follows:

Sonata, op. 36, for 'cello and piano.....Grieg
Charles Russell and Mrs. Alexander.
Two Songs (Liszt's transcription).....Schumann
Frühlingsnacht.
Widmung.
The Elf.....Schumann
Reconnaissance, from Carnival, op. 9.....Schumann
Romance, B flat.....Schumann
Scherzo, B flat minor.....Chopin
The Eagle.....MacDowell
To a Water Lily.....MacDowell
Idyl, op. 28, No. 4.....MacDowell
Polonaise, op. 46.....MacDowell
The Music Box.....Liadow
Rhapsodie Hongroise, No. 12.....Liszt

Every trained musician has a reverence for Bach and Beethoven; nevertheless, it is a relief once in a while to attend a piano recital that does not open with a Bach prelude or a Beethoven sonata. A study of Mrs. Alexander's program shows her modern and up to date understanding. However, those familiar with the training and work of this artist know that she is equally well schooled in the classics. Her leaning toward the romantic composers is what commends her playing to the awakened minds in this age. It is long since this writer enjoyed a program more than that given by Mrs. Alexander last Tuesday evening. There was something irresistible in the groups by Schumann and MacDowell as Mrs. Alexander played them. She has grasped in Schumann's compositions what the Germans describe as *das innerliche*. The pianist truly sang on the notes in "Frühlingsnacht" and "Widmung," and the playing of the graceful "Elf," the number from "The Carnival," and the enchanting little Romance was all thoroughly Schumannesque. Only someone who has experienced a happy union of heart and soul can ever hope to interpret Schumann as Mrs. Alexander interprets him.

In "The Eagle" MacDowell depicts the stanza by Tennyson, in which the proud bird falls like a "thunderbolt" from the mountain, and in this characteristic little piece, as well as the favorite, "To a Water Lily," and the poetic "Idyl," Mrs. Alexander infused the warmth and charm that are needed to perform MacDowell's smaller compositions. Correct conception also marked her playing of the MacDowell Polonaise, a broad and masterful score, surely. The Chopin Scherzo revealed certain latent powers of the pianist. "The Music Box," by Liadow, showed again the singing quality as well as finish of the performer's technic. While recalled again and again after other numbers, the audience insisted on a second performance of "The Music Box."

The Grieg Sonata for 'cello and piano, played by Charles Russell and Mrs. Alexander, is remarkable for the rugged themes, thoroughly true to the country of the composer. As a piece of chamber music writing it is more symmetrical than most of his ensemble music. As performed by Mr. Russell and Mrs. Alexander the discriminating musician was compelled to grant what Grieg admirers claim for their idol. Mr. Russell's technic is ample, and moreover he was in hearty sympathy with the pianist. Mrs. Alexander closed her recital with a brilliant performance of the Twelfth Hungarian Rhapsody by Liszt.

The summer term at the Clavier Piano School closed last Friday. As a leading member of the faculty, Mrs. Alexander contributed her part to the remarkable success of the session. Above her own signature Mrs. Alexander

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COMPOSITIONS OF SEBASTIAN B. SCHLESINGER.

Op. 30.—Give Me My Own Again. Song for tenor, with organ accompaniment (ad libitum), published by A. P. Schmidt, Boston and Leipsic.

Op. 31.—Seven Songs, published by A. P. Schmidt.
- To a Flower, for contralto or baritone.
- The Maid of Marlivale, for soprano.
- Once and Now, for mezzo soprano or baritone.
- The Sweet May, for soprano.
- My Wedding Day, for soprano or tenor.
- Only a Baby Small, for mezzo soprano.
- Mother and Child, for mezzo soprano.

Op. 32.—Schilflieder (Reed Songs). For mezzo soprano, published by Novello, Ewer & Co., New York and London.

Op. 33.—The Skylark. For soprano or tenor, published by Augener & Co., Newgate street, London, E. C.

Op. 34.—Album of Children's Songs. For mezzo soprano, published by Boosey & Co., Regent street, London.
- The Sleepy Little Sister.
- Work While You Work.
- The Song in the Night.
- The Woodcock and the Sparrow.
- My Little Sister.
- Seven.
- Wake, Darling, Wake!
- My Fairest Child.

Op. 35.—Nine Songs. Complete, published by E. Ascherberg & Co., London.
- Echoes, for soprano.
- Awake in Heaven, for mezzo soprano.
- Oh! Cease, Sweet Music, for mezzo soprano.
- Cradle Song, for mezzo soprano.
- The Ferry Boat, for mezzo soprano.
- We Have Been Friends, for mezzo soprano.
- The Evening Star, for mezzo soprano.
- Love Is Waking, for soprano.
- Who'd 'a' Thought It, for mezzo soprano.
- Love Is Waking, in F, separately, published by E. Ascherberg & Co. and E. Schuberth & Co., New York.

Op. 36.—A Bird's Farewell. For mixed chorus, published by A. P. Schmidt, Boston and Leipsic.

Op. 37.—The Sweetest of Lasses. For baritone, published by Chappell & Co., 50 New Bond street, W., London.

GERMAN ORCHESTRA PLAYS MRS. STOCKER'S COMPOSITIONS.—The orchestral program at Warnemunde, Germany, on August 1, included the overture to "Raoul," by Mrs. Stella Prince Stocker. The Kur Orchestra, conducted by Heinrich Schulz, is one of the best in Germany, and the concerts at Warnemund always attract the fashionable and exclusive guests. As before announced in THE MUSICAL COURIER, Mrs. Stocker gave several lecture-recitals at the above charming resort. Accompanied by her son, Master Arthur Stocker, Mrs. Stocker expects to arrive in this country this week. Before resuming her work in New York she will spend a fortnight at Ocean Grove.

Musical . . People.

Miss Katherine Ricker, a Maine contralto, is spending the summer at Silver Springs, Col.

Miss Hulda Kreher, a violinist of Tampa, Fla., has been playing with success at Southern resorts.

Eugene Cowles, the operatic basso, gave a recital at the First Baptist Church at Olean, N. Y., on July 31.

Arthur Shepherd, a Salt Lake City pianist and composer, expects to locate in Boston this coming autumn.

Miss Anna Glenn Thompson gave a piano recital on July 30 at Moore's Hall, Avondale, near Birmingham, Ala.

F. Edwin Lane, a pupil of A. Ceruelos, and one of the young pianists of Troy, N. Y., is giving recitals at Maine summer resorts.

Mrs. Maud Banton, a New York soprano, appeared as soloist at a concert given on August 4 at Congress Spring Park, Saratoga.

Miss Olive Annette Wheat, soprano, and her sister, Miss Genevieve Wheat, contralto, are singing in the Western Chautauqua assemblies.

O. E. Tiede, a professor in Sedalia College of Music, at Sedalia, Mo., is planning to give a series of important concerts this fall and winter.

Miss Estelle Solon, a young singer of the Northwest, gave concerts during the month of July at Duluth, Minn., and Superior, in the same State.

Miss Minnie Fish Griffin, another Western singer of promise, will be one of the soloists at a concert to be given in the near future at Grand Haven, Mich.

Mrs. Julia Dills Maddox, who has studied in New York with Oscar Saenger, gave a song recital on July 30 in the chapel of the Christian Church at Tamsville, Tex.

Miss Mabel Crowley, soprano soloist in the choir of the Roman Catholic Church of SS. Peter and Paul at Detroit, Mich., is reputed to be one of the coming singers in the West.

Miss Margaret Shear, a pupil of Dr. Carl Dufft, assisted by her distinguished teacher and other artists, gave a concert at Skaneateles, N. Y., on August 5, and at Cazenovia on August 6.

Miss Emily Monserratt Bradley, of New York, assisted by Miss Bessie McCall, violinist, and Winnie McCall, pianist, gave a song recital on August 14 at the Hotel Ontario, Rochester, N. Y.

Miss Abbie Clarkson Totten, soprano, and members of her concert company are giving concerts at the Long Island and other summer resorts. Miss Totten has been very successful in her work.

Mrs. Anna Latour, of New Orleans, gave a musicale at her residence a fortnight ago, in honor of her pupils. The hostess was assisted by her sister, Mrs. Robert Labarre, Jr., and her friend, Miss Carmel Sarky.

Miss Margaret M. Leverich, a Brooklyn (N. Y.) contralto; Edward Gray, a New York tenor, with Mrs. Gray as pianist, appeared together at a concert given August 6 at the Vermont House, Saratoga Springs.

Miss Eunice Berkling, of Cincinnati, has been very successful as teacher of vocal music at Centenary College, Cleveland, Tenn. Centenary is a seminary for girls and young women, directed by the Methodist denomination.

The latest musical organization recently formed in New Jersey is the Bluestone Quartet, of Montclair, with the following members: Thomas Corcoran, first tenor; Nicholas Nead, second tenor; Frank O'Keefe, baritone, and James Eagan, basso.

The second annual festival of the Rockingham County (N. H.) Musical Association was opened on August 19 in the Convention Hall at Hampton Beach. Henry G. Blaisdell is the conductor. The festival will conclude on Friday of this week, August 23.

Mrs. Ada Lawrence Harrington, a soprano, of Worcester, Mass.; Noble W. Krieder, a pianist of Indianapolis, Ind., and Charles Furber, member of the class of 1902 of Dartmouth College, appeared at a pleasant musicale given at the Lakeview, at Enfield, N. H.

A musicale in connection with a floral exhibition at Penn Yan, N. Y., attracted a large number of musical people. The artists included one of the leading quartets of Rochester, consisting of Mrs. Grace Body Schrader, soprano soloist First Baptist Church; Miss Marie Whiting, contralto soloist Park Avenue Baptist Church; Harry J. Jackson, tenor soloist St. Paul's Episcopal Church; Edward Andreanson, late director and baritone soloist Lake Avenue Baptist Church.

The twenty-third festival of the Sullivan Musical Association, of Newport, N. H., was opened at the opera house in that place, on Monday, August 19, and will continue until Saturday. The following artists have been engaged for the occasion: Emil Mollenhauer, of Boston, conductor; Clarence Dana Mooney, pianist; Anita Rio, of New York, soprano; Mary Porter Mitchell, of Boston, contralto; Glenn Hall, of New York, tenor; Gwilym Miles, of New York, baritone, and solo members of the Boston Festival Orchestra.

The musicians of Cambridge, Md., recently held a meeting at the home of W. T. Stevens, for the purpose of consolidating the two orchestras of the place. This was done and the following elected as officers: L. W. Andrews, president; Philip Geoghegan, secretary and treasurer; W. T. Stevens, business manager; W. B. Johnson, director; A. J. Steiner, leader. The personnel of the new orchestra is as follows: A. J. Steiner, Geo. R. Schroeder, Otto Hoege, first violins; Murray Hutchinson, Fred Gerlach, Herbert Hoege, second violins; Walter Warrington, viola; L. W. Andrews, first cornet; Philip Geoghegan, second cornet; W. T. Stevens, first clarionet; W. B. Johnson, second clarionet; C. M. Paul, trombone; H. H. Johnson, bass; Mrs. W. T. Stevens, piano.

Miss Lotta Mills a Bride.

MRS. HARRIET HALL MILLS announces the marriage of her daughter, Lotta Mills, to Williston Hough. The bride is one of the young and successful pianists of this country. After November 1 Mr. and Mrs. Hough will be "at home" in Florence, Italy. The ceremony took place on August 8. This nuptial event is the third this summer among the artists managed last season by Mr. Charlton. The other brides are Miss Louise B. Voigt, the soprano, who married Mr. Overstreet, and Miss Grace Preston, the contralto, who married Dr. Naylor, of Hatford, Conn.

HARRY J. FELLOWS' POPULARITY.—The tenor Harry J. Fellows, who is to tour with Leonora Jackson this season, is an uncommonly gifted chorus conductor, as well as distinguished soloist. Wherever he goes, whether to serve as soloist or director, he makes a host of friends. Mr. Fellows has had charge of the music department and large chorus at the new Chautauqua Assembly at Urbana, Ohio, the past few weeks. The following lines from the *Daily Times Citizen* tell of his popularity:

"Too much cannot be said of Mr. Fellows and his work with the chorus. He is a master, a musical director of wonderful ability. * * * His solos captured the audience."

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FLORENZA D'ARONA ON ART AND NATIONALITY.

IS it possible to sing French without a shade of foreign accent? Some claim that it is, but the more truthful know, and will admit, that it is rarely heard pure from the lips of a foreigner. Then why insist upon a foreigner singing in French? The French do not; the foreigner's French is inflicted upon them by the singing teacher. The English accent is intolerable to the French people, and, what is more, they will not accept it.

Have the English or Americans ever heard a Frenchman or a German speak English without a trifling accent? Never! They may speak correctly and write it perfectly, but one's nationality will invariably intrude itself in a greater or lesser degree. What, then, do we do? Force the foreigner to sing oratorio, or "Home, Sweet Home," and exact a perfect pronunciation of a foreign tongue; or do we, like other nations (excepting the French), permit the foreign singer to sing in the language he prefers?

The latter of course.

But France does not lend herself to any such condescension. While the German and Italian languages are at times permitted, if a foreign pupil expects success, or the French stamp of approval, *he must sing in French and without a foreign accent.*

It makes no difference how well the artist may sing or what the would-be débutant may have achieved in his art, he must sing his operatic roles in French, and if a suspicion of a foreign accent cling to his words it is all up with him.

Nor is that all.

The French do not approve of substituting the foreign singer for one of their own nationality. The French money is for the French subject. This characteristic is not alone noticeable in the vocal career, but in all other pursuits of life. The preference is given to the French always, not alone because he is French, but because they veritably believe that there is no nation on the face of the earth that can approach them in anything. This idea has come down from generation to generation, and while in the far past there was reason for this, they have for the last fifty years rested too much upon their former laurels and stood still basking in the remnants of their glory while other nations have progressed.

To-day there are many cities as beautiful as Paris and preferable to reside in, but as the French are not travelers, and openly declare they would be foolish to spend money and time to see what can always be found right here in Paris, there is no such thing as rooting up their prejudices.

To the American vocal student this is disastrous. He comes to Paris, is forced by his vocal teacher to study his repertory in French, to learn French diction, with the understanding that his début shall be made at the Opéra Comique—even the Grand Opera is held out as bait for the unsophisticated believer. With what result? Someone in authority is approached, and professional courtesy gains for that pupil a hearing. Compliments to the teacher and pupil follow, but the fulfillment of that pupil's hopes for the last year or two's hard study (fighting with the language more than anything else)—the début! What is said about that? Nothing. The pupil discouraged and heartsick goes to Italy or Germany, and then sometimes we hear of him. There artistic worth is appreciated if it exists. Many more lessons are sometimes necessary, but they at least hold out hope that has some foundation to build upon.

In Paris the wretched accent of the peasant is even heard upon the Grand Opera stage, but it is unmistakably French in its faultiness, therefore it meets with indulgence, where the foreign accent of the lady or gentleman who is crowned with superior ability and artistic merit is vetoed and excluded.

But how is it, some may ask, that our Americans have sung at the Opéra Comique, and even at the Grand Opera? In reply I need merely to state that in addition to giving his services without pay, the débutant must pull every available wire, submit to every trial of competition with the French artist upon French soil; indifference, intrigue, disappointment, and when at last procuring a chance to appear he must endure and fight through a prejudice as unyielding as it is possible to imagine, so that nine times out of ten he can rarely do himself justice.

Nor is that all. The French will tolerate him but a short time. The subscribers soon send in a request for the withdrawal of the American. And yet these self-same American singers in many respects are so far ahead of their French colleagues that it is almost a compliment not to be admired by a nation which in its conceit will actually applaud its own incompetency.

But the poor young artist does not think this and goes through a discouragement that is pitiful and sometimes fatal to his career.

The truth of the matter is that the sentimental and morbid taste of the French is a standard by which they judge artistic ability. Strange as it may appear they are a cold people, excitable, passionate and full of sickly sentiment, but without heart or reasoning powers. The noble sentiments expressed by the German in his music and in his renditions do not appeal to the average Frenchman as warm, full of feeling and soul. A pure conception and reading tire him. The whines and maudlin tremolos heard by their so-called great artists at the opera, with exaggerated situations, are unreasonably inartistic from the truest sense of the word. American students here soon realize this state of affairs, and while admitting that the Opera has a number of phenomenally beautiful voices, are forced to acknowledge that these singers do not know how to use them.

At a dinner on Christmas Day one of the few French savants of singing said to me that he never went to the opera nowadays, as there were nothing but shrieks and howls to be heard; such so-called singing offended his ideas of music, so he preferred to spend his time and money in going to orchestral concerts.

This was a great admission for a Frenchman to make, but he had heard my views and no doubt realized there was nothing to be gained by holding back his own.

The Parisians have but one world and that is the Paris world. There are thousands and thousands of Americans spending thousands and thousands of hard earned American dollars to study from French singing teachers, who delude them with promises of a début or a season in Paris opera. How many Americans out of these thousands do we hear of who have "got there," or have really succeeded when all was said and done? If vocal achievement is not the barrier the foreign accent is, and when the time arrives for a fulfillment of all the promises held out to the young American, there is invariably a well thought out excuse based generally upon the foreign accent, and, as said before, the singer seeks another country wherein to make his début. Our American students work more in day to acquire the French language than the average French bookkeeper works in a week. And for what? If he by luck and chance gets before a French public he can remain but a few weeks at most, and must seek other fields of exploit. Then he finds the French language is almost unnecessary and gives place to German and Italian; yes, even English I am happy to say. While a singer had better know as many languages as possible, German is assuredly the operatic language of the future in spite of its so-called "gutturals." It is, however, one of the most difficult things imaginable to open the eyes of the Parisians to the virtues of any other nation in any one thing, particularly to the abilities of the American singer. I do not look upon this as a misfortune for the American singer, for there is no money for him to make in Paris engagements. It is in other countries he finds a substantial proof of his ability, and all that success means to him.

In advising my French pupils to study languages, one and all show disinclination. Paris, said one young girl, is "la nie" for a French singer; she would want a tremendous recompense to be induced to leave it, she said. Paris is their world; other countries an occasional necessary endurance—that is all.

This love for one's country, one's people, one's language, is the mainspring of the success of France. They ridiculously overdo and look at everything through French glasses, and this makes them unjust to other nations; but there is no mistaking it, the down with the foreigner is up with the French. Why does not America take a stand and teach France a well deserved and tardy lesson? Where art exists there is no such thing as nationality.

THE MUSICAL COURIER has commenced a good fight and I hope I shall live to see the day when, in America at least, American singers may meet with the justice they so well merit.

FLORENZA D'ARONA,
5 Rue de Bassano, Paris.

RANGE OF THE SINGING VOICE.

NEW ORLEANS, La., August 4, 1901.

Editors The Musical Courier:

I herewith repeat a statement that I lately made in the presence of several musicians—and I was "called down." There is a young lady studying singing in New Orleans whose voice has a range of over three octaves, viz., low E flat to high E natural. Please state in your paper the range of Madame Patti, also how many singers have had such a range, and also who among the present singers has such a range.

SUBSCRIBER.

WE do not believe that Adelina Patti ever consented to have her voice measured by a yard stick. It is reasonably certain that Patti never sang down to low E flat. In her prime she did not sing to high F. Patti has preserved the velvety quality of her medium register because she never stretched her voice in either direction, and never attempted to sing music unsuited to her voice. Lilli Lehmann, on the other hand, has a frightful hole in her voice—right in the middle. Her high notes are yet endurable and her chest register will pass, but the medium is all gone. Authorities do not seem to agree on the compass of singers' voices. One biographer states that Nilsson's voice in its prime had a range of two octaves and a half; we should say from A to C sharp. There have been a few wonderful dramatic sopranos who boasted of three octaves, but truly there was no need for such boasts, since no vocal composition that we ever heard of has been writtenten requiring a voice of three octaves. The voices of prime donne past and present are not gauged by the range but by the timbre. We once heard a singer, now notorious, who claims to have a voice of phenomenal range. Well, this woman's high tones recalled nothing more soothing than a tin whistle piped out of tune, and her low notes (heaven save the mark!)—they resembled the bellows in a village blacksmith shop. Let the New Orleans young lady of whom "Subscriber" writes decline to be led astray by the quacks who say the range of her voice is over three octaves. The human voice is sometimes capable of making noises in four octaves, but a competent critic would not call the exercise singing.

ALMA WEBSTER POWELL HOME.—Mrs. Alma Webster Powell, the coloratura soprano, returned from Europe last week, and is now at her home in Brooklyn. The singer expects to remain here but a few weeks, as she is booked for a concert tour through Russia.

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CHAUTAUQUA

HOTEL ATHENÆUM,
CHAUTAUQUA, N. Y.,
August 12, 1901.

DR. H. R. PALMER, of New York, has conducted the Chautauqua choir for the past fourteen years, the works given under his magnetic baton including "The Creation," "The Messiah," "Stabat Mater," Max Bruch's "Fair Ellen," "The Feast of Adonis," Jensen; "The Dream," Sir Michael Costa; "The Transient and the Eternal," Romberg, and "The Holy City." Dr. Palmer is a prolific composer, his list of publications consisting very largely of hymns and anthems, while many thousands of copies of his interesting work on musical theory have been circulated throughout the United States.

Under the direction of Dr. Palmer a performance of Händel's "Messiah" was given in the amphitheatre on the evening of August 10. Considering the limited number of rehearsals, the work of chorus and orchestra was very creditable, the chorus excelling in several of the most brilliant contrapuntal numbers. I. V. Flagler and Henry B. Vincent, respectively, presided at organ and piano, giving valuable support, and Sol. Marcosson's services in assisting the first violins in the orchestra were effective. Of the soloists Dr. Carl E. Dufft, the New York basso, was the most noteworthy, his resonant voice and impressive style being in accord with the sacred lines and noble music of "The Messiah." Ben Franklin, tenor, of Troy, N. Y., displayed considerable musical ability, singing intelligently and with feeling. But the efforts of Madame Schultze Wichmann and Madame Lowe Wichmann, the soprano and contralto soloists of the occasion, indicated that their forte is not oratorio. An enormous audience was present and a responsive atmosphere prevailed.

Henry B. Vincent, the Chautauqua pianist, has composed an oratorio, "The Prodigal Son." This is a satisfactory announcement, for one of Mr. Vincent's creations, played here last year, was somewhat trivial in character. THE MUSICAL COURIER must repeat the claim that Chautauqua's standard of musical composition should not be inferior to its far famed literary and scientific productions.

Miss Edith Garland, Mrs. E. T. Tobey's pupil in Memphis, Tenn., "possesses great talent," says William H. Sherwood, with whom she has been studying here this summer. Miss Garland is the accompanist at the Sherwood-Marcosson recitals. Recently Mr. Sherwood spoke to a representative of THE MUSICAL COURIER in very high terms concerning several other pianists whom he is teaching here at the present time. Their names include Miss Bessie Groves, Miss Florence Huntington, Miss Elizabeth Stanton, Miss Mary Booth and Miss Annie Kayser; while among his most prominent pupils are Mrs. J. Harry Wheeler, of New York, and Mrs. Arthur Middleton Barnhart, of Chicago.

Students of classical music learn with regret that the admirable series of Sherwood-Marcosson recitals will come to a conclusion on August 13. It is to be hoped that these two well-known artists will arrange to give similar concerts next season.

On Monday afternoon, August 5, George B. Wick, who is studying with J. Harry Wheeler, sang "Eliland" very artistically. Mrs. J. Harry Wheeler was the efficient accompanist.

A welcome visitor here this year, and one who thoroughly appreciates Mr. Sherwood's classes in interpretation, is Miss C. E. Lay, formerly of Toronto, Canada, and now the successful musical director of Stonewall Jackson Institute in Virginia. As her pupils' recitals continue to forcibly ilustrate, Miss Lay secures excellent results in teaching the arts of singing and piano playing.

Ad. M. Foerster, the Pittsburg composer, with his family, is visiting Chautauqua. Miss M. E. Johnson, violinist, of Converse College, Spartanburg, S. C., also is here.

It is interesting to learn that more than 260,000 students and 50,000 graduates have taken advantage of the Chautauqua reading courses.

Chautauqua's "Old First Night," celebrated in the Amphitheatre on August 6, was once more notable for many short and clever speeches, Dr. George Vincent acting as chairman.

"The Pilgrims Who Did Not Come Over in the Mayflower" was the subject of a lecture delivered here this season by Dr. Amory H. Bradford, who said in part: "It is now even claimed and with a great deal of reason that Buddhists from the Orient visited this continent a thousand years before Columbus; but the Pilgrims were the real founders of empire. If the Buddhists did come they left no enduring impression; they made the beginning of no civilization. The Pilgrims first brought the principles which have determined the destinies of the republic. If one would understand America, and enter into the secret of her commanding supremacy, he needs only to visit the Plymouth of to-day. The United States in the twentieth century contrasts strangely with the Plymouth of 1620; but the Plymouth of 1620 was the acorn out of which has grown the nation of 1901."

Among the many other addresses which have been heard here this season the following may well be mentioned: "Bible Considered as Literature," Prof. E. G. Frazier; "The Unseen Universe," Dr. Amory H. Bradford; "The Conception of God," Dr. Amory H. Bradford; "Economic and Educational Awakening," Prof. Ernest A. Smith; "The Manchu Conquest," Prof. Frederick W. Williams, of Yale University; "Coming of the Europeans," Prof. Frederick W. Williams; "Early Italian Art," A. T. Van Laer; "True Glory," J. F. B. Tinling; "Woman, Old and New," Mrs. Ormiston Chant; "The Science of Good Cheer," Rev. T. Dewitt Talmage; "Savonarola," President Crawford; "Longfellow's Relation to German Literature," Prof. M. D. Learned, and "Grumblers," Dr. P. S. Henson.

An extract from the last named treatise will be read with interest by musicians. Referring to grumblers who attend church services, Dr. Henson said:

"They not only grumble about the preacher, but about the choir. Did you ever hear of the like of that? You see, everybody knows how it ought to be done except the poor wretches who are struggling with it. A man with no idea of music is apt to consider himself competent to criticise the choir. I have sometimes been tempted to sympathize with the complainants, and have felt as if these sons of Asaph and daughters of Korah took too much on them. I was preaching at a fashionable church in New York city, and the choirmaster sent word that I would not need to select the hymns; that he always did that himself. I sent word to his serene highness to kindly send me a list of the stuff he would sing and I would try to adapt my sermon to the singing; and he came around to see what in earth was the matter with me. I think there is a good deal of improvement in singing since I can first remember, when an old deacon with a long nose and a cracked voice over in the "amen corner" used to raise the tune, usually long meter, and the people came in like a flock of wild geese at all sorts of intervals."

The Chautauqua season closes on the evening of August 29, when Miss Gay Zenola MacLaran will give a dramatic reading of Wilson Barrett's "Sign of the Cross," in the Amphitheatre.

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THE KALTENBORN CONCERTS.

THE regular season of thirteen weeks of the Kaltenborn Orchestra at the St. Nicholas Garden will close on Saturday evening, August 31, and the last week of the season will be crowded with interesting events. Mr. Kaltenborn is to have a benefit on Tuesday evening, August 27. There will be a long program and special artists. Details are not complete at this writing and so unfortunately they cannot be announced. Wednesday, Thursday and Friday nights of the last week, August 28, 29 and 30, are to be devoted to Wagner, with a repetition of the interesting programs presented at the recent festival.

Last week the largest audiences assembled as usual on Symphony night (Tuesday), Wagner night (Thursday) and Sunday night. Leopold Winkler played the G major Piano Concerto, by Beethoven, on Tuesday night. The Beethoven playing of this artist is truly polished and refined, and this has already been stated by us. Winkler is one of the few pianists who have appeared at the St. Nicholas Garden over whom the public waxes highly enthusiastic, and his last appearance aroused the same hearty and prolonged applause.

At the Monday evening concert (August 12) Miss Helen B. Lawrence, a Western pupil of A. K. Virgil and also a pupil of Mrs. Gertrude Murdough, of Chicago, who by the way also studied with Mr. Virgil, played with the orchestra the Scherzo from the Fourth Concerto of Litolff. Miss Lawrence proved herself a brilliant performer indeed, and with a manner absolutely free from the affectations of early youth. For an encore Miss Lawrence played "Hark, Hark, the Lark," the Liszt transcription of Schubert's song.

Mme. Helene Maigille was the soloist on Thursday night, and she captured the audience completely by her method, style and sympathetic voice. With orchestral accompaniment she sang the Cavatina from Gounod's "Queen of Sheba," and everyone in the large audience understanding French blessed her for the clear enunciation of the text. With many singers the diction counts for little, but Madame Maigille, herself a teacher, has evidently recognized the importance of the words in a song or aria.

Madame Maigille gave some thrilling high notes, and her medium tones, too, were remarkable for warmth and richness. As an encore Madame Maigille sang "I Wait For Thee," by Hawley, her piano accompaniment being played by Carl O. Deis, the regular accompanist of the concerts. The Kaltenborn Quartet appeared again on Thursday night, and the members of the organization reached a fine ensemble and thorough musical quality in two movements of the Rubinstein String Quartet No. 3, in op. 17. Albert Bode, the trumpet player, appeared as soloist at three concerts during the week—Monday, Thursday and Friday. Louis Heine, 'cellist, and Miss Minna von Buren, soprano, were the other soloists at the Friday concert. Mr. Kaltenborn and the harpist of the orchestra, Mr. Schuetze, were the soloists at the "Popular" concert Saturday night.

Mrs. Elizabeth Hazard was the soloist on Sunday night last, and her well cultivated voice was never heard to better advantage. This charming artist has wisely decided to confine herself to ballad singing, and for the coming season a number of excellent recitals and musicales have already been booked for her. As vocal soloist at chamber music concerts she will also be in demand. For her first selection on Sunday Mrs. Hazard sang Tosti's "Good-Bye," and as an encore "Coming Thro' the Rye." After the intermission she sang three songs by Albert Mildenberger, the composer playing the piano accompaniments in his best musical style. The first of the songs, "Pussy Willow," still in manuscript, has been dedicated by the composer to Miss Louisa Adams Ceballos, the young daughter of Mr. Ceballos, one of the directors of the St. Nicholas Skating and Ice Company.

The other Mildenberg songs sung by Mrs. Hazard, "So Dear to Dream" and "Ich Liebe Dich" (Heine's poem), have won deserved popularity, and indeed they are superior to many songs that are written in these days. Another point worthy of especial comment made by Mrs. Hazard in her singing was her distinct enunciation. Both she and Mr. Mildenberg were received enthusiastically by the large audience, and Mrs. Hazard was presented with a bunch of American Beauty roses prettily arranged with ferns.

Special Wagner programs will be given to-night and to-morrow night as follows:

WEDNESDAY, AUGUST 21.

March, Tannhäuser.....Wagner
Overture, Rienzi.....Wagner
Siegfried Idyl.....Wagner
Prelude, Parsifal.....Wagner
Arrival of Lohengrin, Prayer of the King and Finale to Act I., Lohengrin.....Wagner
Concert arrangement by R. Klugescheid.
Bacchanale, Tannhauser.....Wagner
Violin solo, Prize Song, Die Meistersinger.....Wagner
Franz Kaltenborn.
Introduction to Act III., Lohengrin.....Wagner
Wotan's Farewell and Magic Fire Scene.....Wagner

THURSDAY, AUGUST 22.

Overture, Tannhäuser.....Wagner
Bridal Procession, Lohengrin.....Wagner
Violin solo, Paraphrase, Parsifal.....Wagner
Franz Kaltenborn.
Tristan's Vision, Tristan and Isolde.....Wagner
Prelude and Liebestod, Tristan and Isolde.....Wagner
Eine Faust Overture.....Wagner
Trombone solo, song, The Evening Star, Tannhauser.....Wagner
Franz Eim.
Good Friday Spell, Parsifal.....Wagner
Kaiser March.....Wagner

The programs for the remainder of the week and Sunday next follow:

FRIDAY, AUGUST 23.

Overture, William Tell.....Rossini
Prologue, Pagliacci.....Leoncavallo
Aria, Ah fors e' lui, La Traviata.....Verdi
Miss Sabery d'Orsell.
Selection, Faust.....Gounod
Trumpet solo, Inflammatus.....Rossini
Albert Bode.
Waltz, Kiss.....Strauss
Ballet music, Coppelia.....Delibes
Song, Le Perle du Bresil.....David
Miss Sabery d'Orsell.
Flute obligato, Charles Kurth.
Ballet music, Sylvia.....Delibes

SATURDAY, AUGUST 24.

Overture, Die Schone Galathe.....Souppé
Selection, Florodora.....Stuart
String Orchestra—
Evening Song.....Schumann
Mice Around the Trap.....Kochler
Harp soli—
The Patrol.....Hasselmans
Spring Song.....Mendelssohn
Charles Schuetze.
Rhapsodie No. 1, in F.....Liszt
Waltz, Freuet Euch des Lebens.....Strauss
Aubade Printaniere.....Lacombe
American Fantaisie.....Herbert
Amra.....Krouse
Intermezzo, Salome.....Loraine
Selection, Mikado.....Sullivan
March, La Victorieuse.....

SUNDAY, AUGUST 25.

Overture, 1812.....Tschaikowsky
Good Friday Spell, Parsifal.....Wagner
Violin solo, Polonaise Brillante in D major.....Wieniawsky
Miss Ida Branth.
Symphonic Poem, Orpheus.....Liszt
Octet, A major, op. 3.....Svendsen
Song, Heaven Hath a Tear.....Kucken
Mrs. Frederick Dean.
'Cello obligato, Louis Heine.
Waltz, Artistic Life.....Strauss
Overture, Midsummer Night's Dream.....Mendelssohn
Scandinavian Songs.
Last Night.....Kjerulf
Synnove's Song.....Kjerulf
Ich liebe dich.....Grieg
Mrs. Frederick Dean.
Larghetto, Symphony No. 2.....Beethoven
March, La Reine de Saba.....Gounod

The above programs are subject to changes. THE MUSICAL COURIER publishes the lists from the advanced sheets, and sometimes the conductor substitutes other works for those published in advance by us. This statement is made because this paper aims to be accurate in all of its information.

At the last symphony night of the regular season (last night) Mendelssohn's Scotch Symphony was played.

A MUSICAL CYCLOPÆDIA.

VIENNA.

MUSICAL circles will be interested to hear that shortly a large collective edition in uniform bindings of the chief classical music will be published at Vienna. It will contain all the leading works for singing, the organ and violin, and the work will bear the title of the "Universal Edition." Several famous modern masters, such as Bruckner, Goldmark, Liszt, Smetana, Johann Strauss and others will be represented in the undertaking, which is under the patronage of the Government, and all volumes, so far as opera and oratorio are concerned, will contain the text in three languages—German, English and French. The music and text will be revised entirely from the original manuscripts of the composers. The classical chamber music will for the first time contain the most important signs and notices as to the manner of playing in public as approved by the most distinguished performers in the Vienna Opera House. In preparing this universal edition the professors of the Vienna Conservatory and other prominent musicians and composers will collaborate, also some well-known men in Hungary, Germany and France.—London Telegraph, August 7.

TIDDEN RECITAL.—Paul Tidden gave a piano recital at Glen Summit, Pa., on August 10. He played the following interesting program:

Sonata Appassionata, op. 57.....Beethoven
Caprice on Ballet Airs from Alceste.....Gluck-Saint-Saëns
Nachtstuck.....Schumann
Meditation.....Tschaikowsky
Le Depart (from Chants du Rhin).....Bizet
Melodie Italienne.....Moszkowski
Au Printemps.....Grieg
Capriccio.....Hutcheson
Scherzo, in C sharp minor.....Chopin
Nocturne, in D flat major.....Chopin
Two Etudes, from op. 25.....Chopin
Hungarian Rhapsody, No. 2.....Liszt

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EUROPEAN NOTES.

Alf. R. Bachrens, a pupil of M. Alex. Guilmant, has been appointed organist of the American Church in Paris.

In the year 1849 the landlady of a little tavern in the Planen'she Grund, near Dresden, heard some musket shots, and saw some of the insurgents in full flight pursued by Prussian soldiers. Suddenly there rushed in a young fellow in the insurgent uniform of grey with green facings, and a Tyrolean hat, with his face and hands blackened with powder. "For God's sake," he exclaimed, "some water to wash my hands and some cold meat. Any moment may bring me death." The landlady did so; he said he had not a penny in his pockets, but would certainly pay her. She gave him a bottle of beer and sent her son to show him the way through the forest to Freiberg. In 1863 the same landlady saw an elegantly dressed gentleman enter the tavern with the air of one who knew it well. "Good morning," he said, "I have come to pay my debt. It is an old affair," he continued, "and you have forgotten me. But I have not forgotten your services on May 9, 1849. "What," she replied, "the little blackened fellow who could not pay for his breakfast?" The stranger held out his hand. "Here I pay my debt of which I have often thought. You did good service to the ex-capellmeister of your King, whose name is Richard Wagner and who has been exiled till now."

M. Schiller, the husband of Yvette Guilbert, has organized a series of fourteen concerts to be given in fifteen days at the Vaudeville, Paris. The conductors promised are Messager, Taffaenel, Luigini, Richter, Wemgartner, Strauss, Muck, Zump, Sembach, Panzaer, Mottl, Nikisch and Muller.

The Schiller Theatre, at Berlin, is crowded to hear the tenor Rostel, who is said to have a magnificent voice. Like Wachtel, he was, before he became famous, a hack driver at Hamburg, and adores the "Postillion de Longjumeau."

"Quo Vadis" has inspired an Italian musican named Sandron to write a symphonic poem, which has been performed with success at Palermo. It comprises four movements—Lydia, Orgy, Burning of Rome and Death of Nero. There are threats that the Polish romance will be turned into an opera, with a grand ballet. What will Boïto say to such competition?

More news of Boïto's "Nero." According to the very last reports Boïto has been very busy lately, and has nearly finished his work. In two months it will be ready for the engraver, and will assuredly be produced at La Scala in the season of 1902-1903. All the old lyric material which the author worked at in early years is rejected. The present work was written without a break (de jet) in the last two or three years, and will reveal absolutely new and personal lyric forms. Those who live long enough may hear it.

The Sultan of Turkey has met with a rival in the field of music, and is no longer the only Moslem artist. At a late concert at Cairo a waltz written by the young Khedive was performed by an orchestra of Arab musicians.

Mascagni's tour in America will, it is said, be delayed till his hair can grow. His managers insist on his appearing with locks after the fashion of the late lamented Absalom, or now adored Paderewski.

The French are in a state of virtuous indignation at a Leipsic publisher who has issued a waltz song that bears the title of "The Leipsic Smash," and makes jokes about the financial failures there. "This," they cry, "is very bad taste; nay, a bad action; to mock at national disasters. The Germans must not talk of French morality after this."

Meyerbeer is still popular in France. The opera that brought into the box office the largest receipts was "The Huguenots," with 23,000 francs to its credit.

SLIVINSKI.—Among the great pianists now before the public Slivinski holds a position by virtue of his technic, musicianship, poetic nature and artistic temperament. Slivinski, although spirituelle in appearance and romantic in his make-up, is, nevertheless, virile and broad. Slivinski is a poet of the piano. His very bearing is aristocratic and his manners are those of a prince.

On both his father's and mother's side Slivinski's family belonged to the aristocracy. This pianist is not only a broadly cultivated musician and a phenomenal pianist, but he is a most accomplished gentleman as well.

Last year during his all too short sojourn in this country Slivinski repeated his brilliant successes. Whenever he appeared he was greeted by a large audience, and his playing created a furore. There was a general demand that he should return to the United States this season.

Manager Robert E. Johnston opened negotiations with him and outgeneraled several managers who were anxious to secure the Polish pianist. Slivinski is easily the greatest pianist who will visit America next season. The indications point to a most successful tour.

FRITZ KREISLER.—Fritz Kreisler, the Austrian violinist, who won fame for himself in this country last winter by his brilliant playing, is to return again in January under the management of Henry Wolfsohn. He will open his tour in Chicago on January 10, when he will play with the Thomas Orchestra. Kreisler is now in Paris, where he is giving much of his time to the working up of a new repertory for his coming tour.

OBITUARY.

Edmond Audran.

PARIS, August 19.—Edmond Audran, the French composer, is dead.

Edmond Audran, the French composer, was born at Lyons, April 11, 1842. He was the son of Morius Audran, the singer, who died in 1877. He entered the Niedermeyer School in 1856, where he obtained several prizes.

In 1861 he followed his father to Marseilles, where he became choirmaster at the Church of St. Joseph. About that time he composed several comic operas, among them "The Bear and the Pascha," adapted from a vaudeville by Scribe, 1862; "La Chercheuse d'Esprit," 1864; "Nivernaise," 1866, and "The Little Poucet," 1868.

In 1881 he went to Paris and wrote the music for several comic operas. Chival and Duru became collaborators with him about that time, and together they produced "La Mascotte" and "Olivette," which became so popular in this country. "The Great Mogul" was composed in 1883; "The Paradise of Mahomet," 1887, and several others were produced by the trio. Audran also composed the music for "Miss Helyett," an opera in three acts. In 1893 he composed an elaborate mass, which was sung at Marseilles and at Paris.

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2046 Leavenworth Street,
San Francisco, August 12, 1901.

GRAND opera at the Tivoli Opera House, on Eddy street, is so far the only musical entertainment we are having, but so popular is this resort that the advance sale of seats is enormous, and people are being turned away from the doors. Almost the entire company this year is Italian, and for once there is not the usual incongruity of passionate address in Italian with scornful response in guttural German, flippant French or cold English, that must even to the most hardened theatregoer seem the acme of ridiculousness. At least if one does not understand a word of the text, the opera done in one language presents a consistent whole.

The favorite old "Trovatore," alternating with the no less popular "Lucia," have been the order of the week past, under Paul Steindorff's baton, and here be it said that seldom has the Tivoli had so intelligent a director, as the work of principals, orchestra and chorus this season is ample testimony.

If there is one thing the people of 'Frisco do appreciate it is an opera well staged and sung, and the director whose musical intelligence goes to hold a company well together never fails to come in for his due meed of praise. There is one thing about "Lucia" that never fails to excite my risibles whenever I hear the opera, tuneful and pathetic though its theme is all through, and that is in the opening chorus, where a whole clan of brawny Scots appear in "Hieland" costume, kilt, plaid and a', and in place of the native burr, the soft, poetical Italian trips easily from their tongues. It is undeniably funny, and in a measure reminds one of Verdi's American (?) opera, "I Puritani," in which figures a "Count de Boston"! Repetto outdid herself in the title role of Lucia, and was recalled many times. She has proven herself not alone a singer of merit, with an intelligent brain power behind a sweet and well trained voice, but she has undeniably the true artistic temperament, and her performance is a thoroughly satisfactory one from every standpoint. Rusod did a very natural bit of acting in the last act, where he expires on Lucia's grave, and his voice was better controlled than in "Rigoletto," for which there is the excuse of the latter being his first reappearance, and the vociferous welcome he received naturally somewhat exhilarated him, and some of the exhilaration got into his voice. We are to have "Favorita" and "Otello" this week, in the former Agostini and the latter Salassa. Seats are at a premium and many will be disappointed.

Pacific Grove, Monterey, the favorite summer resort of this part of the coast, seems to be having a musical time this season. I hear the oratorio "Elijah" was recently given there with good success by the San José Oratorio Society, under the direction of James Hamilton Howe, the solos being taken by Mrs. Mary Weaver McCauley, soprano; Miss Alice McMillin, contralto; Walter B. Anthony (San Francisco), tenor; S. Homer Henley (San Francisco), bass. Prof. Wilbur McCall was the pianist and Misses Ethel Katherine Holladay, Victoria Merle Francis and Helen Norris Simons assisted with violins. There was a strong chorus, and it is said to have been a really fine production of the oratorio.

St. Mary the Virgin's Church yesterday celebrated high mass with Concone's Mass in F, and at Vespers, 4 o'clock p. m., Mrs. Wallace Wheaton Briggs sang Saint-Saëns' "Ave Maria" in A. St. Mary's is, by the way, an Episcopal church in name, but any of our Roman brethren might easily be deceived into the idea that he had gotten into his own native sanctuary should he inadvertently stumble inside the doors of St. Mary's, since nothing of the attributes of the Roman Church are here lacking, even to incense and confessional. The music is undeniably beautiful, but for the Episcopal Church——!

The symphony movement has again taken to itself the "wings of the morning" and flown. It seems we have not enough musicians in this town who for music's own sake will be generous enough to help build up this most beautiful of all arts among us, but, as usual, the wide world over, the old saw, "every man for himself and deil tak' the hindmost," prevails.

Either every man wants to be first violin or first something, or he is not satisfied to play for what salary is possible to a movement yet in its infancy and so help it to grow till it is able to stand alone, but he must have exorbitant pay, he must be first, and with all first violins pray where would be our harmonies? We have those among us who are able to lead and lead well, but as I said the instruments all clamor for first place and impossible pay, so San Francisco talent will be out of it.

Byron Mauzy takes the initiative for the coming season by announcing that he is already making up his list of concerts to be given in Byron Mauzy Hall, and expects to announce the first concert ere long.

The California Conservatory of Music has opened with prospects for a busy season. The first day of Mr. Bendy's return he was beseiged with applicants and began work at once. Mme. Julie Rosewald has returned to us and has taken up her residence at the Granada. She has been one of our most successful teachers and is a welcome accessory to our musical roster.

As a friend once remarked, "Tempus is fugit-ing," and it will not be long now till I have something newsy and interesting to write you.

Mrs. A. Wedmore Jones.

Burmeister Engaged.

RICHARD BURMEISTER, the pianist, has been engaged for the Worcester (Mass.) music festival, which will be given in September.

Flavie Van den Hende.—Miss Flavie Van den Hende, the young Belgian 'cellist who concluded a successful season in the spring with a recital at the Waldorf-Astoria, is now enjoying the warm weather in the mountains of Virginia.

Miss Van den Hende has her valuable 'cello with her, and spends a number of hours each day hard at work. The instrument, which is a Maggini, made in 1625 and worth $6,000, was the gift of a millionaire Belgian collector, who, when he heard the young artist play, was so impressed with her exceptional talent that he invited her to see his collection of instruments, and, after she had tried several, he asked her preference. Miss Van den Hende named the Maggini, which was promptly bestowed upon her.

Her manager, Loudon G. Charlton, already announces bookings for Miss Van den Hende which insure another busy season commencing early in the fall.

Breitkopf & Hartel.—John George Boehme has been appointed as the new manager of Breitkopf & Härtel in their New York house. Mr. Boehme assumed his duties last week.

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EMILIO DE MARCHI.

THIS artist, one of Italy's great tenors, will make his initial bow to the American public within the next few months.

Originally intended for the profession of arms, Emilio de Marchi served his country in a cavalry regiment, but the opportunities of a glorious voice and an artistic temperament proved too tempting, and so after a short and brilliant career he left the army. Then followed a period of hard study and discipline wherein the budding artist's former experience stood him in good stead. It would be profitless to catalogue here Emilio de Marchi's début, and it will be sufficient to state that his success was instantaneous—a gratifying element which never forsook him wherever he sang. Nor could it be otherwise, given the man's qualifications: a voice of great beauty and range and endowed with peculiar charm; capital notions of histrionic possibilities in every part he interprets, an innate capacity for expressing emotion and that kind of spontaneity in vocal utterance which seems the appanage of the race to which he belongs.

Small wonder if with such qualifications Emilio de Marchi jumped at one bound into the favor of a fastidious Covent Garden audience. He had not sung half a dozen bars in "Tosca" before all were convinced they were in the presence of one who commands admiration, and by the time the glorious voice had rung out the B flat in "Tosca dei tu" Covent Garden was ringing with applause. Then he delighted everybody with the intensity of his acting, taking the audience quite by surprise through the realism of the death scene. One remembers that Mario Cavaradossi (the character he interprets) is shot; as a rule, tenors are satisfied here with falling down all of a heap as if they had been banged on the head. De Marchi, simultaneously with the volley, throws up his arms, jumps in the air and then falls on his face, enacting thus the reflex movements of a living body under such gruesome conditions. The whole business takes barely a few seconds, but from this case of a single detail may be gathered the alertness of the artist to study a part in toto.

Emilio de Marchi's Covent Garden début will remain a pleasing memory to all. The audiences had witnessed such a procession of vocal cripples in tenor parts, such a panorama of mediocrity, that the appearance of a new tenor, the eighth or tenth since the beginning of the season, was viewed with apprehension, if not with a kind of resigned consternation.

"What is this new infliction and where is he coming from?" were questions flying about the house before the curtain rose on "Tosca"; for with typical mental ignorance of things operatic the Covent Garden patron had not heard of the man whose fame is a household word throughout the theatrical world. Well, as was said above, it was not long after the rise of the curtain that De Marchi stood revealed on that memorable evening of June 22, and his second appearance in "The Huguenots" raised him still higher in the estimation of the public and the press. Very unfortunately he could not be secured for more performances. In point of fact his début in London was a mere accident. He came on a visit to some friends, and his presence became somehow known to Mr. Gran, who hastened to secure so valuable a prize for his American season and advised the Covent Garden syndicate to avail themselves of the

EMILO DE MARCHI.

remarkable chance as well. And so it happened that the fluke of a holiday trip resulted to both managers in a profitable operatic transaction and to the public in becoming acquainted with such an artist.

AN OLD CRITIC PASSES AWAY.—Walter Moody Lancaster, formerly dramatic and music critic on the New York *Times*, died last Friday after a brief illness. Mr. Lancaster graduated from Harvard University with the class of 1879, and then devoted himself to writing for the papers in New England. He was associated with the Lowell *Mail*, and later became an editor on the Worcester *Spy*.

MACONDA.—Mme. Charlotte Maconda's bookings already point to a season that will surpass the last in activity and popularity. For the third successive year she has been secured for soprano soloist at the New England festivals, and one of the latest dates closed for her by Manager Charlton is that of a concert with the Mendelssohn Club, Chicago, December 17.

FABIAN PIANO RECITAL.

Closing of the Summer Session at the Clavier Piano School.

THE closing recital of the summer session at the Clavier Piano School was given by S. M. Fabian, a leading member of the faculty, who has become immensely popular since coming to New York. As an interpretative artist Mr. Fabian is at the top with a few other Americans, but as comparisons are never safe it remains for each listener to settle with himself (or herself) who is greatest. Certainly Fabian is an artist of remarkable gifts, virile, direct and yet never lacking on the poetic and imaginative side.

The closing recital of what has been a very successful term of earnest study was given at Clavier Hall last Friday evening. The program played by Mr. Fabian follows:

Mazurka in B minor	Chopin
Nocturne, F sharp major	Chopin
Valse, G flat major	Chopin
Chant Polonaise (Liszt transcription)	Chopin
Etude, C minor	Chopin
Ballade, G minor	Chopin
Berceuse	Grieg
Danse Caprice	Grieg
Etude	Henselt
Andante e Rondo Capriccioso	Mendelssohn
Soirées de Vienne, No. 6 (Liszt transcription)	Schubert
Gnomenreigen	Liszt
Danse Macabre (Liszt transcription)	Saint-Saëns

The writer has often marveled at the feats of memory of great pianists. To think of all the notes, say, in the group of Chopin's compositions played by Mr. Fabian, is in itself an astonishing achievement; each one different and affording contrast and variety. Mr. Fabian gave that broad and healthful reading to the pieces by the Polish composer that appeals to well ordered minds. The valse he played daintily, and the "Chant Polonaise," which proved the graceful and characteristic song "Maiden's Wish," transcribed by Liszt, was performed archly and with the rhythms nicely executed.

The tender Berceuse by Grieg, the "Danse Caprice," by the same composer, the beautiful Henselt study and the Mendelssohn Andante and Rondo were played as a second group, and throughout Mr. Fabian compelled rapt attention, and at the conclusion prolonged applause. As an encore he gave a Minuet by Bouvy. "The Soirées de Vienne," by Schubert; "Gnomenreigen," by Liszt, and Liszt's transcription of Saint-Saëns' "Danse Macabre" were performed as the closing group, and the latter was given with all the orchestral effects needed to emphasize the weirdness and yet beauty of the modern Frenchman's strange conceit. The audience insisted on another number, and Mr. Fabian returned to the stage again and played in joyous style the appropriate selection the Wedding March from Mendelssohn's "Midsummer Night's Dream."

The summer session at the Clavier Piano School was closed with classes on Saturday morning. A splendid record has been made by Mr. Virgil and corps of accomplished teachers who labored with him during the term. This week Mr. Virgil started on a tour which is to include some of the cities where his ideas as an edu

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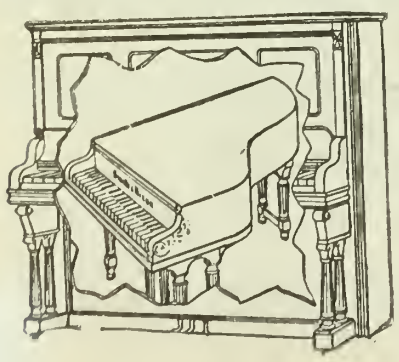

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cator are being faithfully and successfully carried out. The autumn term at the Clavier Piano School will open early in October.

FANCIULLI'S OPERA.

It Will Be Produced by the Rose Cecilia Shay Opera Company.

"PRISCILLA, the Maid of Plymouth," is the name of a grand opera which will be produced for the first time November 1. The music is by Francesco Fanciulli, the bandmaster, and the book is by C. A. Eaton, a well-known librettist.

Col. William Thompson was instrumental in purchasing the opera for the Rose Cecilia Shay Opera Company, which

FRANCESCO FANCIULLI.

will give the initial presentation of the work November 1 in Norfolk. The following night it will be repeated in Richmond, and then it will be transferred to Washington, where it will have a week's run. The company will visit several cities on its way to Cincinnati, where a week's engagement will be filled.

Fanciulli wrote this opera some years ago, but never was able to have it produced. At the instance of a number of music critics, who had examined the score of the opera, Colonel Thompson, in behalf of Miss Shay, opened negotiations with the composer.

"Priscilla, the Maid of Plymouth," is based upon Longfellow's poem, "The Courtship of Miles Standish." Miss Shay will sing the title role. The opera is replete with songs which, if sung by capable singers, may prove effective. It contains several beautiful arias for Priscilla, whose voice is a mezzo-soprano. The story is an idyllic one, and the entire work is grand opera. There is no comedy element in it, but it is strongly dramatic.

C. A. Eaton, the librettist, is a lineal descendant of one of the Mayflower's passengers. He owns and will introduce in the second act of the opera, a full set of furniture that came across the ocean in the Mayflower.

The orchestration is anything but commonplace. It is very florid and modern. This opera shows Fanciulli in a new light, and it will doubtless do much to enhance his reputation as a capable and painstaking musician.

Vilhelm Stenhammar.

ONE evening in March, a few years since, a symphony concert was given in the opera house in Stockholm, Sweden, on which occasion a young man, together with the members of the orchestra, stepped upon the platform. The man was Vilhelm Stenhammar, who then, for the first time, performed his now famous piano concerto with orchestra, since played in Berlin under Nikisch with immense success.

Carl Vilhelm Eugene Stenhammar was born on February 7, 1871, in Stockholm, Sweden, the son of an architect. Vilhelm's musical talent was inherited from his father, who composed the oratorio of "David and Saul"; an uncle was a well-known tenor. Oskar Frederick Stenhammar, while his grandfather was Kristian Stenhammar, who obtained the degree of Doctor of Theology, and who was also a botanist and entomologist.

As a performer, as well as composer, Vilhelm Stenhammar has met with success abroad. Together with Tor Aulin he made tours to Copenhagen, where his playing has won him many triumphs, and indeed, there is an undeniable charm about the man's playing, as there is about the man himself. He seems the artist; when he plays he is lost in his work, and his expression seems to show that for the time being, at least, Vilhelm Stenhammar no longer exists, except in so far as he puts himself into the interpretation of his music.

The writer had the pleasure of meeting Mr. Stenhammar this summer under attractive circumstances. About 5 miles from the city of Stockholm is a place called Saljobaden, which means "salt sea bath." This is a large lake, dotted with picturesque and tree covered islands. Finally arriving at our destination, we found Stenhammar with a broad brimmed straw hat and no coat playing with his little children as though he had never a care in the world.

Stenhammar has published, as well as the piano concerto referred to above, many songs, string quartets, ballads, a cantata which was sung on the occasion of the opening of the Stockholm Exposition of 1900, and also two operas. He is conductor of the Philharmonic Society of Stockholm. It is to be hoped that the American public may have an opportunity of seeing and hearing this gifted musician before long.

HENRY L. MASON.

Harold Bauer.

Harold Bauer, the pianist, who played for the first time in America last season, will return to America for a second tour early in January, 1902. Mr. Bauer is at present in Europe, having played in England during this present season with immense success. Mr. Bauer has been engaged as soloist for the great Liverpool and Manchester festivals, England, in the early autumn.

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EMPEROR WILLIAM has made the French composer Charles Camille Saint-Saëns a Foreign Knight of the Order Pour le Merite, and this is but another proof of His Majesty's friendliness toward France and Frenchmen.

WE witness again "that westward the flight of empire takes its way." Chicago has come out squarely against the "coon song" at concerts in the public parks. John Hand is the name of the conductor who has raised his voice in behalf of better music for the masses. The Park Board of Chicago is becoming convinced, too, that Mr. Hand's objections are worth considering.

ACCORDING to an article in the New York *Sun* Walter Damrosch has received a letter from Mr. Grau, asking whether "Manru" could be gotten ready for production here next season. Mr. Damrosch has the score and is to communicate with Grau.

It is to be hoped that Paderewski will not permit Mr. Grau to present the opera except under a competent conductor who can do justice to the score.

ISN'T it high time for the members of the musical profession to eliminate the overworked and unclassical term "professor"? With Coney Island ventriloquists and palmists all advertised as "professors," no self-respecting musician can desire to claim the title. In dear old America nothing can endure. Down South they are making an effort to reduce the number of colonels in private life. Poor Kentucky! What is to become of her greatness?

EDMOND AUDRAN, the composer of "La Mascotte," died rather prematurely as longevity is recorded in these days. He was only fifty-nine. As a writer of light and comic opera music he became famous many years ago, and the best part of it was his fame was deserved. The unutterable rubbish of the so-called comic operas of these degenerate times only tends to emphasize the real talents of Audran and composers of his school. "La Mascotte" is not great, but it is genuine comic opera, and not the imitative drivel which is now accepted as "comic" opera by amiable Americans and English audiences. In the music for "Miss Helyett" Audran duplicated his success in "La Mascotte." The deceased was a popular and industrious musician.

THE ROOT OF THE EVIL.

A FEW weeks ago the New York *Sun* published a number of letters in reply to one which regretted the character of the programs of public or popular concerts, and which lamented the fact that the late P. S. Gilmore was no more. The letter also asserted that there was too much German music played and sung, and suggested that we should return to the days of Gilmore. The replies published were equally limited in scope and contrasted in view, but the whole controversy illustrated that the prevailing ideas about music and its relation to the people are subverted, false and based on misconceptions.

The first question is whether our children, the youth of the land, are properly reared in music. Never mind the present generation, for its musical faults and misdirection cannot be cured. The very fact that a great wave of rag-time and coon song recently swept over the United States and achieved an unprecedented popularity illustrates the trend of the present generation. Had the late Patrick Gilmore lived he would certainly have utilized this to extend his popularity still more, and the wave would have hovered still longer. What the next musical attraction will be in the shape of popular song is hard to predict, but it cannot, from the nature of the culture imbibed, be far from the coon song. Therefore we had better, for the present, drop any hopes of reforming the present generation.

The youth of the land is receiving its education in music in the public schools, and the public school systems of nearly all the States are controlled by the political parties as they happen to be in power. That alone is sufficient to condemn, at once, the whole system. Under it a peculiar class of musicians has arisen, a class of teachers who do not mingle with the professional musician as he is generally known. These public school teachers of music are, as a rule, not recognized by the general musicians, and do not figure in any of the musical events of the period.

They do not attend classical concerts. They are not interested in Bach, Mozart, Beethoven. They do not cultivate Schubert, Mendelssohn, Schumann, Chopin or Wagner. They are not acquainted with this musical literature. They pursue vocal studies, chiefly of the choral, and they follow a series of musical precepts formulated for the purpose of teaching young children in public schools to sing in chorus, generally in unisono, and to instill them with the mathematical relations of intervals, with note values, with the staff and its keys, and, as a result, when a young boy or girl leaves the public school he or she has forgotten all about it unless the parents have, in the meantime, given the child a private teacher to study music at home.

The so-called public school musical instruction generally prepares the children to accept and absorb at once any drivel that comes from the press of a music publisher and that finds favor with audiences that patronize the variety theatre. They drift at once into this channel and the book of good music—not necessarily always classical—remains closed to them forever. So far in the history of music in this country, about a century old, not one person starting with musical education in the public schools has ever been heard of in music. Not one.

The whole system in all States should be eliminated, for it is not only useless but harmful. Music schools under the supervision of the State could be established here and there with musicians as a faculty, but even then the plan would become futile as long as the public school teacher depends upon political pull.

And thus the rag-time and coon song and their successors will continue to flourish with us, just as the anvil chorus with firemen at the anvils and cannon on the outside fired simultaneously with the striking of the anvils, as Patrick Gilmore of blessed memory devised it, flourished in that day.

The habit of resenting the theory that music is a serious art must cease here in the United States, and the principle that it is merely an amusement must be replaced by a healthier conception of music as music. The youth must be taught that music is a living and essential element of culture, and that it mirrors the highest culture of the present century, representing in our day what sculpture and architecture meant for the Greeks. It is a means of popular expression, and if we express ourselves in rag-time we are vulgarites, for it is ordinary and common and debauching. The instruction in music in our public schools does not inculcate the children with any musical idea that leads toward the classics; it prepares them for the rhythms of the rag-time or the coon song which is not the true negro melody, but a travesty and an exaggeration of the plantation song.

In addition to all this comes the unfortunate habit of the American in his oblique vision regarding the purpose or object of music—of the music his children study at home. He looks upon it as an accomplishment when it should be treated as a part of the intellectual structure and as a means of broadening the mind, preparing it for a better and truer conception of all art. It must not be forgotten that the culture of music exercises a refining and poetic influence upon our natures, and softens

the harsh outlines of contact, preparing us the better to assimilate the gentleness necessary for a true conception of proper living. Musical instruction under favorable auspices should be the first rule for the education of our children; not in the public schools by teachers who instruct *en gros*, but by competent pedagogues who make thoroughness of the work at the very outset the first principle. Then we will soon put an end to rag-time and to music with fireworks.

THE ROMANTIC ORATORIOS.

BERLIOZ, speaking of the adagio cantabile in the Ninth Symphony, refers to the lack of unity, in that there are two distinct airs—the first theme, however, finally and in the most subtle manner dominating the first air. "So great, so supreme," he says, "is the beauty of the melodies, so wonderful the variety, charm, power and grace of the work done, that it rivals that of the greatest poet who ever lived, and if the law of unities is broken so much the worse—for the law." Here is a marked example of the inner feeling of romanticism voiced in Beethoven's music and in Berlioz's appreciation.

The definite breaking away from classic forms of musical expression was, we know, in the first place the result of that revival in literature and art which we call the Renaissance, the attempt to come closer to humanity, to imbue all literature and art with natural human feeling. The natural human feeling is always to rebel at too straight lines. The natural human feeling of a genius is to break away into a new pathway for himself—to walk over the old formulas only so far as is necessary to keep his footing; he must add some new beauty of form or expression to what has already been established. Mendelssohn is called the first of the romanticists, but, as we have before pointed out, there can be no such hard and fast line drawn in musical development; the tendency toward what we call Romanticism began with Palestrina, was indicated by the original humanizing melodies of Bach in his Passion Music, and received its first decided manifestation in Beethoven. Thereafter the development was rapid, its most powerful exponents being Berlioz, Schumann, Rubinstein and finally Wagner.

Berlioz broke very far away from classical restraint. He was the musical culmination of the stormy period in which he lived. He can never be thoroughly understood without a knowledge of his time. He was imbued with the revolutionary spirit, and his art in its strongest aspect was the art of turmoil, of fear, of unrest. The wild ride of Faust and Mephistopheles to the abyss, the mocking "Chorus of Devils" in "Faust," and, on a higher plane, the agony of the "Lacrymosa" in the "Te Deum" are superior, in intensity of feeling and splendor of orchestration pervade all of Berlioz's in modern music. And this intensity of feeling and splendor of orchestration pervades all of Berlioz's compositions; but, because of his mental limitations, he could never portray with equal power, however much he desired to, the calmness, the profound self-control, of true religious feeling. Berlioz thought that he reached the point of sublimity in his "Requiem" and in his "Te Deum," but he only really touched it in the Sanctus of the former and in the magnificent final chorus of the latter. His weakness in counterpoint is generally noticeable, although the weakness is often concealed by the rich orchestration. He had not the fine sense of reticence which held him back from extravagance and musical absurdity in those attempts which he made to reach the sublime in choral music. He had the aberrations that often accompany genius. Musically his choral works are seldom firm of structure, but they are magnificent in rhythm and modulation. They are terrible, melancholy and humorous by turns.

Much of what we have briefly said of Berlioz, as applied to his choral music, applies also to Rubinstein; for, although Rubinstein adheres in the main to classical forms and shows somewhat the influence of Mendelssohn, especially in his earlier works, his fervor, the curious cross rhythms and cross accents and certain peculiarities of orchestration remind one strongly of Berlioz. "The Maccabees," the "Demon," the "Tower of Babel" and the biblical opera of "Sulamith" are especially valuable for interpretation; for, notwithstanding many long winded passages, the solos and choruses are most of them beautiful, and many of them delightful studies in Oriental coloring. "The Maccabees" presents, it will be recalled, the interesting peculiarity of unfolding two distinct styles representing the Greek and Hebrew elements.

But it is by "Christus," which Rubinstein himself calls the work of his life, that the composer must be judged as a writer of choral music. How far did he meet the anticipations of the musical world? How far was he able to carry out his own conceptions? There has been so little study of this great sacred opera in this country that few will feel themselves capable of answering these questions. The performance abroad and the analyses that have been published and a consideration of the score will, however, convince any musician that the agitated music descriptive of those turbulent times preceding Christ's advent; the lurid harmonies, veritable Satanic chords in the "Temptation in the Wilderness," chords dominated finally by clear major chords; the scene before Pilate and the Crucifixion scene, which illustrate the struggle between good and evil, all represent the climax of Rubinstein's power in orchestration, while the Messiah "idea," as he himself calls it, the four opening bars lento give his conception of sublimity in theme, and the lovely strains of the "Sermon on the Mount," the chorale of the angel's message and song of the heavenly host, give his conception of spirituality in music. But it is exactly in these latter elements of a sacred opera that he fails to reach the highest point possible. The listener may be momentarily transported, but he is not translated. On the other hand, the vigorous "Song of the Northern King" and St. Paul's bold words cannot be imagined in any more adequate form. As a whole the sacred opera is fitly characterized as "a series of moving pictures set to appropriate music," and it is surely far more worthy study for the purpose of musical development than are many of the monotonous compositions of the English school, which have so long dominated our church festivals and so often, too often, controlled our secular festivals.

In this progressive day music of the old-time English school should only be offered occasionally at secular festivals, as illustrating a certain period of choral music and a certain legitimate style which has had its worthy influence, but which cannot be assumed as the only correct model to be placed before the people.

Schumann, the "champion of romanticism," has left on record his indebtedness to Bach. He writes in 1840: "Mozart and Haydn had only a partial and imperfect knowledge of Bach, and we can have no idea how Bach, had they known him in all his greatness, would have affected their creative powers. I myself confess my sins daily to that Mighty One and endeavor to purify and strengthen myself through him." One of the gigues which Schumann wrote is an almost perfect imitation of Bach. But he soon sought out his own artistic form of expression, even in his counterpoint. He did not develop his counterpoint according to classic models from a classically constructed melody, but he composed his theme in the romantic spirit, and allowed this theme to develop itself in novel and original harmonies, and he endeavored at the same time to bring his own musical views into harmony with the general system of ancient counterpoint. And although he studied Bach carefully, he gained his knowledge of form by instinct, by his fine sense of artistic proportion. His polyphonic piano style served him in good purpose when he began to write his more serious choral works, and his early following of Schubert prevented him in great measure from overshadowing the vocal parts of his choral works by too rich orchestration. The only fault of his orchestral technic seems to be sometimes a lack of clearness and simplicity in his purely instrumental music. But in his best choral works even his faults has its value.

He understands better than Bach how to make the voice stand out distinctly against harmonic masses. He can present exquisitely what has been called "the lyric isolation of a detached emotion." This charm is apparent in the solos of that exquisite romantic oratorio, "Paradise and the Peri," which Schumann himself calls an oratorio "not for the conventicle, but for a bright and happy people." Besides the songs of the Peri, so varied, yet so characteristic—exultant, as in "Let This Be My Gift"; sorrowful, as in the dirge; triumphant, as in the final hymn; such choruses as "Come Forth From the Waters" and "Wreath Ye the Steps," the lightness and beauty of the whole composition, the unity in its atmosphere, if not in its actual structure, place it beside the greatest sacred oratorios. Schumann's energy was sustained throughout this lovely labyrinthine maze of harmony. The whole cantata or, more properly, romantic oratorio, is clothed in light, the light and life of an Indian clime and the light of Paradise.

In intensity it equals Berlioz's "Damnation of Faust," and it was the point of departure for many later dramatic cantatas. Many of these almost equally deserve attention. But they must be left at this moment untouched, since it is only our purpose in this present article to indicate a few high lights in the great oratorio picture painted by Time.

OPERA IN ENGLISH

UNDER the below title the London *Times* of August 10 publishes the following letter from Hamish MacCunn, the Scotch-English composer and conductor, and our readers will observe in it how THE MUSICAL COURIER theories have penetrated the Anglo-Saxon mind. It is the old MUSICAL COURIER platform, although it never could have been its platform unless it had first been an integral part of the Anglo-Saxon demand for a fair show.

The prevailing prejudices against the English language as a text for song or operatic aria must be removed, and will be as soon as we compel the foreigner to sing in English just as he has compelled us to sing in Italian, French and German. We must recognize the good it has done us to have been obliged by prejudice to become polyglots in singing, and we must now return the compliment by insisting that the foreign singer must in England and America sing in the English language. That is the very first step as always proposed in these columns. But the letter speaks for itself:

OPERA IN ENGLISH.

To the Editor of the Times:

SIR—The close of the season at Covent Garden suggests some comment on the operatic conditions obtaining here and abroad. At Dresden, for instance, the King of Saxony grants £24,000 a year as subsidy, the orchestra, in addition, being supported from his Majesty's purse.

In England opera is certainly without subsidy or endowment. Moreover, opera is presented before the German, French or Italian people in their native languages, while at Covent Garden any European language other than English is invariably used.

To emphasize this remarkable contrast more strongly, it may be added that opera flourishes more strongly in many German towns besides Dresden, under equally fortunate circumstances; whereas outside of London, in the provinces of England, Scotland and Ireland, no operas are to be heard, in English or otherwise, except those given during flying visits of a week or fortnight's dura-

tion by touring English companies. In short, there is no adequate opera in English in this country.

This subject is an interesting one to all opera-goers; but to the members of a profession which already is much overstocked and glutted by the apathetic and aimless annual output of our semi-national music teaching institutions it is more than interesting. To them it is little less than a matter of life or death.

The opera house anywhere on the Continent is one of the largest employers of skilled musical labor of all kinds. Orchestral players, conductors, principal singers, chorus singers, répétiteurs, prompters, stage managers with musical training, ballet directors, &c., go to make up a large proportion of the entire musical profession there. Here there is neither such employment to be found, nor is there any form of so advanced and inspiring a continuance of musical education.

For experience of operatic work is in itself a liberal musical education. Barred out from it as are our students and our musical public, it is almost pathetic to observe the eagerness with which any operatic excerpt in an orchestral concert program is listened to. Indeed, it may be said our most popular programs are now nearly altogether made up of extracted portions of operas—principally Wagnerian operas—with an occasional leaven added in the form of a Beethoven symphony. The contrast is always unfortunate. The listener is puzzled when asked to attend intelligently to, say, the Pastoral symphony, sandwiched between the "Walkürenritt" and the "Vorspiel und Liebestod" from "Tristan und Isolde." It is not in human nature, certainly least of all in enthusiastic student human nature, to dwell on the formal and colder beauties of the symphony. The strenuous passions and kaleidoscopic splendors of the dramatic music will quite monopolize the attention, and in this way our lack of national opera loses us more than is at first sight evident. Our appreciation of so-called "abstract" music is alarmingly on the decline, hindered, as it inevitably must be, by the increasingly frequent presence in our concert programs of (also so-called) "theatre" music. The public demands the excitements of opera. In the concert room alone, frequently without the necessary vocal parts, and always without scenery or context, can they get it, in this homœopathic form. For the student and general public there exists no opera at all. From that fertile source of imaginative education and remunerative employment our students, "finished" or unfinished, are totally excluded. The prices of seats to hear music-drama (I mean to hear it effectively) at Covent Garden are far beyond the means of most students. Indeed, the number of musicians, of all sorts and conditions, who go to the opera in London more than a few times in the course of the season is surprisingly small. Abroad musicians go to the opera constantly.

So far as this want of opera in English is concerned, the cause of our deprivation is on the surface. We are not likely to support or encourage anything we do not appreciate, nor to appreciate what we imperfectly understand. It will never be possible for us to understand the significance of music-drama until it is properly presented before us in our native language. The recent "boom" in comic operatic extravaganza is partially due to the fact that the words, often very witty and droll, are in English. Had grand opera always been presented in Germany, Italy or France in an alien tongue, it is as likely as not that their appreciation and support of it, even to this day, would amount to as little as ours. I repeat that a comparison of opera in German in Germany with opera in English in England shows, virtually, that all popular performances in Germany are in German, and that none in England is in English. This contrast applies, with some minor exceptions, equally to France, Russia or Italy, as compared with Great Britain.

It is not difficult to understand why we were in this position many years ago. Then most of our music and musicians were imported from abroad. But nowadays, when there exist among us so many excellent English, American or colonial born singers, and so many experienced translators of foreign libretti into English, it is incomprehensible. Has the English born, English speaking and English thinking "man in the street" any decided preference for music-drama in a language other than his own? Does the abstract fact of listening to German, French or Italian words wedded to music give him a keener enjoyment than if the words were English? If he does not understand the language, is the very mystery of it comfortable to his imagination? If he does happen to understand, is that amount of his delight so much the less? There may be some grain of truth in this suggestion, for our insular worship of anything from "foreign parts" is very characteristic of us in other connections than those musical.

It has sometimes been said that English is a difficult or ineffective language in which to sing. So far from this being the case, it is one of the most fluently beautiful, and for lyrical or dramatic purposes one of the most readily "painted" by the infinitely varied resources of musical inflection and emphasis. Even if the hackneyed foreign sneer were true, which it is not, that the English cannot act, surely it would be possible for foreign singers to learn English versions for use in this country on their visits here to demonstrate their vocal and histrionic superiority.

They are not to be blamed for coming. The immense sums which they are paid enable them to afford to perform in their own state aided opera houses at a reasonably modest remuneration. It has, I think, been pointed out before that in this oblique manner we are very obligingly helping to subsidize foreign opera houses.

Let the singers be of any nationality whatever, we should surely have at least one national opera house at which all performances are in English. I know this has been said before, and it will probably be repeated yet again and again, while enterprise and capital are being diverted and devoted, with misguided zeal, to the establishment in London of German or French—and possibly Japanese—theatres. The reiterated parrot cry that art has no nationality is as irrelevant in this connection as it is mischievous when universally applied. Bread has no nationality, yet the Germans prefer to call it *Brod* and the French *pain*. We call it bread.

Without doubt we are a theatregoing people. And it is well worth noticing that we are partial to a running orchestral accompaniment to the more energetic climaxes, or the extra pathetic episodes, of our spoken plays. I allude to what the programs call "incidental," and the profession knows as "dramatic" music. Its application at the proper moment is quite a little art by itself. Here, at least, are the elements of an instinctive desire for music with drama, if not for music drama. But there are not wanting signs that the public taste is still further advanced.

In the provinces, and in London, performances by touring companies of opera in English (Wagnerian opera especially) have often evoked the greatest enthusiasm, even when given under the most disadvantageous and discounted conditions. "Tristan and Isolde," "The Flying Dutchman," "Tannhäuser" and "Lohengrin" have been received (principally "Tristan and Isolde") with the wildest demonstrations of delight. Having produced and conducted all these operas, for two separate companies, in London and in the provinces, I can vouch for the truth of this.

That infinitely better performances are easily possible, with the material which is now ready to our hand, no one could question who has any acquaintance with the subject. We have a plentiful supply of accomplished singers of opera in English. We have orchestral players second to none in the world. There are excellent English translations of all the best operas. We have native conductors who have reason to know their business, and opportunity and practical experience are all that is necessary to give us more of these. A bright, good-looking, intelligent and young voiced chorus is very readily mustered. We have many suitable theatres, and experienced stage managers, and, it but remains to add, a sympathetic public patiently waiting for us to begin.

I say begin, for, excepting perhaps some performances of Sullivan's "Ivanhoe" in the ill fated opera house which the late Mr. Carte inexplicably attempted to establish on the run of one opera, no performances of opera in English, in or out of London, have been half so good as they could have been.

The old Carl Rosa Company, good as their representations were in the troupe's best days, have been and are like all existing touring companies at the present day, hampered by the want of anything approaching a really adequate orchestra.

And yet the performances of those companies were and are enthusiastically welcomed, again and again, by delighted and grateful audiences. But it will be necessary for this question of the orchestra to be taken in hand seriously by any manager who hopes to keep pace with the times.

A competent orchestra—both in quality and quantity—is of the first necessity, even if some rows of stalls must be sacrificed for its accommodation. And in the light of what I have seen, in one company in particular, it should be said that it is foolish, or worse, to suppose that quality can be secured otherwise than by paying adequately, if reasonably, for it.

It is quite possible to make opera in English pay its own way, even without subsidy or endowment, and certainly without approaching the starvation or sweating of anyone.

Few would venture to deny the existence of a widespread and urgent demand in London and in the provinces for opera in English.

Are we then, only for the want of organization and co-operation, to let matters drift along as they are?

Or have we any reason to hope confidently for a time to come soon when opera at a moderate price, adequately but not extravagantly supported, shall be regularly performed before English audiences in the beautiful and expressive language of this land? I am, sir, yours faithfully,

August 2. Hamish MacCunn.

IN another column of this issue our readers will find an interesting article reproduced in part from the New York *World* of last Sunday, which relates the merry war over a conductor for the Philadelphia Symphony Orchestra. "Prof." W. Damrosch, of Willow Grove, was beaten in a fair fight waged by the fairest of women, and Fritz Scheel, the graceful and skillful, won hands down. While admitting that "Prof." Damrosch is a musician, he is not the man fitted by nature to aspire to the position of conductor of a symphony orchestra. Wielding the baton at the unimportant summer concerts at Willow Grove is one thing, and conducting great works before discriminating audiences in the regular musical season is quite another thing, and fortunately the cultured people of Philadelphia have demonstrated that they know "who's who."

FRITZ SCHEEL'S TRIUMPH.

IT is a curious fact in the modern history of art that music was so long denied access to our universities on the same or even approximate footing with the other arts. Even in the infancy of its evolution as an art its value as an educational factor was recognized by the most highly civilized nations of antiquity. And the truth of most of the moral, educational and sociological theories of Egypt, India and Greece we latter-day nations have been obliged to accept. But in music, though as to theory we may move in admirable circles, how many astonishing tangents have we described in practice!

UNITY OF THE ARTS.

Music is even now looked upon by many in the same light as dancing. And we know that dancing, even that most poetic phase known as Greek posturing, would not for a moment be tolerated as a serious study by the grave and reverend seigniors of Oxford, Cambridge, Columbia or Yale. Music is still looked upon by many a worthy Presbyterian and Puritan as having its origin in the devices of the Evil One. And a really moral musician is regarded as a brand mysteriously snatched from the burning. Music is still far from holding its own with the other arts. It is regarded by many musicians even as sensuous and demoralizing per se.

Yet when we look at the arts together, consider them as they appear standing side by side and moving down the centuries in constantly varying paces—not keeping step by any means—we are compelled to see that they spring alike from the same primal impulse, and have all reached their present complex state through the operation of the same regular laws. All springs, according to the best reasoning of scientists and metaphysicians, from the play impulse, the spielend of Kant, the free and spontaneous activity of Herbert Spencer. A primitive man, after gratifying his actual every-day needs, acquired some superfluous energy, engendered by the excitement of battle or of the chase he described on returning to his companions, by mimicry, by gesture and movement, the scenes he had passed through. In these two ways seems to have been accumulated all the raw material of art—that material which under the influence of the principle of order finally reaches artistic expression in what are known as our five great arts—poetry, painting, sculpture, architecture and music, the being the relative order in which they appear of interest to humanity.

These arts have all arisen from the necessity of satisfying a certain desire inherent in man's nature—a desire for artistic satisfaction. This need for artistic satisfaction increases with expression. As the power of expression increases with culture,

with intellectual development as restrained by reason.

These arts, moreover, are all linked together by the fact that each forms—in somewhat technical phraseology—an aggregate of parts arranged in accordance with certain mathematical relationships. Each art, it must be remembered, has for its ultimate aim the expression of some essential feature of things in such manner as to give artistic pleasure. And all these arts are alike in that they may give impersonal pleasure—a pleasure that is satisfied by observing or listening, and is independent of any sense of possession or of use. It is for this reason that the real pleasure in any art is disassociated from utility, that it may be called in its highest evolution disinterested or playful. Art, to repeat in meaning, if not in words, is the ideal manifestation of energy, and is evolved from crude material sources. On the lower plane of life we have simply play, free energy, surplus of vigor, which—to use the reasonable classification most generally received and which is tabulated concisely by Prof. G. Baldwin Brown, of the University of Edinburgh—gives the bird's song, the mimic gesture, construction from motives of pleasure or display; these are common to man and animal alike.

On a higher plane of life, along which man alone can move, we have rhythmical movement and utterances, song and music with time added, adornment with feeling for pattern, decoration in form and color, construction with sense of proportion. Art thus in its highest form has its impulse in a state of ideal excitement.

There are many interesting points of similarity between the arts, and the attempt to puzzle these out and classify them gives fruitful occupation to the leisure hour of many theorists, who are often fantastic in their views; or scientists, who are always sober in their deductions, although their deductions are variable and subject to change. This resemblance among the arts is a fascinating study, but one with which we cannot, save for a moment, concern ourselves. It is only well to note, as bearing on our aim, that architecture was the first of the arts to reach a high stage of development, and music the last. The order of development in the history of art has been architecture, sculpture, drama, painting, music. Three of these arts are directly imitative. A statue represents man himself, a painting delineates man (for landscape painting is a modern phase of painting), the drama sets forth characters.

Music resembles these three arts in that sound is analogous to human speech—to the human cry expressing emotions and agitations of a living, sensitive being. Architecture resembles these three arts in that it is based upon the same underlying laws of construction. But architecture, the first of the arts to reach approximate perfection, and music, the last, have the most striking points of resemblance—a truth long ago recognized by one who said that architecture was frozen music. That was a poetic expression, but one which might be more justly reversed by saying that music is living architecture, form animated by soul, spirit, feeling, mind, whichever term may be preferred.

Both music and architecture are strikingly alike in that each bodies forth some one dominant characteristic of nature or man. Strength, elegance, grotesqueness, simplicity, severity, serenity, are expressed in architectural lines; we are brought to see the dominant meaning and appreciate it according as we have before us a Greek temple, a mediæval cathedral, a highland castle or a little Trianon. And as architecture combines materials in such proportions as to show the character aimed at, so from the number of sounds forming the scale and from the relationship of chords the musician consciously selects those which will best present his idea of joy or sorrow, of love or hate, of turmoil or serenity.

ON MUSIC.

BY WALTER SAVAGE LANDOR.

Many love music but for music's sake;
Many because her touches can awake
Thoughts that repose within the breast half dead,
And rise to follow where she loves to lead.
What various feelings come from days gone by!
What tears from far off sources dim the eye!
Few, when light fingers with sweet voices play,
And melodies swell, pause, and melt away,
Mind how at every touch, at every tone,
A spark of life hath glistened and hath gone.

DID you ever read what Georges Bizet wrote of himself as composer? "I am an eclectic. I lived three years in Italy, and I have been influenced, not by the shameful proceedings of that country, but by the temperament of some of its composers. My sensual nature is gripped by that fluent, lazy, amorous, lascivious, passionate music. By convictions I am a German, heart and soul. I put Beethoven above the greatest, the most renowned. Only one man was known to make music *quasi-improvisée*, or at least music that seems so—and he is Chopin, a strange and charming personality, inimitable, not be imitated. Mendelssohn, among other faults, treats sometimes his symphonic andantes as songs without words. I have always noticed that the compositions the least well rounded are always the dearest at the moment of hatching."

Constance Bache tells a good story of Sir Julius Benedict:

Every music professor, she writes, has gone through that awful half hour directly after lunch, when the first pupil has begun her lesson, while the balmy summer air, and the hum of the bees through the open French window, steal soothingly upon the senses, and put to flight those severer and harsher tones which the well worn school piano is giving forth in its customary labored manner—so customary, in fact, that it only serves to intensify the few moments of oblivion, which overtakes the weary brain—(after lunch).

It was in waking from such a moment of beatific peace that Sir Julius collected himself sufficiently to say, "No, Miss Smith, you did not play that right."

"Oh, I am not Miss Smith," she said, "I am the *next pupil!*"

Havelock Ellis has spent some years in tabulating the references to colors in literature. Yellow is rarely mentioned in the Bible, and blue not at all. Blue is not mentioned in Homer; red rarely, but he mentions yellow twenty-one times in a hundred. Since the Christian era red and yellow are mentioned most frequently, but blue is referred to twice as often since the sixteenth century as before. Poe mentions yellow twice as often and blue about one-quarter as often as any of his contemporaries in the list. That the color sense is a late development is shown by the fact that the natives of South Africa can distinguish only white and black (which are not colors at all) and red. Blue they call black, and yellow red. Green they cannot distinguish at all, confusing it with yellow and red both.

A performance of "The Barber" was being given in honor of Rossini in the local theatre. While the overture was in full swing he noticed a huge trumpet in the orchestra, manifestly blown with remarkable force and continuity by a member of the band, but not a sound in the least akin to the tone of that instrument could he hear. At the close of the performance he interviewed the conductor and asked him to explain the purpose of the noiseless trumpet. He answered: "Maestro, in this town there is not a living soul who can play the trumpet, therefore I especially engaged an artist to hold one up to his lips, binding him by oath not to blow into it, for it looks well to have a trumpet in an operatic orchestra." Rossini's answer is not recorded.

Sophie, the late Duchess d'Alençon, daughter of the Archduke Maximilian, was a remarkable woman. Born in 1847, she was at the age of nineteen the most beautiful woman at the Bavarian court. Like her sister, the late Empress of Austria, she had a magnificent figure, dark eyes and black hair. At this time Ludwig II. was King of Bavaria, being then twenty-one years of age. The King was of a romantic character. He was ambitious and idealistic, a great lover of art, and one of Wagner's most enthusiastic admirers and protectors. His love of Wagner music amounted to a passion. In this the Princess Sophie sympathized with the King. The common interest in music attracted them to each other, and soon the King became the constant companion of his cousin. It was not long before the court perceived that the King was deeply attached to Sophie, and that she seemed to reciprocate his affection. The enthusiastic nature of the King manifested itself in these days of his first love. He was extremely happy, and wrote to his fiancée letters of the deepest tenderness and affection. The Princess was in the habit of turning these letters over to her father, and through his carelessness they fell into the hands of unscrupulous courtiers. One of them was addressed To My Dearest Elsa, and signed Lohengrin.

Great was the preparation made for the royal nuptials. It was the ambition of the King to make it the greatest royal wedding of modern times. He was, during all his life, most lavish in his expenditures and a great lover of display. His castles are monuments of prodigality. All Munich was to celebrate the wedding, and the crowned heads of Europe were to lend pomp to the occasion by their presence. While the preparations were proceeding on a great scale, the King, without a word of warning, suddenly left Munich, and, accompanied by two servants, went to his castle on Starenberg Lake. Soon afterward it was announced that the King had broken the engagement. At that time but few knew the true reason for the King's action, and these few are so nearly concerned in the shipwreck of royal love that they were most careful to guard the secret. The wedding had been set for August 25, 1867, the date which was also the birthday of the King. Ludwig, however, forbade any celebration of the anniversary, and spent the entire day in the solitude of the Bavarian Alps. Only a few days before he had written to the Princess Sophie: "I thought I had your heart, but I know I never possessed it. You wish my hand, but you care nothing for my heart. She who is to be my Queen must love me truly. Farewell!"

The rumors which were first whispered as to the cause of this love tragedy at the Bavarian court have since the death of the King been proved historical facts. While the King paid his devotion to the Princess, and while she simulated affection for him, she secretly maintained a desperate flirtation

with a handsome young officer named Hanfstaengl. The officer was a son of the Councillor Hanfstaengl, one of the most versatile artists of Bavaria. So deep was the love of Sophie for Hanfstaengl that she gave him some of her most costly jewels, and the discovery of these gifts led to the disclosure of her unfaithfulness. She was obliged to leave the court. Soon afterward she married the Duke d'Alençon. King Ludwig became a woman hater. He had lost all faith in the sex.

On June 16, 1886, he committed suicide in Starenberg Lake. The death of her cousin deeply affected Sophie. She became mentally unbalanced, and spent a number of years in an asylum at Graz, in Austria.

The late John P. Jackson, who was at one time music editor of the *World*, told me the other side of the story. It was a fit case for Havelock Ellis and other psychologists of the morbid. It was also very sad, very dreary. Ludwig, for all, was a great monarch, a true idealist, a man who realized his dreams. D'Annunzio writes very wonderfully of him.

"Bless my soul!" cried the shade, as he entered the golden gates, and they gave him a trumpet; "I never learned to play this thing!" "That's the reason you're here," remarked St. Peter. Perhaps this was the ghost of the mock-trumpeter Rossini tells about.

Hervé, the French composer, whose opera "Le Petit Faust" was once the rage in Paris, began his musical career as an organist. When a boy he strolled into church one day and persuaded the blower to let him try the organ after service. He then improvised something wonderfully sweet and strange. The priest happened to hear it, strolled in and was amazed. "Where did you learn to play the organ, my boy?" he asked. "This is the first time I have played it, Father," was the reply. "Well you had better apply for the post of organist here," said the priest; "there is a vacancy next week." The boy applied and was accepted.

I don't believe the story. It takes a year at the very least to master the mere mechanical side of the instrument. By this I mean learning the names and functions of the stops, the manuals and the pedals. To manipulate them properly takes years. To play music is another and more difficult story. Yet we are to believe that something intangible we call "genius" could reveal all these mysteries to a young man, make flexible his fingers, musical his brain! What nonsense! It takes time even for genius to limber up and find itself. The young Hervé was having fun with the reverend sir. And that vacancy the next week! Oh, the long arm of coincidence!

Left alone in this ebb tide of realism, says Edmund Gosse of Zola, a sort of roughly hewn rock giant on the sand, M. Zola finds himself misunderstood, insulted, abandoned. And in his isolation he is grander; he is an object of more genuine sympathy than ever he was in the days of his overwhelming prosperity. Adversity—a very relative adversity, which does not affect the enormous bulk of his sales and his royalties—has been salutary to M. Zola; it has acted on him as an astringent. It has made him pull himself together and practice his pectoral muscles. It has even had a favorable effect upon his style, which seems more direct, less burdened with repetitions, less choked with words than it usually is. Zola is very angry, and wrath is becoming to him. He seizes his club and glares around upon us. The effect is distinctly tremendous; he looks like Hercules, and sometimes a little like Polyphemus.

To be serious, the reaction against Zola has certainly proceeded too far. It has become a shield behind which all manners of effeminacies have concealed themselves, and, if he were the devil, it is time he should have his due. And nothing could be less like the devil than Zola. He is a strenuous, conscientious bourgeois, rather sentimental, very romantic, with a theory of life which has ridden away with him and makes him believe he ought to be squalid and obscene wherever existence is obscene and squalid. But the heart of him is a heart of gold, and any candid person who carefully reads him will see how unaffectedly the author is on the side of the angels. His very faults are virtues turned inside out.

When a Hebrew financier of London was spoken to the other day about the Zionistic scheme for restoring the Jews to Palestine, he said: "I would rather be Jew of the Kings in London than King of the Jews in Jerusalem." I fancy that it was Zangwill who turned that neat epigram.

Monkey musicians some 3 or 4 inches high, imitations of the old Dresden make, are plentiful, but when you have the real thing these little figures have their value. At a recent sale in London one grand orchestra of monkeys, sixteen in number, of real old Dresden, brought about $1,000. The Wedgwood Barberini vase, one of the fifty made by permission of the Duchess of Portland, brought 87 guineas.

Now here is a chance for the comparatively easy acquisition of a permanent orchestra—a well behaved one at that.

In a review of T. B. Saunders' recent volume on Schopenhauer, a writer in the London *News* agrees with the author that Schopenhauer "put more faith in the artist than in the philosopher."

It may be added that he himself was much more of an artist than a philosopher. The great popularity of his pessimistic philosophy with the world chiefly consists in the fact that in reading him the average man has the satisfaction of telling himself that he is plunging into the most portentous depths of philosophy, while he has also the pleasure of reading a most brisk and entertaining author. But Schopenhauer's finest passages are purely rhetorical. At the end of his essay on "The Metaphysics of Love" he describes how amid all the strife and agony of life two lovers look at each other. "But why so secretly, timidly and stealthily? Because these lovers are the traitors secretly endeavoring to perpetuate all this distress and drudgery, that otherwise would reach a timely end." A more dramatic touch in the literary sense it would be difficult to imagine; it has all the energy of some scripture of the devil. But if Schopenhauer asked any sane man to believe that this really was the reason of the shyness of lovers, he was a man simply devoid of any conception of the meaning of the fact or falsehood. Schopenhauer was a poet, and he had all the advantages of that position. The poet may only see a fraction of the universe, but at least it will be a fraction of the real universe, the universe of passion and experience. A philosopher may live in a mere phantom universe, a universe of symbols and generalizations, as painted as the scenery of a pantomime. His stars and spaces are often more artificial, more the work of his own hands, than the elflands of the artist. All this advantage of the realism of poetry Schopenhauer has.

Englishmen are proverbial in remembering the sense of puns and in forgetting the words, so that their attempted repetitions of them frequently require explanations before the humor is perceived. Here is a characteristic one sent us by a San Diego reader of the *Argonaut:* "There is a strained feeling between the two aspiring cities of the south—Los Angeles and San Diego—and the disesteem of the former for the latter found expression lately in a story told at a public banquet. This is how an Englishman, laying down a Los Angeles newspaper in a San Diego club in a burst of laughter, proceeded to tell the cause of his mirth: 'This paper says that at that banquet a fellar told a minstrel story about one fellar saying that he didn't like Los Angeles; her streets were crooked; they weren't as straight as the streets in San Diego, and the other fellar got back at him by saying that when Los Angeles had been dead as long as San Diego her streets would be as straight.' This was followed by a fresh burst of laughter from the story teller amid the calm speculation of his hearers. One of them, picking up the newspaper and reading, enabled the rest of the company to share in the gaiety, when it appeared that the retort was that 'when Los Angeles has been dead as long as San Diego she'll be as well laid out.'"

J. L. Toole once gave a supper to eighty of his friends and wrote a note to each of them privately beforehand, asking him whether he would be so good as to say grace, as no clergyman would be present. It is said that the faces of those eighty men as they rose in a body when Toole tapped on the table as a signal for grace was a sight which will never be forgotten.

The following suggestion, which is at least ingenious, is made by Harold Littledale in the London *Athenæum* as to the meaning of the mysterious "Vllorxa" in "Timon of Athens," which has puzzled many commentators: "My theory, at least, is that the word as it stands is nothing more than a running together by the printer of four words—two being numerals and one a contraction—into the mystic crux *Vllorxa*. Let us divide it—*VII-or-X-a*. The only question is as to the *a*. This I take to stand for *or*—other. Thus the folio makes Timon say to his faithful steward:

> Go, bid all my Friends againe,
> *Lucius, Lucullus,* and *Sempronius Vllorxa:* All
> He once more feast the rascals.

What Shakespeare meant Timon to say was this:

> Go, bid all my friends again,
> Lucius, Lucullus, and Sempronius:
> Seven or ten other: All!
> I'll once more feast the rascals.

As the printer could not make out the (probably close written) numerals and contraction he printed quite faithfully what he took to be a Greek name. The contraction *or* for *other* is still in common use, and, written carelessly, closely resembles the loosely written Elizabethan *a*, in which the stroke often stood out from the *o*, though joined at the top."

Helen C. Candee in the *Literary Era* writes of the author of "David Harum," and relates an anecdote concerning Mr. Westcott:

He was fond of telling of an occasion on which he was invited to sing at a concert in one of the smaller towns of Western New York. On this perfunctory jaunt—which was quite without interest to the fastidious Mr. Westcott—he was saved from such a hotel as that which insulted John Lenox by the hospitality of the man who organized the concert, a person of much local importance. The musical affair passed off satisfactorily with the help of the neighborhood talent, assisted by Mr. Westcott's rare voice. As Mr. Westcott was about to retire his host came timidly to his room, carrying two long paper boxes. "I leave the house so early in the morning to go to my factory," the man explained, "that I'm afraid I may not see you; but I want to give you something for your singing to-night. Now, here's two pair of the very best whale

boned corsets that our factory turns out, and I want you to take them home with you." When Mr. Westcott found he could not even protest effectually, his sense of humor came to his relief, and the fastidious man of cultivated extravagances stalked home laughing, the next day, with two pair of useless corsets in exchange for his matchless songs.

The author of "David Harum" is said to have possessed an excellent baritone voice.

W. C. Brownell's appreciation of Matthew Arnold published in the July *Scribner's*, is a sound and beautiful piece of critical work. He touches on the technical side of Arnold's poetry in the following passage:

"On its æsthetic side its reliances are few. In the mass it is unmusical—at least in the sense of being independent of music as a reliance. It is absurd to find it cacophonous, as is sometimes asserted, and to maintain that its author had no ear—though, perhaps, had his ear been more sensitive he would not have cited Keats' 'peaceful citadel' as 'quiet citadel.' There are metres which he handled with instinctive felicity—witness 'Heine's Grave,' 'Rugby Chapel,' 'A Forsaken Merman.' But they are not, so to say, musical metres. His repugnance to balladry, his recoil from sing-song, his partisanship for the hexameter, are significant. His feeling for the slower vibrations of rhythm in the citations he holds up as models almost indicates a preference for intonation to song. Quoting Gray's statement that 'the style he aimed at was extreme conciseness of expression, yet pure, perspicuous and musical,' he says that Gray is 'alone or almost alone (for Collins has something of the like merit) in his age.' Compare with this the celebration of Collins by Mr. Swinburne, who is a master of music in poetry, whose verse is often music *et proctereа nihil:* 'There was but one man in the time of Collins who had in him a note of pure lyric song, a pulse of inborn music irresistible and indubitable; and that he was that man he could not open his lips without giving positive and instant proof. The Muse gave birth to Collins; she did but give suck to Gray.' An examination of Arnold's poetry would show many musical lines, sometimes a happy note like a sudden bird call, a thrilling dactyl, a tetrasyllable of liquid cadence enforced by appositeness recalling Keats himself. But at the same time these are elbowed by awkwardness of scansion, eccentricities of ictus, and now and then a positive cessation of lyric tone, as though in obedience to the rubric 'spoken.'

An *Evening Post* London correspondent—"P. A. H."—prints some very interesting views about Ibsen's poetry. He says:

One of the features of the literary journals has been the publication of a sheaf of translations of Ibsen's poetry into English. Some of them have peculiar personal interest. Thus, it will be remembered, that, in the course of a public address delivered by Ibsen to a body of students who fêted him after his recall to Norway, he said: "I have never made my private concerns of any kind the subject of a literary work. These private facts and feelings seemed to me in earlier and harder times less important than I have since very often been able to understand. When the eiderduck's nest has been plundered once, twice, thrice, it has been robbed of many illusions and great hopes in life." The reference is to the poem which English readers have been presented with the following translation:

THE EIDERDUCK.

The Eiderduck dwells in the Northman's Land,
Where the gray waves wash the frozen strand.

She plucks the tender down from her breast
To make a lining warm for her nest.

The fisher recks naught of her loving care.
He climbs to the nest and plucks it bare.

But what though the fisher her store hath ta'en;
She strips her bosom yet once again.

Once more he robs her, and yet once more
She lines her nest from her bounteous store.

The third time, the last time her nest is laid bare,
Then she spreads her wings to the warm spring air.

With bleeding bosom she cleaves the night,
To the south, to the south, to the land of light!

One other poetical allegory, included in the present translations, which, it should be added, are published in to-day's *Outlook*, may be quoted here:

THE MINER.

Break in thunder, wall of rock,
At my hammer's tempest-shock;
Myriad voices of the mine
Call me to its inmost shrine.

Glistening spirits beckon me
To their sunless treasury,
Veinèd gold all burning bright,
Diamond and chrysolite.

In the mountain's gloomy breast
Silence dwells and endless rest;
Break a pathway, hammer mine,
To the mountain's inmost shrine!

Once I loved the earth so fair,
Sun and stars and boundless air,
Childlike gayly wandering
Down the flowery path of spring.

But I have forgot the light
In the gloom of endless night,
And the forest's hymn divine
In the cloisters of the mine.

Here I came in guileless youth
Eager in my search for truth,
Here an answer thought to find
To the doubts that rack my mind.

All is silence, all is gloom
In the mountain's living tomb;
Not a voice my soul to clear,
Not a ray my path to cheer.

Have I failed then? Does the way
Lead not to the upper day?
Yet I know the heaven's light
Would but blind my dazzled sight.

Deeper must I break my way.
There is peace enthroned for aye;
Cleave a pathway, hammer mine,
To the mountain's inmost shrine.

What though darkness be my lot,
Strike, my hammer, falter not;
What though every hope be vain,
Strike, my hammer, strike amain.

Americans Give Musicale in Florence.

MR. AND MRS. EDMUND SEVERN, Francis Walker and Miss Augusta Galbraith, a vocal pupil of Mrs. Severn, appeared at a musicale given several weeks ago at the handsome villa of Madame Stefani, in Florence, Italy. A number of distinguished people were among the guests, and especially worthy of mention was the singing of Miss Galbraith. Her number was an aria from "Robert the Devil." The hostess and guests overwhelmed the young American by their congratulations.

Mr. and Mrs. Severn, Mr. Walker and their American pupils, who have so profitably passed the summer at Mr. Walker's school in Florence, expect to sail from Genoa for New York on September 2.

JEANNETTE M. THURBER

ON MUSICAL EDUCATION.

THE MUSICAL COURIER has asked of Mrs. Jeannette M. Thurber, the founder and president of the National Conservatory of Music of America, some interesting questions pertaining to the musical education of young people seeking the life of a teacher, as well as the more ambitious career of the concert and the operatic world.

We glean for our readers the following views of a woman whose experience has been wide, and one who takes the subject very much to heart. "You cannot begin too early," thinks Mrs. Thurber, who originated the idea of children's concerts, under Theodore Thomas, in the old days, and of children's examination day for piano and violin at the National Conservatory of Music. "At five or six girls should begin, for they usually exhibit aptitude for music earlier than boys. Let the earnest parent or guardian place his child in the care of a capable teacher. No teacher can be too competent, as the brain in childhood is tender and plastic and earliest impressions are the most lasting, even though unconsciously absorbed." The institution over which Mrs. Thurber presides has many tiny pupils, and it has been this lady's experience that a good beginning greatly smooths the way.

"The course should not be too strenuous at the start, and for the aspirant to vocal honors and for the teacher it should be thorough. The teacher need not execute so brilliantly either with the voice or at the keyboard, but she must be mistress of the art of interpretation, the art of imparting of her knowledge, which consists not so much in filling the pupil with bald theoretical facts, as quietly and persistently educing from the student her talent." Mrs. Thurber can point with pride to hundreds of men and women all over the country, former pupils of the National Conservatory, who are to-day earning in an honorable manner their own livelihood on the concert stage and in the classroom.

The plan pursued by Mrs. Thurber at the National Conservatory regarding the formation of teachers is a singularly apt instance of her close study of the subject. By a system, of what might be called musical apprenticeship, the pupils desirous of embracing the arduous career of teaching, begin a sort of post-graduate course by teaching in the preparatory classes. As time passes they are promoted to a higher grade, and so you may find in the faculty teachers who prove capable and valuable aids to their masters. The value of this is obvious. A unity of method is obtained, and there is no necessity of breaking in raw recruits. The work of promotion goes on steadily, silently, and thus the National Conservatory not only makes excellent pupils, but actually creates teachers and gives them pupils to teach.

It would be difficult to give off-hand the exact figures of the average earnings of music teachers. So much depends upon native ability, a good start, dogged perseverance and stability of character. To those who persist the reward is certain; not only a very comfortable living, but in some cases affluence. There is really more money made in music than in any other artistic profession. Mrs. Thurber believes in a complete course of violin or piano playing, if the latter instrument is contemplated; not only for ground work, but the attainment of a fair degree of executive proficiency. With the masters of the instruments in New York city there is no need of a trip abroad except for recreation and as a means of securing general culture. It is imperative that the study of the violin should be begun at an early age. With the voice the greatest care should be exercised to start on the right lines, and as study can never be said to end, no exact point can be indicated at which a teacher should stop. With the pupil who desires public honors the case is different. Her teacher should tell her when she is ready, and public experience and criticism should do the rest. Mrs. Thurber considers that piano study should be obligatory for all music pupils. It develops the harmonic sense.

Retired singers do not always make the best teachers. The good teacher is born as well as made, yet there are many instances in which professional artists have abandoned public life to become capital instructors. Indeed, constant public appearances give an artist an equipoise that can be gained nowhere else. Repose and experience tell heavily in the classroom. Naturally, an artist with the faculty of imparting knowledge is superior to the routine teacher. The subject is too large to be easily discussed, although Mrs. Thurber sides with those artists who have tasted of artistic success and whose experience has been varied. The parochial teacher may never hope to vie with her public rival in certain phases of her art, especially in

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Artistic Faculty, consisting of { RAFAEL JOSEFFY, ADELE MARGULIES, LEOPOLD LICHTENBERG, LEO SCHULZ, HENRY T. FINCK, MAX SPICKER, CHARLES HEINROTH, AND OTHERS.

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those branches which pertain to stage deportment, diction and dramatic characterization. As for the much discussed problem of studying at home or abroad, Mrs. Thurber is an American of the Americans. She has proved that in the National Conservatory, an institution free from any taint of commercialism, one may enjoy and profit better by a musical education there than by going to Paris, Berlin or Vienna. A high order of instruction is maintained and the perils of a residence abroad, perilous for most young persons, is avoided. And the results prove the wisdom of this undertaking, for on the authority of Mrs. Thurber America is full of talented young folks who have received their sole education in America.

Not all children should be made to study music, although it never can harm them, arousing as it does the rhythmic nature and being generally refining in its influence. But in many cases it is a waste of time and sheer cruelty to force a child to the piano when the same child may have talents in other directions.

No age can be set when one may be assured of success, for the wonder child, the precocious boy or girl, upset all preconceived notions on the subject. The average is between twenty and thirty for instrumentalists. Singers usually win honors earlier and easier.

The first quality necessary for a musical career is of course marked talent—a talent that does not hide itself under a bushel; the next quality, a most needful one, is perseverance in the face of obstacles. Without dogged patience nothing can be attained.

There is but one course to pursue to obtain the highest honors in musical art—the course of undaunted industry. Sound musical training backed up by talent and energy will practically accomplish anything. There is no royal road to success, artistic or pecuniary. Chance, good luck, as it is called, is an element not to be despised; but it must be noted that every artist who has attained eminence has acknowledged that good hard work is the principal means of conquering obstacles of all sorts. The main quality besides musical talent that is most contributory to success is sound, common sense; in other words, a clear head which is not confused by either failure or success, the latter usually being the most unsettling. A good head is generally the result of a good heart, a clear conscience. Without principle one may become an artist, but a great artist never.

Faelten Pianoforte School.

THE music teachers who are attending the summer session of the Faelten Pianoforte School listened to an exhibition by several pupils of the juvenile department last Thursday, in Faelten Hall, Boston. They expressed themselves as highly pleased with the results of the Faelten system of instruction, particularly in its development of the musical intelligence and appreciation of the pupils. No special preparation had been made for this exhibition, some of the pupils having not been seen by the teachers since the close of the regular session ten weeks ago.

The following program was performed from memory:

Sonatina, op. 55, No. 1.....Kuhlau
Anna Pumphrey.
Sonatina, op. 42, No. 1.....Alban Forster
Mary Pumphrey.
Nos. 27, 21, 52 and 57, from the Staff Reader.....Faelten
Myrtle Morse.
Minuet, F major; Allegro, D major; Andante, C major.....Haydn
Robert Gibb.
Sonatina, op. 42, No. 3.....Forster
Gladys Copeland.
March, Horseback Ride and Etude, from op. 75.....Raff
Elizabeth James.
Catch Me if You Can and Goblin's Dance.....Henriques
Rondo, La Matinee.....Dussek
Ruth Rapoport.

RICH WOMEN AT WAR OVER AN ORCHESTRA.

Philadelphia Society Rent by Strife Between Mrs. Cassatt and Mrs. Robinson.

FIGHT ON TWO SEASONS.

Mrs. Cassatt Finally Routs Her Enemy by Successful Formation of the Philadelphia Orchestra.

BIG FUND HAS BEEN RAISED.

Faction that Wanted Walter Damrosch as Conductor Now Sings Praises of Fritz Scheel.

PHILADELPHIA, August 17.—Two wealthy society women of the Quaker City who have been striving against each other for the past two years for the establishment of a permanent symphony orchestra have finally fought a decisive social battle, which resulted in a victory for the faction of which Mrs. A. J. Cassatt is the leader. The opposing force has deserted Mrs. W. H. H. Robinson, its leader, and gone over to the camp of the victor.

The result is that Fritz Scheel is the conductor of the Philadelphia Orchestra instead of Walter Damrosch, who was being championed by Mrs. W. H. H. Robinson. Not that Mrs. Cassatt does not admire the young American conductor and composer, and might at one time most willingly have co-operated in his selection, but for the reason that Mrs. W. H. H. Robinson forgot to invite Mrs. A. J. Cassatt to be a member of a certain committee which the former had named for the purpose of raising a fund to endow a proposed orchestra, of which Mr. Damrosch was to be the leader.

Both the contending parties have in turn been president of the Eurydice Club, an ultra-social amateur female chorus. The late Michael H. Cross was the original conductor of the Eurydice, and for the past two seasons it has been directed by Frank Damrosch. It was in the management of this society and in the selection of a conductor to succeed Mr. Cross that the ladies first crossed foils, but no open warfare was declared until Mrs. Cassatt was ignored by Mrs. Robinson.

BOTH PROMINENT IN SOCIETY.

Mrs. Cassatt, the wife of the president of the Pennsylvania Railway, has long been a patron of music and is a close student of all that is classical, while Mrs. W. H. H. Robinson is an enthusiast among musical enthusiasts.

One success after another followed in the management of everything Mrs. Robinson attempted, from the guarantee for the Damrosch opera season to the concert of 1899 given for the Manila heroes. At this the "Te Deum" of Walter Damrosch was sung under his direction. Her favorite singers were the soloists, and Mr. Damrosch, during the program, was presented with a silver service by a group of his admirers.

It was here, at the heyday of her musical popularity, when she was president of the Eurydice, the head and front of a series of morning musicales and concerts for nurseries, hospitals and boys' homes, and the controlling interest in the operatic subscription list, that she instituted a campaign to raise a $250,000 fund as a guarantee for a permanent orchestra, and it was here that Mrs. A. J. Cassatt was ignored.

MRS. CASSATT IGNORED.

Meeting after meeting was held at the handsome residence of Mrs. W. H. H. Robinson on Locust street, and all the important society women of the city, with the exception of Mrs. Cassatt, might be seen there. The Harrisons, Masons, Drexels, Lippincotts, Child-Drexels, Biddles, Moore-Robinsons, Cadwaladers, Cadwalader-Joneses and Jones-Cadwaladers could be found in consultation on orchestral affairs under the guidance of the hostess. A sum approximating $60,000 was said to have been ultimately guaranteed, but just around the corner, on Rittenhouse square, was a beautiful, wealthy and strong minded woman, who had received no invitation to participate prominently in this musical scheme. This was Mrs. A. J. Cassatt.

A conductor unknown to this city came here to give concerts in an unknown park. He was Fritz Scheel, an associate of Hans von Bülow before coming to America. He made a hit with the local musicians, and was induced to remain during the winter season as conductor of Mrs. A. J. Cassatt's opera class and other amateur organizations.

MRS. CASSATT WINS.

In contradistinction to the Manila concert held the preceding year and in the spring of 1900 two symphony concerts were given in the Academy for the benefit of the Sailors' and Soldiers' Fund. A professional orchestra, Fritz Scheel, conductor; De Pachmann and Edouard de Reszké, soloists, were what Mrs. A. J. Cassatt proffered as an offset to the Manila "Te Deum" concert of the preceding year, and she presented herself for the approval of the multitude in the Academy, surrounded by distinguished admirals and generals in a box draped in bunting and flags, while her musical rival relegated herself to a back seat and remained there to criticise.

The success of these concerts was overwhelming, and resulted in the establishment of a working committee, which succeeded in giving six symphony concerts last season, and these proved to be the nucleus of the Philadelphia Orchestra, with Fritz Scheel as conductor, which now announces twenty public rehearsals and twenty concerts during the coming season on Friday afternoons and Saturday evenings in the Academy of Music.

MRS. ROBINSON IS OVERLOOKED.

The gloved hand of diplomacy now agitates Philadelphia, for Philadelphia musicians and Philadelphia money for the support of a permanent Philadelphia organization. The $60,000 fund raised for the Damrosch Orchestra by Mrs. W. H. H. Robinson is not a part of the present scheme. The names of neither Mrs. W. H. H. Robinson nor Andrew Wheeler, Jr., appear among those of the committee having charge of the affairs of the successful orchestra, and this is possibly the first time that these names have been omitted from such a list in the history of recent musical events.—The World, August 18, 1901.

Edgar Stillman Kelley.

EDGAR STILLMAN KELLEY, who has recently been appointed professor of music for the coming year at Yale College during the absence of Horatio W. Parker, is well known as a composer and musician. Mr. Kelley is a native of Sparta, Wis., having been born at that place in 1857. After some years of study in this country he went to Stuttgart, Germany, and became a pupil of Kruger, afterward studying the piano with Speidell, and the organ with Finck, and composition and orchestration with Seifritz.

Returning from abroad in 1880, Mr. Kelley went to San Francisco, where he soon gained distinction as a teacher and critic, his first ambitious composition being the melodramatic music for "Macbeth." Not long after this he composed the music for the opera "Puritania," a work which, though an unequivocal artistic success, was perhaps above the heads of the general public. In a way "Puritania" was ahead of its time, and among the cognoscenti there was a feeling that this opera, if produced to-day, would receive its just success.

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Telegraph—"Mr. Tew possesses a fine voice of cultured style; he is a singer of high quality and a musician of broad sympathies and wide research."
Express—"Revealed the possession of a prodigious memory, a sonorous voice and a wealth of vigor."
Daily News—"Manifestly an experienced vocalist, endowed with a powerful voice of agreeable quality. He is a linguist and his artistic taste and judgment demonstrated by his excellent choice of a program."
Musical Courier (London)—"A hearty, straightforward delivery, which was all the more charming because of his admirable diction and pure intonation."
Lady—"His songs were admirably chosen, and the beautiful quality of his voice and his good method were best shown in Brahms' Liebeslieder."
Sunday Times—"Displayed a resonant low baritone voice and a refined method."
Musical Standard—"Eminently successful as an interpretive artist, for he sang with much feeling and intuition into the dramatic and poetic meaning of his text. His voice is a fine organ."
Musical News—"Mr. Tew has a good bass voice which he uses always with finished art and discretion. That he possesses an extensive repertory culled from the best music written for the bass voice was evidenced."
Morning Post—"Mr. Tew's deep bass voice was well suited to the music of the Landgraf." (National Grand Opera Co., in Tannhauser.)
The Stage—"Mr. Tew gave a strong and impressive embodiment of the Cardinal."
The Era—"Mr. Whitney Tew, the author, gave a strikingly characteristic reading of Richelieu, his acting in the downfall scene being especially impressive and touching."
Field—"That fine bass singer, Mr. Whitney Tew, gave the first of his recitals last week. He possesses a powerful voice of beautiful quality which can stand work. He has both voice and brains."
Anglo-American—"Mr. Tew's fine voice was in the best of form. He is to be commended for his persistent fidelity to a really superior class of music."
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NEW YORK

BUFFALO MUSIC.

BUFFALO, August 9, 1901.

ASIDE from the numerous concerts at the Pan American, the city is favored during the summer with some noteworthy musical events. An interesting and profitable forenoon, especially to teachers, was that spent in listening to the lecture of Mrs. Evelyn Fletcher-Copp on the "Fletcher Music Method."

The Fletcher method aims to reduce the difficulties which the study of music formerly presented to children and to give a fundamental, systematic and logical musical education that shall also bring pleasure to the child and develop her physically, mentally and artistically. The method gives a complete knowledge of notation, chords, scales, intervals, keyboard, time and rhythm, and a course in memorizing, analysis, ear training, a knowledge of musical instruments, &c.

Mrs. Fletcher-Copp has been in the city for some time instructing a large normal class of teachers from the South and West, as well as New York State. Hereafter the Fletcher method will be taught in the city.

If the representatives can acquire the energy and tact and pleasing manner of the originator of the method they will surely be successful and the children studying it will find only pleasure in music. Mrs. Fletcher-Copp will soon make another European trip to illustrate and teach her method, and then will probably make a journey to the Pacific Coast to introduce it there.

A large audience listened to A. F. Howell's evening with "David Harum" at the Twentieth Century Club. The musical numbers upon the program added much to the pleasure of the listeners.

Mr. Penn gave a baritone solo which showed to advantage his mellow, rich voice. Mr. Ball contributed a violin solo with good effect. Mrs. Hibler, soprano, sang "In Maytime" (Buck) and "Summer Evening" (Lassen), showing herself to be the possessor of a clear, powerful voice of wide range and under good control, her high notes being particularly beautiful. Mrs. Nellie M. Gould and Lawrence H. Montague were the accompanists.

Miss Emma L. Maynard, the former Buffalonian who is to give organ recitals at the Pan-American Exposition August 21 and 22, has been spending the summer in the city. Her achievements are the more noteworthy as since infancy she has been afflicted with paralysis of the optic nerves.

Since the age of three Miss Maynard has played with remarkable intelligence, and aided by a wonderful memory and great perseverance has become an accomplished organist and pianist, and acquired a good education in other branches.

Miss Maynard is a graduate of the State School for the Blind at Batavia, and has been an organ pupil of Wm. Kaffenberger, of Buffalo, and is now director of music at the South Dakota School for the Blind.

Miss Maynard's programs will consist of selections from Mendelssohn, Tours, Dubois and celebrated American composers, and will include one of her own compositions.

Her recitals will be listened to with much interest, as while the other seventy-four organists have the advantage of sight, Miss Maynard depends solely upon memory as her guide to the intricacies of the four manual organ at the Temple of Music.

The Teck Theatre is drawing crowds to its wonderful productions of "Constantinople"—the finest spectacular entertainment ever presented in America. The company includes 500, and the choruses, orchestra and ballet are fine and the costumes magnificent. The music, composed by Paolo Giorza and conducted by himself and Joseph Hartfeur, is very beautiful and never savors of the commonplace. The "Ave Maria" is the gem of the musical program, although the music for the "May Pole" dance and the "Spanish Dances" is very bright and pleasing.

Besides the production every week day evening of "Constantinople" the Teck will soon be open Sunday evenings for orchestra concerts, under the direction of Mr. Hartfeur.

Mrs. Alice Merritt-Cochran, soprano of the First M. E. Church, New York city, has been spending part of her vacation in Buffalo and Springville, N. Y. While at the latter place Mrs. Cochran kindly gave a solo at the Presbyterian Church last Sunday evening, and Tuesday evening charmed many invited guests at the home of Miss Chaffee by her beautiful voice.

In addition to Mrs. Merritt-Cochran's selections, a contralto solo was well rendered by Miss Elanore Meyers, and several pleasing readings were given by Miss Coss.

The pupils of Frank Shearer's School of Music, Lockport, gave their closing recitals at the home of Mr. and Mrs. P. H. Lindsey since my last letter. Two evenings were devoted to these recitals, and the interesting programs consisted of piano, violin, vocal and mandolin numbers by a large class of well trained pupils.

Among the out of town soloists for church services recently were E. P. Russell, of Providence, R. I., who sang at the Delaware Avenue M. E. Church; John C. Dempsey, of New York, formerly of Buffalo, who rendered a selection from Handel's "Messiah," at St. Luke's Episcopal Church, and Miss Florence Rockwell, of New York, who gave soprano solos at the Church of the Ascension.

An organ recital was recently given by C. Rupprecht, of St. Louis, Mo., assisted by Mrs. John Neuman, soprano, and Oscar Frankenstein, baritone, at the German Evangelical Lutheran Trinity Church in Michigan street, near Genesee, under the auspices of the L. Y. M. A.

N. M. G.

F. A. Mollenhauer a Trolley Victim.

THE deadly trolley has killed another member of the musical fraternity, Frederick A. Mollenhauer, of the well-known family of musicians and sugar refiners. The accident occurred on Tuesday evening, August 13, at the corner of Church and Cortlandt streets. Mr. Mollenhauer, his two sons, a nephew and a friend had been dining at a downtown restaurant. The party separated, and Mr. Mollenhauer, who was alone on his way to the Jersey City ferry, was struck by a north bound car of the Sixth avenue line. He was instantly killed. The motorman, who was arrested, declares the accident was not his fault. Mr. Mollenhauer conducted a conservatory in Jersey City. Besides the sons, a widow survives him.

Philharmonic Society Dates.

THE dates of the concerts of the New York Philharmonic Society at Carnegie Hall for the coming season are November 15 and 16; December 6, 7, 20 and 21; January 10, 11 and 31; February 1, 14 and 15; March 14 and 15; April 4 and 15.

These dates include eight public rehearsals on Friday afternoons and eight concerts on Saturday evenings.

Boston Music Notes.

HOTEL BELLEVUE,
17 BEACON STREET,
BOSTON, August 17, 1901.

MRS. CHARLES R. ADAMS, having decided to reside permanently in Boston, has taken a studio at 372 Boylston street, and will begin teaching there early in September. This addition to the ranks of teachers of vocal music in this city will be a welcome one to her many friends throughout the country who wish to continue the study of singing by the method so well exemplified by the late Charles R. Adams during his many years of teaching in Boston. Mrs. Adams' association with her husband in his work was particularly close; she studied with him for a number of years and latterly taught with him during the winter, so that her knowledge of his method is a practical one and indorsed by Mr. Adams himself. Everyone will wish her success in her work and extend "the right hand of fellowship."

During the summer Mrs. Adams has been at her home, "Pinecroft," on Cape Cod, but returns to Boston in the course of a few weeks to take up her work.

Frederic L. Martin, who was one of the soloists at the recent New Hampshire Music Teachers' Festival at The Weirs, was immediately re-engaged for next year by the new president, E. G. Hood, of Nashua. Mr. Martin sang at the Thursday evening concert, being heard in solos and "Fair Ellen." He also was the bass soloist in "The Messiah" on the closing evening, and came in for a large share of the applause, which he certainly deserved.

Miss Gertrude Walker, of Salem, has been singing at the summer school in Fryeberg, Me., and at several of the summer resorts in Portland Harbor. Later she will go to the mountains to fill other engagements.

Although eighty-one years old L. O. Emerson, the veteran musical composer and conductor, has been at work a great deal of his time recently upon a new mass which nears completion. He celebrated his birthday recently by coming into Boston early in the morning from Hyde Park and spending the remainder of the day with his daughter. In the year 1857 Mr. Emerson formed a connection with the Oliver Ditson Company as author and publisher which has continued to the present time.

Bernard Colburn, for nearly thirty years organist of the Universalist church at Norwood, has been spending his summer vacation at Alameda, Cal., visiting his brother, F. D. Colburn, who resides there with his family. Mr. Colburn was invited by Miss Westgate, the organist of the Unitarian church, to play a solo at the vesper service, which is so marked a feature of the regular Sunday meeting. However, as Mr. Colburn was taking a holiday, he declined.

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AN INTERNATIONAL MONUMENT TO VERDI.

AN organization of Boston citizens has been formed for the purpose of raising funds for the erection of an international monument at Milan to the memory of Giuseppe Verdi. The following extract is from the published circular:

DEAR SIR—Our fellow-citizen, the eminent musician Augusto Rotoli, is in receipt of an appeal from Italy to promote efforts in Boston to secure funds for the erection of an international monument in Milan to the memory of Giuseppe Verdi. A similar appeal has been received by representative citizens of other large cities of the United States.

The appeal is signed by the Mayor of Milan, by municipal officials, by Le Duc Guido Visconti di Modrone, Arrigo Boito and Le Comte L. Pullé, representing the proprietors of La Scala, by the director of the Conservatory of Milan, by G. Ricordi and E. Sonzogno, and by representatives of the Lombard Society of Journalists.

An organization of Boston citizens has been formed as a result of this appeal, consisting of officers, an executive committee and a general committee. The officers are as follows:

President, Charles Eliot Norton, Esq.; vice-president, Augusto Rotoli, Esq.; treasurer, J. Montgomery Sears, Esq.; secretary, Henry L. Mason, Esq.

The executive committee includes the officers and eleven other prominent Bostonians, and the general committee is made up of sixty odd men, also prominent in musical, literary, educational and philanthropic circles.

An international monument to the late Italian composer is a matter that should appeal to all.

Henri Marteau.

LAST week space was given to the reprinting of some press notices recording the big success of Henri Marteau, the violinist, in Europe. The following additional ones have just been received:

The violin concerto of Jaques Dalcroze was played by the young but already far-famed Parisian, or, rather, Genevese violinist, Henri Marteau, with a perfection which is astonishing. It is a great enjoyment to listen to the young artist who so lightly and elegantly overcomes the greatest difficulties and yet enters deeply ino all its delicate refinements.—Allgemeine Schweiterzeitung, Basel, June 26, 1901.

Marteau played a violin concerto of Jaques Dalcroze. At the very first movement one could have laughed heartily. We have heard little music in which a certain droll style of humor is characterized with such clearness by instrumental music alone, and Marteau expressed this in a masterly way. We remember especially one passage where the violinist with great pathos squirms about on the G string, but we also mark that Jaques did not mean it seriously. The Largo speaks another, more serious language. It begins with a wonderfully beautiful melody in folksong style. Marteau played all with equal mastery. He knows no difficulties of technic, and penetrates into the deepest recesses of the soul of the musician whom he interprets. Geneva can wish all good fortune to such an artist.—Der Bund, Berne, June 25, 1901.

The interpreter of this work, which will enrich notably the repertory of the violin, was Henri Marteau. This young artist, who shares with Jaques Thibaut the first place in French violinism, has been for some time professor at the Conservatory of Geneva. It seems as if the teaching and meditation of art, which must be supposed in such richly endowed natures as his, had ripened and increased his perception of art. The charming violinist has developed into the interpreter. He has conviction, breadth, persuasive emotion. It is with justice that he partook in the exceptional success of the concerto, and that his name will remain attached to it.—M. Lindenlaub, Le Temps, Paris, July 3, 1901.

It was a rare pleasure to associate in the one and the same triumph two artists so well made to understand each other as Jaques Dalcroze and Henri Marteau, the author and interpreter of this great work, and the enthusiastic ovations which the crowd tendered them were for both of them precious testimonials of admiring sympathy. If we have the right to be proud of possessing among us an artist of the power of Henri Marteau, in whom are revived all the traditions of the greatest masters of the violin, and whose talents associate to a marvelous technic the most absolute perfection of style and all the qualities of a virtuoso, Geneva can equally be proud of the advance in the artistic career of our friend, Jaques Dalcroze. We do not fear to call his work one of genius, to which Henri Marteau gave an interpretation all the more admirable as it is one of extreme difficulty of interpretation.—Courrier de Genéve, June 27, 1901.

It remains to speak of the execution of Henri Marteau, which was splendid. At the risk of seeming dithyrambic we must speak again of this admirable artist, who appropriates to himself all styles while retaining his personality, and who played again the other evening with a fancy, a verve, a poetry and a grandeur beyond compare. A thundering ovation greeted the end of the concerto, which marks a glorious stage in Swiss art.—La Suisse, June 25, 1901.

M. Marteau played the concerto of Jaques Dalcroze as perhaps he alone is capable of doing, because he is perhaps the only living violinist capable of feeling all its beauties.—Semaine littéraire (Genéve), June 29, 1901.

Henri Marteau, whom our conservatory has the honor of reckoning in the number of its professors, did not disdain the task of learning the new concerto of Jaques Dalcroze. He was recompensed by the triumphant success of the work and of the interpreter. Impossible to phrase more broadly and with more feeling the beautiful phrases of the Largo or to bring out more delicately the arabesques of the Finale, a movement of incredible freedom of motion and of life.—Tribune de Genéve, June 21, 1901.

SYMPHONIC DRAMA.

(Continued from last week.)

Thus we have to hand a perfect and tried form, a perfect and tried means, and (given a suitable story) there can be no difficulty in clearly perceiving the destined result of music drama.

After "Parsifal," a work deserving of the name which shall be merely a source of amusement is an impossibility. As we begin to emerge from the haze of the past and realize what art is the conviction is forced home to us that, whatever the absurdities Tolstoi has deduced from his root idea, the theory of "religious perception" is indeed correct. Art is no longer only a plaything, but a serious matter for an appreciable lightening of the life-burden—a real link with the infinite. Maybe the charge of "mysticism" could be brought against this. Let it be. You who will, will understand.

Given, then, a suitable subject, the great care of the poet shall be that words are reduced to a minimum: Action (of a broad and dignified character only, nothing melodramatic) supplying the eye with actual facts; music conveying the subtleties, and dominating the whole. With regard to this last, the chief and most suitable factor for expression in this art-idea, it must be not merely *ostensibly* continuous—but *actually* so. Those short, sharp, barking phrases, where music gives way to the dramatic situation occasionally, even in Wagner's work, must be abolished, and where vocal phrases are necessary, with or without other colors from the orchestral palette, they must be of such a nature as will sound equally well divested of their surroundings, and this can certainly be done without detracting one iota from their dramatic significance.

That the composer shall be supplied by another mind in the matter of his "book" I cannot conceive, for only he himself will understand the outline and proportions of this tableaued symphony.

Scarcely need it be observed that there exists at present not an overwhelming audience for the endurance of a drama wherein music is to be not merely the chief but (after the main idea, the purpose) the sole object in view. That cannot be helped. One must be made.—RUTLAND BOUGHTON, in the Musical Standard.

THE CHASE AND BROWER PIANO RECITALS IN CLAVIER HALL.

ONE of the most pleasing recitals of the Clavier Piano School was given Wednesday evening by Miss Jennie Wells Chase to an interested audience. This was the program:

Prelude and Fugue, C sharp major	Bach
Impromptu in B flat	Schubert
An den Frühling	Grieg
Humoreske	Grieg
Improvisation	MacDowell
Berceuse	Iljinsky
Rondo	Field
Preludes	Chopin
Valse	Chopin
Etude	Chopin
Fantaisie Impromptu	Chopin
Rhapsodie Hongroise No. 6	Liszt

Miss Chase has been a pupil of A. K. Virgil for the past two years; also a pupil of S. M. Fabian, teacher of interpretation. Much interest has been felt in her advancement. Her playing displayed power, velocity, beautiful musical effects and contrasts in tone, which could not have been obtained in so short a period of study with any but scientific training. Miss Chase's performance of so difficult a program is proof of the progress she has made in the study of masterly compositions. The entire program was given with artistic taste and admirable ease and composure, which compelled close attention. Several of her numbers called forth a burst of enthusiasm, and she was obliged to respond to an encore.

Miss Harriette Brower gave her second recital at Clavier Hall on Thursday evening, August 15. The program, which showed artistic arrangement, was as follows:

Intermezzo, op. 116, No. 4	Brahms
Capriccio, op. 76, No. 2	Brahms
Rhapsodic, op. 79, No. 2	Brahms
Hungarian Dance	Brahms
Nocturne, F major	Chopin
Mazurka, A flat major	Chopin
Impromptu, F sharp major	Chopin
Fantaisie, F minor	Chopin
Liebestraum	Liszt
Valse, Allemagne	Rubinstein

In her two recitals the pianist has given a number of interesting compositions, being the only one to play Mozart and Brahms at these concerts. Miss Brower's excellent technic, beautiful singing tone and musicianly phrasing proved the power of the artist and stamped the recitals as among the best given. Her interpretation of Brahms unfolded a highly developed understanding of the compositions, founded on thorough study and ability, while her Chopin playing reveals deep sympathy with the ideal and spiritual. The selections from Liszt and Rubinstein were given with delicacy and finish.

The reports of the Hadden-Alexander and Fabian recitals will be found elsewhere.

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SINGING IN GIRLS' SCHOOLS.

THE women of Germany who are engaged in teaching in the girls' schools are demanding a greater share of the musical instruction in these institutions, and the musical section of the General Society of Female Teachers has given a prominent place on its program to the co-operation of female teachers of singing, and declares that the defects in the school singing lessons, which are seen and known by all professionals, must naturally strike with greater force those engaged in elementary instruction. A resolution respecting girls' schools in Prussia, May 31, 1894, says: "Girls and women have always been the protectors called to preserve the poetic good in folksong. It should then be the duty of the Government to acknowledge women's work in this field of musical education. How comes it, then, that there where the educational influence of music is felt most widely, namely in school singing, the co-operation of women is as good as excluded?"

Luisa Müller, of Darmstadt, censures the teachers for the slight interest they have expressed on the matter, but now they have seen that the assistance of woman in this field is one of the imperative demands of the times. With Teutonic thoroughness she lays down the following theses:

(1) The object of vocal teaching in schools is to form and improve the sense of hearing as an organ which exercises incalculable influence on the emotions, actions and expressions of the inner being.

(2) The musical ear is trained most surely by one or more voiced à capella singing, dictation, solfeggio, choral practice, &c.

(3) Naturally a woman must be at the head of such training, for the female voice both in pitch and quality is nearest to the child voice, and is therefore fittest to be its model.

(4) Good results can only be reached when instruction is given by teachers examined by the state in a uniform prescribed plan.

There is nothing new in these propositions. More interesting is the opinion expressed by a uniform plan of tuition; singers could be turned out in eight school years who could, note sure and time sure, dispense with the support of instruments. This last point is especially insisted on. The piano and the harmonium by this tempered system of tuning are not adapted to convey pure intervals to the ear of children. Only the study of one and more voiced à capella singing can develop the ear of the pupil. And such singing can only be taught by the instructress, who, vocally and musically well trained, can serve by her voice as a direct example. She can be the best leader of the child chorus, as her organ blends easily with the children's voices. The masculine teacher whose voice is an octave lower or more must have an instrument to give the notes. But an instrument can never be an example, it lacks the most essential factor of voice development, the element of speech by which the voice organ is made playable (spielbar). Hence the defects in teaching and attainment; the living example which is indispensable is absent.

The German Female Teachers' Society is preparing a petition to the Government to institute careful examinations of the teachers in girls' schools. It demands that the instructors not only dispense with the piano and harmonium, but shall have a knowledge of voice building and tone building in a uniform method, and also possess a knowledge of the development of the speaking elements in the pronunciation of the language. Such a knowledge would not only prepare the way for a reform of spelling, but would impart to the pupils an artistic and economic use of the breath, an art which will be prized by all who have to use their voices.

We fear that these enthusiastic ladies are asking too much. Let them insist on à capella singing and denounce the piano as a corrupting invention, but do not let them start a system that will rob us of our negro and Bowery dialects.

Eduard Zeldenrust.

KEEN interest is manifested in Eduard Zeldenrust, the Dutch pianist, who will be heard in America for the first time this coming season under direction of Manager Loudon G. Charlton. Zeldenrust's fame has, however, preceded him across the water, and the reports have been so authoritative and corroborative that they are entirely convincing. Appended is a letter, written from Scheveningen, near The Hague, by the New York *Times* correspondent in that place, and printed in the issue of July 28. It speaks for itself and in no uncertain terms:

SCHEVENINGEN, July 5, 1901.

"This year many persons have taken up their abode in Scheveningen for reasons of study, musicians being numerous. Artists are here as well as students, such as Eduard Zeldenrust, who is booked for the coming season in New York. Mr. Zeldenrust is a second Anton Rubinstein in 'emotional force.' He holds his listeners astounded, as Rubinstein held them, by his immense tone, rough at times as was that of the great Russian master, but he never fails to carry the enthusiasm he feels, as did Rubinstein, away from the audience and along with him.

"In Bach one hears a strength without pedal assistance that makes the air resound with Bach, and under Mr. Zeldenrust's hand Wagner arrangements become the dramas Wagner meant them to be. I have heard the 'Ride of the Valkyries' attempted many times by pianists, but Wagner's meaning was never entirely there. In Tausig's arrangement of the 'Walkure' Mr. Zeldenrust makes good the loss of the orchestra, and a wild rush of those wild beings seems to surround one, but it is a troupe of roaring lions that Wotan's daughters have mounted, and they rush on the wind to conquer space.

"As a worker no more enthusiastic can be found than Mr. Zeldenrust, and he has conquered his art. He has a pleasant social tact, with a conversation other than all music. With all the feeling for the happiness of life, loving cheerfulness and simplicity, one yet feels it the strongest when listening to him in the late hours, in the quiet of one's home; then Zeldenrust plays out to you through Bach, Beethoven, Schumann, Chopin and Wagner the same words that, in 'Wilhelm Meister,' Goethe's harpist sang:

"'Wer nie sein Brod mit Thränen ass,
Wer nie die Kummervollen Nächte
Auf seinem Bette weinend sass,
Der kennt euch nicht, ihr himmlischen Mächte!'

"MEVROUW HANKEN PARKER."

Otto Floersheim.

THE well-known musical writer and composer, Otto Floersheim, has just celebrated his twenty-five years jubilee as a critic. THE MUSICAL COURIER, of which he has been the representative for many years, devotes to him a long article in which it traces his career, and brings prominently forward his services to the musical life of New York. Many of his compositions are known in Germany. Floersheim has lived for a long time in Berlin; a good comrade to his colleagues, who all wish prosperity on his jubilee.—Berliner Tageblatt, July 23, 1901.

The well-known writer and composer Otto Floersheim celebrated lately his twenty-five years jubilee as a music critic. In America, whither he went very young, he labored as a writer and teacher, and was one of the first champions of Richard Wagner in the United States. He has liver for a long time in Berlin. Floersheim has repeatedly appeared as a composer with success.—Der Tag, July 26, 1901.

The John Church Company's Music in London.

THE John Church Company's music has been used very extensively in London lately. Here is a partial list of composers whose songs have been sung there recently, with dates, places and names of singer:

Eyes of Blue.....Oley Speaks
Miss Jenkins Colyer (3d).....City
Miss F. Dewhurst (4th).....Victoria Street
Miss A. Burnand (7th).....Regent's Park
Miss F. Dewhurst (12th).....Kensington
Miss F. Dewhurst (15th).....Farrington
Miss F. Dewhurst (15th).....The Kursaal, Bexhill-on-Sea
Miss F. Dewhurst (17th).....Egerton Gardens
Miss F. Dewhurst (19th).....Surbiton
Miss A. Burnand (21st).....Regent's Park
Stanley Hill's Choir (22d).....Biggleswade
Miss F. Dewhurst (27th).....Richmond

It Was a Lover.....De Koven
Miss F. Dewhurst (12th).....Kensington
Miss F. Dewhurst (17th).....Egerton Gardens
Miss F. Dewhurst (19th).....Surbiton
Miss F. Dewhurst (27th).....Richmond
Master R. Leonard (22d).....Biggleswade

O Swallow, Swallow.....Sullivan
Mme. Alice Esty (24th).....St. James' Hall

A Dream.....Maude V. White
Miss Esther Palliser (28th).....At her recital

Tears, Idle Tears.....Sullivan
Miss Florence Lee (28th).....Wisbeach

Rose Fable.....C. B. Hawley
Miss Florence Lee (28th).....Wisbeach

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TROUBADOURS.

ONE of the most celebrated of that interesting class of wandering minstrels, and whose history has lately excited the attention of the curious, was Le Chatelain de Courcy, who flourished during the reign of our Richard Cœur de Lion. He was as distinguished a poet as he was a musician. Throughout the verses purporting to be his there runs a tone of sentiment and melancholy, which renders them more interesting than belongs to the compositions of the greater part of his contemporaries; which latter "harped" upon the same subjects; viz., springtime, flowers and meadows, mingled with descriptions of some adventure with a young shepherdess or threadbare addresses to their mistress; and in the succeeding spring they renewed the same appeal. In some of his songs De Courcy ridiculed this fashion of writing; nevertheless he himself at times would fall into the customary laudations of spring and its flowers.

He quitted France to fight in the Holy War, and fell with St. Jean d'Acre. His historians relate that, being mortally wounded, he charged his squire to carry his heart after death to the lady of his affection, Dame Fayel. "When the knight was dead (says the chronicle, 1380), the squire opened the body, took out the heart, preserved it in salt and spices, and placed it in a casket. Having returned to his native country, he proceeded to fulfill the last command of his lord. He remained for some time concealed in the woods near the Chateau Fayel, watching an opportunity to communicate with the lady. Unfortunately the husband surprised him, and having demanded the subject of his errand, he answered tremblingly that he was charged with a letter from De Courcy, which he had promised him to deliver to the Lady Fayel herself. The husband read it, took the heart, and so contrived that his wife should eat it; who, when she was apprised of the horrible deception, made a vow that she would never more take nourishment, and so died hunger starved." This anecdote, although well known, has been doubted by so-called historians; the same adventure being attributed by the provençals to the Troubadour Cabestaing; by the Italians to a Prince of Salermo (it forms one of Boccaccio's tales), and by the Spaniards to a Marquis of Astorga.

Thibault, Earl of Champagne and King of Navarre, was one of the best poets of his time. Thibault sprang from a race of kings; placed originally upon the first steps of a throne, and latterly the possessor of a crown; superior to all his contemporaries by his genius, and the results of a superior education, is, notwithstandinmg all these advantages, known as little else than one of the "Metre ballad mongers." As a politician he was light and versatile; as a warrior, his conduct in the East has left but a slight opinion of his courage and military talents. His poems alone have preserved his name in amber.

In general the airs of all the songs of this period vary but little from the simple, plain song. They are written in square notes, upon four lines and without measure. The Gregorian notation, still used in the Catholic service, is of the same character; the words, not the music, are divided into bars. The movement and the embellishments of the air depended upon the skill of the singer. It was not till the close of the reign of St. Louis that a fifth line was added to the staff.

After the thirteenth century the art of song writing was less cultivated and fostered than in the two succeeding centuries. Jean Froissard, a canon, historian and poet; Guillaume Machaud, valet de chambre to Philippe-le-bel; the Duke d'Orleans, father of Louis XII., were the only persons who sustained the reputation of the art in France. In the fifteenth century, however, it revived, when a crowd of minstrels succeeded who excelled in this agreeable class of composition.

Blondel, or Blondiaux de Neele, renowned for his attachment to his master, Richard Cœur de Lion, was the author of thirty chansons, which are said still to exist in manuscript.

Gace Brulés, the author of eighty compositions, all in existence, was one of the most amiable men, the best poet and purest writer of his day.

Colin Muset was a very celebrated jongleur. He has the reputation of being the inventor of the bagpipe, the hurdy-gurdy, of the vaudeville, and round or dance song. —From the Musical World of 1836.

VON KLENNER SUMMER CONCERTS.

SOME of the pupils who have been studying with Mme. Evans von Klenner at Lakewood, N. J., this summer were heard at a concert on August 13, given in the First Baptist Church at Jamestown, N. Y. The following interesting program was given. It is referred to elsewhere in this issue:

Little Red Lark.....Baier
Night.....Schubert
Cecelia Quartet.
The Lark Now Leaves His Watery Nest.....Parker
The Quest.....Smith
Miss Hughes.
Two Nightingales.....Hackel
Misses Lafferty and Heilman.
The Lost Chord.....Sullivan-Anderson
Cecelia Quartet.
Giunse al Fin (Figaro).....Mozart
My Darling Was So Fair.....Taubert
Miss Potter.
Parting Without Sorrow, op. 32, No. 4.....Dvorák
Forsaken, op. 32, No. 6.....Dvorák
Misses Lafferty and Heilman.
The Lament of Mi Yen.....Hayes
Cecelia Quartet.

The Jamestown *Journal* of August 14 published a long report of the concert and commended the voices and singing of the Cecelia Quartet, composed as follows: Miss Maude Lafferty, Miss Lulu Potter, sopranos; Miss Mabelle Hughes, Miss Lenetta Heilman, altos.

Thursday evening, August 15, Von Klenner pupils sang again at a concert in the United Congregational Church at Lakewood, and on this occasion Madame Von Klenner herself appeared as a soloist. The program for this concert follows:

Night.....Schubert
Cecelia Quartet.
Violin solo, Cavatina.....Bohm
Miss Pearl Mabry.
Bass solo, Beloved, It Is Morn.....Aylward
Robert Kent Parker.
Soprano soli—
Rose Fable.....Hawley
Love's Rapture.....Kortheuer
Mme. Evans Von Klenner.
Piano solo, Valse Caprice, Man lebt nur einmal.....Strauss-Tausig
Miss Edith Garland.
Bass solo (selected).....
Robert Kent Parker.
Violin solo, Berceuse.....Godard
Miss Pearl Mabry.
Soprano solo, Bolero, from Sicilian Vespers.....Verdi
Mme. Evans Von Klenner.
The Lost Chord.....Anderson-Sullivan
Cecelia Quartet.

In its report of the Thursday night concert, the Jamestown *Journal* of Friday, August 16, referred to Madame Von Klenner's part in the concert, of which the subjoined lines is an extract:

Probably the greatest musical treat ever enjoyed at Lakewood was the grand concert given Thursday evening under the direction of Mme. Evans Von Klenner, of New York city. The appearance on the announcements of several well-known names had led the audience to expect something excellent, but the program surpassed expectation. Robert Kent Parker delighted his many friends and was twice compelled to respond to encores. Miss Pearl Mabry's violin solos were executed with rare skill. For one so young Miss Mabry possesses a wonderfully sympathetic touch. Both of Madame Von Klenner's numbers displayed her voice to good advantage and she was forced to respond to encores. Miss Edith Garland in her piano solo displayed a mastery of technic and won well deserved applause.

Madame Maigille in Atlantic City.

MME. HELENE MAIGILLE, the singer and teacher, is a guest at The Dennis, Atlantic City. Later she expects to go to Cape May, where she will remain until she reopens her studio at Carnegie Hall.

TITIANO.—Marie Titiano, the coloratura soprano, has been engaged for an American tour beginning next November.

S. G. PRATT'S PUPILS APPEAR IN CONCERT.—Mr. Pratt's talented pupil, Master Ernest L. Thibault, has been giving piano recitals at Tappan Zee Hotel, South Nyack, with such success that he has been engaged to remain two weeks longer. Miss Lulu Eggleston, another of Mr. Pratt's pupils, whose début at Knabe Hall last spring was favorably commented on in this paper, played at the great Auditorium in Ocean Grove recently with marked success.

The Conservatory of Vienna has produced a young pianist, Bruno Eisner, whom it considers the greatest talent that it has turned out for the last quarter of a century. He won all the prizes and a piano worth 3,000 francs, presented by a manufacturer to the best pupil.

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THE MUSIC OF HINDUSTAN.

WE reprint this review from the London *Musical World* of 1838:

After several remarks upon the resemblance between the Greek, Egyptian and Hindu systems, Capt. Willard gives evidence of the authority upon which his treatise is compiled, by stating that he has consulted the most famous performers, the first Veenhars* in India, the more expert musicians of Lukhnow and Hukeen Sulamut Ulee Khan of Benares, who has written a treatise on music. In the introduction following the preface, he gives us an account of the origin of Hindu music, and here, very prudently, he examines into the causes of that repugnance to Eastern music displayed by so many Europeans of cultivated minds; and this he rightly attributes to one or other of the following causes: First, ignorance, in which he includes the not having heard the best performers. Second, natural prepossession (which he might have stated to arise from pride in supposing everything European to be so much superior). Third, inattention to its beauties. Fourth, incapacity of comprehension. We declare ourselves not to be of the number of these prejudiced persons; on the contrary, the more we read and hear the more decided becomes our conviction that the genuine system of music that, founded on poetry and assisted by feeling, melody is to be found nowhere in greater purity than in the East; but by an unfortunate circumstance the ancient Brahmins, who were the living repositories of all scientific learning, threatened with excommunication any of their tribe who should presume to apostatize and betray the sacred writings.

Thus we are excluded from a positive knowledge of the rules that guided these poet musicians in their exhibitions of the art, and can only gather by collateral proof sufficient to show that they sang their own compositions when under an unusual degree of mental excitement by the occurrence of a victory, a death of any of their princes, a festivity, &c., which afforded them in their retirement† a subject on which to expatiate. These men who adopted this austere method of living, concerning themselves little about the luxuries and vanities of the world, could not be bribed to display their talents in public as hired professors. They neither cared for nor accepted gifts or presents. Princes and great men of taste courted their friendship, and considered themselves honored by accepting the fruits of their genius as a favor for which they possessed no other means of repaying them, but with respect and kind treatment. This order of bards, honored, admired and even reverenced by the natives, continued to meet due favor and patronage till the reign of Mohamed Shah. After his time they declined, owing to the disastrous wars and massacres in which that monarch's successors were engaged, leaving neither tranquillity nor leisure for such amusements.

Captain Willard goes on to describe the system termed Sungeet, including all their forms of solemnization, to which we must refer the reader for much curious information, page 23 in the treatise. Their gamut is termed Surgum. The number of tones is the same as in the modern music of Europe; but the subdivisions are more in the manner of the ancient enharmonic genus of the Greeks. At page 32 he mentions the great difference that prevails between the music of Europe and that of the Oriental nations in respect to time, in which branch it resembles more the system of the Greeks and other ancient nations, than the measures peculiar to the modern music of Europe. This rhythm was no other than the poetical feet which formed the basis of their musical measure. That their language was favorable to musical effects will appear from the circumstance of the Sanscrit containing more than double the vowels found in the English language.

"The peculiar nature of the melody of Hindustan not only permits but enjoins the singer, if he has the least pretension to excel in it, not to sing a song throughout more than once in its naked form; but on its repetition, which is a natural consequence, occasioned by the brevity of the pieces in general, to break off sometimes at the conclusion, at other times at the commencement, middle, or any certain part of a measure, and fall into a rhapsodical embellishment called Alap; and after going through a variety of ad libitum passages, rejoin the melody with as much grace as if it never had been disunited, the musical accompaniment all the while keeping time."

Here we have exactly the same rules as those laid down by the great Italian masters, never to sing a melody twice in the same manner. Perhaps no term could better convey the "frightful heap of notes," as Mr. Worgan calls them, with which some singers of later times trick out the simple melodies they sing, than a rhapsodical embellishment. We have hitherto considered this a modern improvement (?) but lo! here we see it as old as the hills.

There are four sorts of characters for time. The Undroot, the Droot, the Lughoo and Gooroo, with marks serving like our dots or points, to lengthen the preceding note half its value. Here we may observe the superiority of the Hindu over the Greek musical system, the latter having only two sorts, the long and the short, which served to mark the measure both of poetry and music.

"It is not a little remarkable, how small is the amount of the information possessed by the writers on music, respecting the stores of musical works still remaining in some of the libraries in Spain, one of the most celebrated seats of the learning of Arabia. When the rest of the world was sunk in Gothic ignorance, these sacred fires of knowledge continued to burn with more than their ancient splendor. In the library of the Escurial is preserved a work by the Arabian Orpheus Al Farabi, entitled "The Elements of Music," treating of the principles of the art, the harmony of natural and artificial sounds, the various kinds of composition, and upward of thirty figures of their musical instruments. In the same place is another work by Abulfaraji, called the "Kitab al Aguni," or great collection of songs, containing 150 ariettas, the lives of fourteen distinguished musicians and four eminent female singers." (See Crichton's "History of Arabia," Vol. I., p. 25.)

Time, in the acceptation it has in music, is called Tal. The origin of this word is said to be from Tand, the dance of Muhadew, and Las, that of his wife, Parvutee; the first letters of which form the word Tal.

The Hindoostanees reckon an immense variety of times; but such as are now practiced are limited to ninety-two, of which the author gives a table, explaining their value in musical notes, with the use of the different species of accent. The accent seems to abound with a variety and means of expression to which the European system can scarcely be said to afford a parallel.

The melody of the East has always been admired, and, as Captain Willard believes, very justly; but so wide is the difference between our system and that of the Orientals, that many of the Eastern melodies would baffle the attempts of an expert contrapuntist to harmonize them by existing rules. Their authentic melody is limited to a certain number, said to have been composed by professors universally acknowledged to have possessed, not only real merit, but also the original genius of composition, beyond the precincts of whose authority it would be criminal to trespass (p. 47.). What the more reputed of the moderns have done is that they have adapted them to their own purposes, and formed others by the combination of two or more together. Thus far they are licensed, but dare not proceed a step further, as whatever merit an entirely modern composition might possess, should it have no resemblance to the established melody of the country it would be looked upon as spurious. It is implicitly believed that it is impossible to add to the number of these one single melody of equal merit—so tenacious are the natives of Hindustan of their ancient practices!

Thus we see, even in these countries, bigotry flourishes as it does elsewhere, and by all right-minded artists this has been considered the grand obstruction to the elevation of every art where this narrow and detestable feeling exists, and is sanctioned by authority. Is it not lamentable that talent and genius must forever be fettered by scholastic pedants, whose minds are utterly incapable of appreciating anything but mechanical power, who would clog the wheels of that splendid machine, the imagination, by the constant impediment of rules, and bind down to earth the soul of the music, which, but for their overbearing interference, would soar aloft, and imbibe from heaven the soul inspired strain?

"The songsters of Hindustan pretend that any song sung out of the time appropriated for it sounds uncouth. They allege that the times and seasons allotted to each melody are those at which the divinities are at leisure to attend at the place where their favorite tune is sang, and to inspire the performer with due warmth in his execution." (Page 54.)

Here we must remark the high feeling, although carried to a most absurd excess, with which all the Eastern nations employed the poetical and musical arts; they were held sacred, and the performers were considered as inspired persons; the art by them was pursued with a serious devotedness and earnest appreciation of the exalted purpose it was designed to fulfill, that may well put to shame many a miscalled modern professor. In the more remote patriarchal ages, when literature could scarcely be said to exist, and civilization had not extended the means of accumulating subjects upon which the bard might exercise his noble art, God and his attributes were the constant theme of the prophet bards; this continued to supply mental food to the later and equally renowned poets, whose works continue to delight us. Homer, Dante, Ariosto, Milton, Cowper, Thomson and Wordsworth have all adopted similar means of exciting the mind, by the union of the most sublime subject with the most artful resources of genius.

When dissent from the worship of the Most High

*Players upon the Veen, a national instrument. †The common opinion in Hindustan is that to be a great musician, a man must live retired from the world like a Jogee.—Page 15.

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degenerated into idolatry, and from thence again branched off into the deification of real or imaginary persons, the systems both of poetry and music were regulated by all Oriental nations according to the ramifications of divinity they had thus established, and by consequence, the immense variety (as observed in the *Ragmala*) or personification of melodies arose. (P. 62.) Each of these deities was to be propitiated by tunes or airs, expressly intended to excite attention to their votaries, and whatever absurdities may be ingrafted on this plan as a mode of worship, the educated musician will at once discover what a prodigious field is opened in composition, especially of the imaginative class. In one mentioned by our author "the god *Hindol* is represented seated in a golden swing, while a number of nymphs, by whom he is surrounded, amuse him with music, and keep time with the rocking of the swing in which he sits, indolently gazing on their charms, enjoying the sweets spontaneously offered to his shrine. His countenance is wan, which seems to indicate that, although an immortal, his constitution is impaired, &c. Another, called *Nut*, is a young maiden, who prefers the career of glory to that of pleasure. She is adorned with jewels, and has clothed herself in man's attire, and being mounted on a furious steed, Minerva-like, engages in battle with those of the opposite sex; her countenance flushed with all the ardor and fatigue of such an undertaking.

The musical instruments of the country are many, but defective, the manufacture of them being intrusted to carpenters and other artificers instead of properly qualified scientific men. The chief defect alluded to is the radical imperfection which will not admit a change of key. They have no method of tuning their instruments to any certain pitch, but are guided in this respect merely by the ear.

"The most prominent among their deities is the god Crishnu, whose attributes are a sort of amalgamation of those of Cugid and Jupiter, the hymns in which the Hindus celebrate his actions always having love for theme. Some adore him as a god, others esteem him as a lover, and a few treat him as an impudent fellow," which latter title he has earned by his daring exploits among the maidens who come to draw water from the Jumna.

"To comprehend the songs of this country and to relish their beauties, we must figure to ourselves Hindustan, not in the state which it is in at present, but must transport ourselves back to those earlier ages to which allusions are made by them—when each region was possessed by petty chieftains, each arbitrary in his respective dominions—when no high roads existed, the communication between one village and another being maintained by narrow footpaths, and rude mountains and jungles formed the natural barrier of the chief—when navigation by river was as impracticable as traveling by land—when topography was almost unknown, and the advice of a stranger adventitiously met was to be cautiously embraced"—to the time, in short, when parting even for a journey to an adjoining village was accompanied by mutual tears and prayers for safe return. A distant tour, such as in these days is looked upon with indifference, was formerly contemplated and consulted for a year or two before undertaken; and when a man who had accomplished his purpose returned home in safety, after encountering all the hardships incident to it, the wonderful recital of his adventures, the skill with which he conducted himself in the presence of princes, his valor and intrepidity in times of danger, his cunning and foresight in preventing or avoiding the toils of the evil minded, and all these exaggerated by the vanity of the traveler, formed the theme of admiration to the village, and the subject of pride to his relatives not soon likely to be forgot. It is observed by the author of "An Inquiry Into the Life and Writings of Homer," page 26, "that it has not been given by the gods to one and the same country to produce rich crops and warlike men; neither indeed does it seem to be given to one and the same kingdom to be thoroughly civilized, and afford proper subjects for poetry." It is this which renders Hindoostance songs flat and unpalatable, unless we transport ourselves back to their barbarous and heroic ages. Their abhorrence of innovation induces them to retain their ancient ways of thinking, or at least to unite their manner of thinking in times of yore, notwithstanding the changes introduced by time.

The tenor of Hindoostance love ditties generally is upon one or more of the following themes:

1. Beseeching the lover to be propitious.
2. Lamentations for the absence of the object loved.
3. Imprecation of rivals.
4. Complaints of inability to meet the lover from the watchfulness of the mother and sisters-in-law, and the tinkling of little bells* worn as ornaments round the waist and ankles, called payel, bichooa, &c.
5. Fretting and making use of invectives against the mother and sisters-in-law, as being obstacles in the way of her love.
6. Exclamations to female friends termed Sukhees, and supplicating their assistance; and
7. Sukhees reminding their friends of the appointment made, and exhorting them to persevere in their love.

The conquest of Hindustan by the Mohamedan princes forms a most important epoch in the history of its music. From this time we may date the decline all arts and sciences purely Hindu, for the Mohamedans were no great patrons of learning, and the more bigoted of them were not only great iconoclasts, but discouragers of the learning of the country. The progress of the theory of music once arrested, its decline was speedy, although the practice, which contributed to the entertainment of the princes and nobles continued until the time of Mahamed Shah, after whose reign history is pregnant with facts replete with dismal scenes. But the practice of so fleeting and perishable a science as that of a succession of sounds, without a knowledge of the theory to keep it alive, or any mode to record it on paper, dies with the professor.

Dr. Burney in his notice of Hebrew music hazards the assertion that we have no authentic account of any nation except the Egyptians, where music had been cultivated so early as the days of David and Solomon, the Greeks at that time having hardly invented their rudest instruments. But this is a gratuitous assumption on the part of the worthy doctor, and a reference to the treatise we are now reviewing would alone suffice to controvert this hasty opinion. Look to the fact also of the Arabians having invented upword of thirty different musical instruments including the bagpipe,† commonly believed to have first appeared in Scotland. Besides, we should remember that "even before man existed, the melodies of nature must have sounded for ages unheard; companions in waste and non-enjoyment to the glories of that magnificent vegetation which, when man awoke, he found buried in dark transmutation beneath his feet. The seven notes it has been shown are absolute existences in nature. Physical bodies and air are everywhere, and must have been at all times capable of producing them."

See article Music, No. 321, Chamber's Edinburgh Journal.

*A girdle of small bells is a favorite Hindu ornament; also silver circles at the ankles and wrists which emit a ringing noise as the wearer moves.—Wilson's Megha Dula, p. 85, i. 514.

†See Colonel Johnson's overland journey to India, and for list of Arabian instruments, page 108, *Foreign Quarterly Review*, No. 39, which forms part of an excellent paper on ancient music.

The Hindus, although an idolatrous, were never so luxurious and vicious a nation as their conquerors, the Mohamedans, most of the vices existing in this country having been introduced after the conquest. The songs of the aborigines of Hindustan will bear comparison with any other country, for purity and chasteness of diction and elevation and tenderness of sentiment.

Among the most ancient musicians of this country who are reckoned inventors, compilers and masters of the science, the most promient are Sumeshwur, Bhurut, Hunooman, Coolnath—these have all left treatises on the art; Haha, Vayoo, Shesh, Narud (the Mooni or devotee), Cushyup (another Mooni), Hoohoo, Ravrm, Disha and Urjoon.

The ancient singers who are not acquainted with the theory of music, are termed Gundharbs and Gooncurs; they are very numerous, and some of them still perform in the presence of Julul ood deen Mohummud Nebur, King of Delhi. Space will not allow of further extracts from this little work; enough has been said to show its value as the most complete treatise extant on the subject, the perusal of which will amply repay the inquirer in such department of musical literature.

TIVADAR NACHEZ.

HERE are some more press notices earned by this eminent violinist:

A regular hurricane of applause was evoked by the soloist of the evening, Tivadar Nachèz, an eminent virtuoso and extraordinary violinist. He might be placed nearest to Sauret, but he adds a peculiar national trait and perhaps a richer and not too exacting technic. He possesses in common with him uncommon sweetness of tone. His playing is incomparable for its elegance and charming nobility.

He played the Bach E major Violin Concerto, the first movement classically, the second charmingly. This second movement is of the noblest character, of the purest gold from the treasury of the inexhaustible. Nachèz brought out wonderfully its golden contents.

In general the violinist seems to me to give his very best in pure cantilene, which he draws from the strings with an emotion and inwardness that never become feeble. Proof is his rendition of the Beethoven G major Romanze and the "Abendlied" of Schumann given in reply to stormy, unending applause, and breathed forth magically.

The last movement of the Bach concerto, with its breathlessness and rhythmical difficulties, was rendered by the soloist with glorious simplicity and purity of style.

With the Paganini number Nachèz reached the highest point of virtuosity. The theme in the octave etude was taken in a highly original style; with the theme of G string etude we wandered without reluctance in the forgotten fields of Bellini's "Norma." What the virtuoso drew from the instrument in the octave etude was almost beyond the limits of possibility.—Dr. Schotten, Heidelberger Zeitung, November 14, 1899.

The second concert of the Harmonie had an exclusively classical character. After an arioso of Händel by the orchestra, a Bach concerto (No. 2, E major) was performed by Tivadar Nachèz. The Hungarian violinist is no stranger to Dresden. We have learned to value him as one of the first representatives of the instrument, and comparisons with Sarasate, Joachim and Wilhelmj are not unfavorable to him. He possesses, like the first, a perfect and elegant technic, he successfully competes with Joachim in purity of style, and, like Wilhelmj, he has a grand, powerful intonation, especially on the G and D strings, which he makes sing like human voices. He distinguished himself in the rendering of the Bach concerto and the Beethoven F major Romanze by his classic repose and keen conception, and in Schumann's "Abendlied" by delicate poetic interpretation, while in the Paganini etudes he gave again brilliant proof of his extraordinary virtuoso endowments. The bravura of his play, the impeccable technical sureness which glides softly and easily over the greatest difficulties as over trifles, the stately crescendo of effects, all this united to form such a perfect execution that Herr Nachèz again distinguished himself as one of the first of bravura players. No less excellent was he in the performance of his own composition, "Poème de la Puszta" (with orchestra), and in the Wieniawski "Legende," played as an addition.—Hermann Starke, Dresdener Nachrichten, January 17, 1901.

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August 12, 1901.

Odds and Ends.

IN these excessively hot days I found the following interesting reading under the somewhat peculiar title "And Many Dear Shadows Are Uprising." Carl Reinecke, for many long years the conductor of the celebrated Leipsic Gewandhaus concerts, who is now enjoying a well earned otium cum dignitate, has published some reminiscences of celebrated musicians, which disclose the amiability of the old gentleman and at the same time a gift for amusing chatter. Liszt, Schumann, Hiller, Brahms, Mendelssohn and the singers Jenny Lind and Wilhelmine Schroeder Devrient form the contents of these recollections, in which Mendelssohn is treated extensively, and Brahms, curiously enough, the briefest of all.

Of Franz Liszt's wonderful memory Reinecke narrates a striking example: "When on one occasion we took supper alone we fell to talking of Hummel. I considered the D minor Septet that master's most perfect work, and mentioned that I had heard it at Hamburg once with the composer at the piano. Liszt, however, was of opinion that Hummel's F sharp minor Sonata was superior even to the septet, and when I had to confess that I did not know that composition, Liszt immediately sat down at the grand piano and performed the work for me from memory from beginning to the end."

Also of Liszt's unexcelled mastery in prima vista reading Reinecke gives an example: "I had composed a Concertstueck for piano and orchestra. Liszt placed the by no means caligraphically written score upon the desk and played not only prima vista in perfect style what stood in the score, but he enhanced at the same time my somewhat old fashioned Klaviersatz with improvisations of a most graceful sort."

Of great interest is what Reinecke has to say of Robert Schumann, not only because their relations were most intimate, but also above all because Schumann thought very highly of Reinecke and used to consult him frequently and with confidence in matters of art. How valuable is, for instance, the information dating from the year 1848 and referring to the C major Symphony about which Schumann said to Reinecke: "When I began writing the symphony I was a sick man, but with the finale I have recomposed my health." Later on (in 1849) Reinecke played the "Pictures from the East," for four hands, with the composer from the manuscript. "When we had finished," Reinecke writes, "Schumann said to me: 'These pieces you ought to orchestrate.'" When Reinecke many years later actually performed this task suggested by Schumann and desired by the publisher, he had to submit to a criticism which deemed it very inartistic to orchestrate these four hand piano pieces.

About the first performance of "The Rose's Pilgrimage" Reinecke relates: "Clara Schumann sat at the piano, Robert Schumann conducted the chorus, and the amiable, graceful composition caused general delight. When the performance was concluded and Schumann became aware of the deeply favorable impression it had created he came to me with the wish that I should orchestrate it. The accompaniment, however, was so extremely Klaviermaessig that I believed that an effective and practical instrumentation could only be accomplished by emancipating oneself in many places from the original, and I should not have liked to run the risk of acting with such freedom, or taking such liberties with a work by Robert Schumann, as seemed to me necessary for the above purpose. For that reason I begged of him to dispense with my services for a task for which I did not feel myself sufficiently endowed."

Later on Schumann orchestrated the work himself.

Remarkably scanty and without importance, as I stated above, are Reinecke's reminiscences of Brahms. They treat only the beginning and the end of his career: "It was at Cologne in the summer of 1853 when a good looking young man with long blond hair and almost girlish face entered my room, brought me greetings and introduced himself as Johannes Brahms. At that time he was as yet entirely unknown. He asked me whether I cared to hear something of his, and when I requested him to play he performed for me the scherzo, which was later on published as his op. 4, in such artistically finished style that I was just as joyfully astonished over his piano playing as I was over the composition of the then twenty year old artist."

Some weeks after that day on which young Brahms had undertaken his trip to Robert Schumann, there appeared in print the latter's article, "Neue Bahnen," which has since become celebrated.

It is surprising that the recollections of Mendelssohn, though they consume the most space in the little volume, and despite the numerous and variegated personal relations that existed between the two artists, contain nothing that is absolutely new. Perhaps it is because Reinecke in his great predilection for Mendelssohn—theirs were kindred natures—wanted to demonstrate too much. He essays a sort of unnecessary apology for or vindication of the honor of the composer of "St. Paul," which reads as if he wanted to make propaganda for him, which at this late day is superfluous. Doubtlessly Mendelssohn was for a time an overrated composer. If the twentieth century will, as the end of the nineteenth did, bring in this regard a reaction, the fact is only a sign of the adjusting justice of the history of art. Reinecke, however, who sees in Mendelssohn only light and no shadow, beholds him with the eye of love and gratitude, while the musical historian, if he wants to remain objective, must use sharper glasses.

The word Uebermensch, which Goethe coined and Nietzsche appropriated, has become popular not only as far as the meaning which the philosopher attached to it is concerned, but the prefix of ueber in the sense of hyper has of late been connected with many things of which the philosopher's wisdom could not yet have dreamt. Thus, the Ueberbrettl begotten by Wolzogen, which is nothing more nor less than a hyper-tingel-tangel, has developed into a perfect nuisance, a sort of epidemic of mind which is peregrinating through the whole of Germany. What wonder, therefore, that the witty and amiable causeur Alexander Moszkowski took hold of the hyper notion, and that it pervaded him to such an extent that he could not help perpetrating an "Ueberbuechl," a hyper-booklet which in fourteen different stories simply keeps what the title promises. They have nothing directly to do with music, thanks to the Lord, or else I should not have read them while traveling. But they are very amusing nevertheless, and, of course, are replete with humor, true Moszkowski humor, which affects the mind refreshingly during these days of torpid and unbearable, suffocating heat. The illustrations in the latest German Jugendstyl suit the text, and the "hyper-booklet," nicely gotten up by Ernst Keil Successor at Leipsic, and to be had for the cheap price of 25 cents, and for the asking, should find readers and friends also in the United States.

The city of Berlin has inherited 1,500,000 marks from a musician! Dr. Georg Vierling, the composer, whose death occurred at Wiesbaden in the beginning of June, as reported at the time, left by his last will and testament the above mentioned big sum to the city of Berlin for charitable purposes. Professor Vierling was born at Frankenthal, in Bavaria, but had made Berlin his second home. Since 1853, with very few and small interruptions, he lived in the German capital, where a few years after his settling down he founded the Bach Society, which flourished under his direction. His compositions are for the greater part based also upon Markish subjects. Vierling was also a member of the Senate of the Royal Academy of Arts, Section of Music. He left neither children nor other near relatives. The number of composers who are in a position to bequeath a sum of 1,500,000 marks is without doubt a very limited one in Germany as well as elsewhere.

In a recent budget I made mention of the sorry fact that Prof. Dr. Salomon Jadassohn had lost the savings of a lifetime through the failure of the Leipsic bank. This eminent musician and theoretician will celebrate to-morrow his seventieth birthday anniversary. Congratulations will be sent to the meritorious music pedagogue from near and afar, for everywhere where music is seriously cultivated pupils of his can be found.

He was born seventy years ago at Breslau, where he also received his first musical education; then went to the Leipsic Conservatory and later on to Liszt at Weimar. In 1852 he became a composition pupil of Moritz Hauptmann, and soon thereafter began to develop a successful activity as teacher, conductor and also as composer. Since 1871 he has been attached to the staff of the Leipsic Conservatory, whose most important teacher he became after Reinecke. Countless pupils have learned from him "der Regel Gebot," and no matter whether they stuck to his conservative rules or later on struck "Neue Bahnen," they were bound to profit by his lessons. He has the secret of teaching, viz., the art of imparting to others his own knowledge. His theoretical pedagogic works have been published in many editions and various languages. The most prominent among them is his book on "Harmony," his "Counterpoint"; furthermore, "Canon and Fugue," "Forms in Musical Art Works," and his book on "Instrumentation." No less fertile was Jadassohn as a composer, the number of his published works exceeding one hundred. Among them are four symphonies, four serenades for orchestra, two piano concertos, several choral and chamber music works, vocal and piano pieces. Most remarkable are his compositions in canon form, of which Jadassohn is an unexcelled master. Several of his vocal canons have become famous. As conductor Jadassohn led for a time the concerts of the Euterpe, and since 1866 until this day the vocal chorus of the Jewish synagogue at Leipsic. The university of that town bestowed upon him *honoris causa* the doctor title in 1877, and on the occasion of the fiftieth anniversary celebration of the Leipsic Conservatory in 1893 he was nominated royal professor. Despite his seventy years, Prof. Dr. Jadassohn, who is much liked and highly esteemed by everybody, still displays diligent activity. May he live much longer and prosper!

At the summer opera in the Berlin Theatre, of which undertaking I reported in my budget of last week, the royal Bavarian chamber singer, Otto Brucks, will make his first guesting appearance to-morrow night in the baritone title part of Tell. Werner Alberti, as heretofore, will sing the part of Arnold.

Gustav Amberg, whose death was recently announced erroneously, and for whom therefore according to proverb a long life may confidently be predicted, seems to be very much alive yet, for he reports from St. Maurice the engagement of the Austrian actress Katharine Schratt for a tournée through the German theatres of the United States.

Several days ago a new operetta, entitled "The Débutante," by Alfred Zamara, of Vienna, met with considerable success at Leipsic, where the first performance took place. The same work will form the opening operetta novelty of the next season here at the Theater des Westens. Zamara was invited to conduct the Berlin première in person, but the composer's sister wrote in his stead that he had only lately recovered from very severe illness, and hence had to decline the invitation, as he did not feel well enough yet to travel and to undergo the excitement connected with the task demanded of him.

A storm has broken out at the Viennese Conservatory. The pianists Door, Epstein and Fischhof, for many years

teachers of the piano at the said institution, and also Concertmaster Arnold Rosé, first teacher of the violin, have tendered their resignations because the directors concluded to open with the new school year a master school of piano playing, under the direction of Emil Sauer, of Dresden, and they took this step without having first consulted the above named professors. I wonder how it will all turn out and whether the old fogies will really withdraw and make room for a more modern spirit and much needed improvement. Moriz Rosenthal was first offered the post now about to be accepted by Sauer, but for reasons of his own he did not accept.

About the six subscription concerts of the Berlin Tonkuenstler Orchestra, to be given at the New Royal Opera House (Kroll's) next season, and to be conducted by Richard Strauss, I learn that the principal purpose of the new undertaking is to perform almost exclusively novelties, and of course in the best possible reproduction. Works of importance of various living composers who have been but sparingly dealt with in the concerts conducted by Nikisch and Weingartner will find a prominent place upon Richard Strauss' programs. The soloists to be engaged for these concerts will also have to make modern, if possible, hitherto unknown selections. Furthermore, Strauss wants to perform all of Liszt's symphonic poems in chronological order.

Paul Buloz's contract with the Berlin Royal Opera having expired, and not having been renewed, this great baritone intends to make a tournée in the United States during the coming season. Julius Lieban, our unexcelled Mime and David, will do likewise in 1903, when his contract here will have run out.

Miss Martha Hofacker, the handsome and stylish looking young dramatic soprano from New York, a former pupil of Mme. Anna Lankow, informs me from Weimar that she has secured a first-class engagement on a three years' contract and for first parts at the Strassburg Opera House. Miss Hofacker is now busy studying five new roles, one of which is Eva in "Die Meistersinger."

Miss Marie M. Heimlicher, who fifteen years ago used to delight New Yorkers by her excellent chamber music performances, she being at that time the pianist of the Heimlicher-Liebe Trio organization, but who has since and for many years been a resident of London, sends me from there the announcement of her marriage to the violinist Dezsoe Acmès. Congratulations are in order.

Yielding to the earnest demands of quite a number of piano students, Leopold Godowsky has decided to devote a part of his time to teaching. [See later news in another column.—Ed. M. C.]

Otis B. Boise will sail with his family for the United States on the 25th inst. He has been summering, as usual of late years, at Alt-Gaarz, on the Baltic, and feels in the best of health and spirits for assuming his duties of first composition teacher at the Baltimore Peabody Institute, which conservatory can be congratulated upon having been able to secure the services of so eminent a master.

In place of the above mentioned lately deceased Professor Vierling, and of Prof. Martin Blumner, who tendered his resignation because of ill health, Prof. Xaver Scharwenka and Philipp Ruefer have been elected senators of the Royal Academy of Arts. O. F.

ITALIAN CONCERT MATTERS.

JOSEPH SMITH, of Florence, Italy, owner of the Concert Direction in that city, and also correspondent of The Musical Courier in that city, announces the following concert affairs in Italy under his management for next season: Pablo de Sarasate and Mme. Bertha Marx, December, 1901; I. J. Paderewski, January, 1902; Eugen d'Albert, February, 1902; César Thomson, for Italy, Nice, and Greece; Ferruccio B. Busoni, for Italy and Nice, March, 1902; Mme. Teresa Carreño, Nice, March, 1902; Kaim Orchestra, Felix Weingartner director, Italy, April, 1902.

Mr. Smith is the most active and energetic musical manager in Italy south of Milan, and his list of artists is the most varied and extensive he has ever announced.

Asheville, N. C., Summer School.—Under the management principally of Adrian P. Babcock, head of the musical department of Asheville College for Women, with the co-operation of F. W. Riesberg (both the musical directors of the summer school this year), the summer school has, for the first time, paid its expenses, the previous seasons having lost money for the fifty stockholders of Asheville.

Babcock has keen business judgment, also playing piano solos and accompaniments for the five concerts the summer season, and has gained many friends during his short stay of six months in the Southern city. The school had a good attendance, and on the 19th a students' recital was given, pupils from all over the South participating. The concerts were most successful, the programs being all carefully arranged and standard as well as popular works being given; two piano works were also performed at each concert, and the "Daisy Chain" given complete.

Miss Estelle Harris won all hearts by her singing and graceful personality, and Percy Hemus, the baritone, made a hit. He gave a song recital on the 21st in the college chapel under distinguished social auspices. A useful member of the faculty was F. W. Riesberg, who played piano and organ accompaniments, organ obligato, piano solos, and taught piano, harmony and organ. The school attracted much attention from the local people, and the concerts were always well attended, there being over 300 season tickets sold.

Mrs. John A. Roebling gave a dinner in honor of Miss Harris, and the artists were the recipients of much social attention during their very pleasant six weeks' stay.

LEOPOLD LICHTENBERG AT THE NATIONAL CONSERVATORY.

AN American born, and one of the great violin virtuosi that America has produced, is Leopold Lichtenberg, the principal of the violin department of the National Conservatory. Lichtenberg is one of those wonder children who have outlived the prodigies of their childhood, who have more than verified its golden promise. This San Francisco boy captured the heart of one of the great violinists in the annals of music, Henri Wieniawski, who, after hearing the lad, at once elected him as a prize pupil, and during the Polish artist's American tour the little Lichtenberg played at all his concerts and enraptured his audiences by the boldness and brilliancy of his performances. Three years of hard work in the Brussels Conservatoire transformed Lichtenberg into a master, and he often played before royalty and made a tournée in Belgium as a substitute for Wieniawski and with astounding success.

His subsequent career is history. He returned to the United States and appeared as solo violinist at all the principal concerts and in all the large cities. After a residence in Boston and a membership in the Boston Symphony Orchestra he accepted an invitation from Mrs. Thurber to conduct the violin classes of the National Conservatory, where he has been ever since.

As a virtuoso Lichtenberg is distinguished by impeccable intonation, a big, beautiful, liquid, sonorous tone, a rare sympathy and acumen in interpretation. His interpretative powers are not limited to any one school, for to the broad classic style of the German he unites the dash, fire and resiliency of the Belgian. He has a fascinating personality on the concert stage and in the classroom, a personality that at once enchains the attention of the public and of his many pupils.

Whitney Tew's Repertory.—Whitney Tew's repertory is remarkably varied and extensive. It embraces the leading oratorios and operas, while the songs which the gifted basso interprets range from simple ballad to rapturous love song or spirited martial refrain. Thus his song recital programs are never monotonous, and in making miscellaneous selections from oratorio, opera or other forms of compositions his resources are well nigh unlimited. Critics have frequently commented favorably upon his wonderful memory for music and words. Possessing the highest artistic ideals, Mr. Tew has continued to develop musically during the past season in London, England. Much interest is centred in his forthcoming professional visit to America under Henry Wolfsohn's direction, in November and December, 1901.

Armbruster Lecture Recitals.—Carl Armbruster, the lecturer on the life of Richard Wagner and his music dramas and the music of other prominent composers, has already been engaged for a series of ten lectures at the Lowell Institute in Lowell, Mass., five public lectures in Boston and five in New York. As well as these he will deliver lectures before all of the principal universities throughout the country and in many of the more prominent cities. Mr. Armbruster will have the vocal assistance of Miss Cramer, who is a well-known Bayreuth singer.

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Musical Clubs.

The Schubert Glee Club, of Lynn, Mass., gave a successful concert three weeks ago at Ocean Park, Me. A number of excellent soloists assisted the club.

The Concordia Singing Society, of Broadalbin, N. Y., won the first prize in the singing contest at the Saengerfest of the Central New York Saengerbund.

An important event in Detroit musical circles this summer was the concert given a fortnight ago by the Detroit Musical Circle at the Detroit Yacht Club on Belle Isle.

Leonardsville, a suburb of Utica, N. Y., was the scene of a fine concert on Wednesday evening, August 14, given by the Music Club of Leonardsville, and artists from Utica.

Under the auspices of the St. Cecilia Club, of Midland, Mich., a concert was given early in the season, which attracted a large number of music lovers from surrounding villages.

Frederick Goodwin, of Springfield, Mass., directed the concert given by the Blandford (Mass.) Choral Union given at the Congregational Church at Blandford on August 7.

The charter members of the Excelsior Musical Club, Jersey City Heights, N. J., are all Italian-Americans of recognized talent and standing. The new club was organized last month.

Miss Idalia Levy, of Boston, sang recently "on trial" before members of the Tuesday Musicale, of Rochester, N. Y. The committee from this leading music club heard Miss Levy at the Eureka Clubhouse. The singer's numbers were "Ah, fors e lui," from "Traviata," the "Chanson Provençal" of Dell' Acqua and Leo Stern's waltz song, "Printemps," and also a group of songs by Bizet, Godard, Dvorák and Hawley.

The Milwaukee (Wis.) Musical Society gave a concert at Schlitz Park, Milwaukee, before an audience of over 2,000 people. Miss Emma Felix, soprano, and John Oestreich, tenor, were the principal soloists.

The Wednesday Club of Richmond, Va., conducted a successful musical festival in the early part of August. Miss Louise Brehaney, a soprano singer little known, captured the audiences by her style, voice and singing.

Following are the new officers chosen for the Utica (N. Y.) Cecilian Society: President, Mrs. S. E. Jones; vice-president, Miss Anna Hodinger; secretary, Miss Nellie Williams; treasurer, Mrs. John Foulkes; director, I. T. Daniel.

JUSTICE TO THE MUSICIAN.

PERHAPS no class of people outside the clergy are so generous of services as musicians. Perhaps no class is less appreciated. The musicians are expected to respond, gratis, to countless invitations from promoters of church sociables, philanthropies, clubs, benefits, civic and military societies. He is called to serve by voice and instrument at "extra meetings," funerals, in volunteer choirs. He is expected to give valuable private time to countless causes for nothing but thanks.

This is not an unhappy thing in itself if the thanks are adequate. The musician should also be a sympathizer with his fellowmen, and glad to add his mite to the enterprises that go to aid benevolent plans or cultivation of higher and nobler artistic development. But he is human and has his pained moments when he is aware that he has not been treated according to his deserts.

A musician is not simply an entertainer. Yet the nature of his work is such that it attracts many who are lovers of entertainment alone. These he meets on their own ground and ministers unto as best he can. Because he often does this without charge, do those who make demands on his services owe him nothing? Not even courtesy?

It is no uncommon thing for a musician to serve at some gathering only to experience the chill of the perfunctory thanks of one or two of the program committee or perhaps not even this scant recognition. Too rarely are those in charge cognizant of any responsibility as to the welfare of the singer or instrumental performer after their musical number has been rendeed.

Not long since an Elmira lady whose voice is in demand, consented to sing for a concert which was to be a benefit to those who had it in charge. Although the night was stormy and she lived off the street car line no provision was made for conveyance and she was obliged to hire a carriage to and from the place of assembly. Not one of the committee asked her how she made the journey, though her costume, from the character of the entertainment, was necessarily her best.

Young girls are often called upon to assist in some gathering that requires rehearsals, and an evening appearance, without any consideration of chaperonage. This entails a double draught upon the family generosity or leaves the contributor to face the night alone.

It is a curious fact that leading singers are sometimes asked to render music at a funeral, and not the slightest attention is paid to them after they agree to do so. No one would expect afflicted mourners to give thought to details, but surely someone should have matters of this sort in charge. A quartet of Elmira men not many months ago, in order to favor a family, met for rehearsal in business hours and attended a funeral in business hours. Yet, though only one could avail himself of a street car, no carriage was provided on an exceedingly snowy day, and the time lost to the quartet was doubled by the oversight. This, too, was an entirely gratuitous service, and though it seems an improbable story, not so much as one word of thanks was ever written or spoken by any member of the family.

Accompanists perhaps get as little thought as any class of performers. Their task is a most unselfish one. They make themselves cheerfully subordinate and essay to aid the triumphs of others. They spend time in rehearsals for the benefit of both singer and audience. They are rarely twice thought about by the hearers. Often they are persons toward whom committees are totally ungrateful. How they come or how they go nobody inquires. Yet without them no program of musical numbers could prosper.

Of course there are musicians who know little of these experiences, and there are committees whose members are never chargable with discourtesy. But if any doubt that there are many careless and graceless offenses of the kind mentioned let him listen to a bit of history from the diary of any singer or player who has ever tried to please the public.—Elmira (N. Y.) Key Note.

JEANNETTE DURNO RETURNS TO CHICAGO.—Jeannette Durno has returned to Chicago from a seven weeks' sojourn in Michigan. During the summer Miss Durno has prepared for her concerts this season. She will begin with a piano and song recital at the Catholic College at Dixon, Ill., on September 18.

AMY WHALEY IN NEW ORLEANS.—Miss Amy Whaley, soloist of the United States Marine Band concerts, returned to town from Atlantic City last week, and left for New Orleans, where she is singing this week at the West End.

HERR KAPELLMEISTER ADOLF GOETTMANN (Berlin, W., Buelowstr, 85A), from whose well-known vocal school during the past year three tenors, one baritone and a coloratura singer were engaged for important German and foreign opera houses, as well as two mezzo sopranos, two altos and one baritone appeared with very good success in concert and in church, will reopen his vocal class on September 16. The experienced voice builder accepts newcomers from September 1, after his return from Marburg, where, upon invitation of the university authorities of that town, he is holding lectures upon the subject of "Education of the Vocal Organ and Speaking Tone Production."

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CINCINNATI, August 24, 1901.

LAST Saturday afternoon the cornerstone was laid of the new Conservatory of Music at Oak, Highland and Burnet avenues, Mt. Auburn. The grand old Shillito homestead will be completely remodeled into one of the best equipped, most modern and up to date schools of music in this country. A select number of invited friends, members of the faculty of the summer school and some of the pupils were present on this solemn occasion.

It had been the intention of the venerable directress of the conservatory, Miss Clara Baur, to have three prominent ministers in the city, all of them special friends of the school, to participate in the religious exercises. As it was two of these were unavoidably absent—Rev. Dr. Ziegler, pastor of the First English Lutheran Church, of which Miss Baur is a member, who is away on his vacation, and Rev. Dr. A. J. Nast, who is in Europe. Rev. Frank Nelson, rector of Christ Church, therefore performed the ceremony alone, with a great deal of grace and dignity, in accordance with the ritual of the Protestant Episcopal Church.

After the recitation of the Ninety-first Psalm, the Apostles' Creed, the Lord's Prayer and the Gloria, the prayers proper to the solemnity were read.

Hereupon followed the notice of deposits made in the cornerstone, announced in a clear and ringing voice by Miss Bertha Baur.

The list of articles was as follows: The Holy Bible, opened at Ninety-first Psalm; *Lutheran Missionary Journal, Living Church, Missionary Review of the World, Christliche Apologete,* conservatory catalogues, 1870-1886-1896-1901-2, collection of programs by members of the faculty and students, visiting cards and photographs of Miss Bertha Baur and Miss Clara Baur, samples of catalogue letters "A, B and C," United States postage stamps and coins of this year's mintage, conservatory billheads, letterheads and other stationery, thanksgiving dinner menu cards, advertising cards, booklets containing history and press notices of Frederic Shailer Evans, Theodor Bohlmann, Georg Krüger, Pier Adolfo Tirindelli, Louis Schwebel, and copies of all the daily newspapers; autographs of Miss Mary Gallagher and Mrs. Rufus Burckhardt, of the Woman's Club.

The autographs of Miss Mary Gallagher and Mrs. Frederic Burkhardt, both great personal friends of Miss Clara Baur, were also deposited by their special request.

After the box was sealed and lowered in position Miss Clara Baur placed the first trowel of mortar upon it.

Rev. Mr. Nelson hereupon read the following poem, contributed by the blind musician and lecturer, Dr. J. S. Van Cleve, who was unable to be present:

Laying of the Cornerstone.

Each fruit of labor holds a seed of hope,
Achievement is the calyx of new love,
The expanding spirit still must onward move
Nor bound the flight save by heaven's highest cope.

The breath of God is music, violets
That publish their sweet presence with perfumes
And so, moss-hid, enchant the glimmering glooms
Shows us how music soothes the spirit's frets.

Here now we lay this fixed initial stone,
God's work through æons vast; we add the touch
Of human thought and feeling, for of much
In past and future 'tis the touchstone.

Thou, noble lady, whose prophetic vision,
Patient, created all, thou hast not missed
Life's meaning, crystal souled idealist,
For thousand hearts made glad attest thy mission.

The most solemn part now came, when the venerable foundress, and for so many years directress of the conservatory, Miss Clara Baur, attended by Miss Bertha Baur, and her nephews, George, Paul and William Baur, amid profound silence, stepped to the stone, and striking it with a mallet, slowly and distinctly pronounced the words:

"In this faith I lay the cornerstone of the Conservatory of Music, and devote the building to be erected to the praise of God and the study of music, in the name of the Father, and of the Son and of the Holy Ghost. Amen."

Rev. Mr. Nelson read Psalm 96, and pronounced the benediction, concluding the ceremony.

John C. Weber and his famous Military Band were finally honored during the past week, previous to their departure for the Pan-American Exposition, where they play an engagement. He was presented with two magnificent gold medals by his friends, whose number is legion in this city. The first presentation took place at the café of Weber Brothers in Vine street on the evening of August 15. The presentation speech was made by Sam Cary. The medal is a masterpiece of the jeweler's art. It is beautifully enameled, bearing the following device: "John C. Weber—Music," and on the reverse side the inscription: "King of Bandmasters, from Cincinnati Friends, August 15, 1901." The face of the medal bears the American eagle, the seal of the State and a large diamond centre, surrounded by six smaller diamonds.

Mr. Weber was completely taken by surprise and visibly affected. He attached the medal to his coat and with a tremor in his voice made a suitable reply. He said that he hoped the opportunity would arise when he could show the world that he was worthy of the honor—that Cincinnati musicians did not need medals, and that they were the peers of those whose chests were covered with medals. In concluusion he thanked the donors, after which the band played "The Star Spangled Banner" and the guests adjourned to the dining room, where a delicious banquet was served.

The donors who subscribed to the purchase of the medal are Frank F. Fowler, John J. Regan, H. E. Hudson, S. F. Cary, George Doerr, G. W. Schuler, Wash. Guhman, Joseph Rielag, Otto Luedeking, E. W. Baylis, Jacob Dorst, R. W. Gruber, Fred B. Salmar, Fred Rothkamp, H. S. Koop, Walter Doerr, J. M. Martin, Arthur Boden, Fred Bader, Simon Krug, George Behlen, Frank Krug, Charles Mayers, Dan Murphy, William A. Bettelon, Charles C. Lewis, Harry F. Smith, Dr. Frank Caldwell and sixty members of the band.

Mr. Weber had hardly recovered from his surprise when a second one came quite unexpectedly a few evenings ago. It was another gold badge of the most beautiful and costly design. The occasion was the annual outing of the John C. Weber Military Band at Coney Island. It was a great gathering, and fully 6,500 people were present. In the evening H. E. Hudson, of the S. H. Knox Company, presented the badge to Bandmaster Weber in a neat address, stating that it was a token of esteem from a number of business men who did not care to have their names published. Mr. Weber rallied for a short reply, and the band struck up his latest production, "Knox's Pan-American March."

In the work of the summer season of the Conservatory of Music a piano recital invested with special interest was given on Tuesday evening, August 13, in the Recital Hall by Miss Ella Opperman, who has just returned from Europe, where during the past year she pursued her studies under Jedliczka at the Karl Klindworth School in Berlin. Miss Opperman was formerly a pupil of Theodor Bohlmann and is a graduate of the conservatory. She was assisted by Louis Schwebel, piano; Miss Laura Strubbe, soprano; Matthias R. Oliver, violin; Miss Ottilie E. Leonard, organ; Miss Edna Strubbe, Hugo Sederberg, accompanists, in the following program:

Organ solo, Suite Gothique.....Boellmann
Violin solo, Hungarian Dances.....Nachez
Styrian Song.....Eckert
Piano soli—
Hungarian Rhapsody, No. 5.....Liszt
Eroica Etude, op. 5, No. 1.....Henselt
Violin solo, Zigeunerweisen.....Sarasate
Recitative and aria.....Verdi
Concerto, E flat major, op. 32.....Weber
(Orchestral part on second piano.)

The selections of Miss Oppermann were of a brilliant order—especially the Henselt and Weber numbers—and showed her technical equipment to fine advantage. Her playing has acquired finish and maturity. Considerable character she imparted to the Hungarian Rhapsody.

Mr. Oliver's playing made a decided impression. His playing was not only technically clean, but there was a great deal of expression and soul in it. This was particularly the case with the "Zigeunerweisen," which he played with a good deal of warmth. After it Mr. Oliver was recalled twice by the applause of the audience, finally responding with an encore—a melodious and poetic composition by Tirindelli. Miss Laura Strubbe is to be congratulated upon her singing. It is one of the best and most promising soprano voices heard at the conservatory for some time. It is coloratura in quality, true to the pitch and exceedingly flexible. Miss Leonard played the Organ Suite with taste and technical ability. She has decided talent for the organ, and is a pupil of Professor Barbour.

Mr. Schwebel played the orchestral part of the Piano Concerto with scholarly insight.

An interesting pupils' recital of the Conservatory Summer School was given on Friday evening, August 16, in the Recital Hall of the conservatory, presenting the following program:

Sacred Song.....Rodney
Organ accompaniment by Miss Carrie Lee Blocker.
Miss Mattie B. Moss.
Violin soli—
Traumerei.....Schumann
Mazurka.....Obertass-Wieniawski
Miss Alice Bullard.
Songs—
Serenade.....Neidlinger
The Robin.....——
Miss Esther McNeil.
Song, My Love.....Arthur Lieber
Miss Hilda Hyman.
Organ soli—
Gavotte, Annette et Lubin.....Durand
Grand Chœur.....H. Deshayes
Miss Carrie Lee Blocker.
Song, Come to Me, My Love.....Chaminade
Miss Bessie Gray Stoner.
Song, Asleep in the Deep.....Petri
Miss Mattie B. Moss.
Piano solos—
Nocturne, E flat.....Chopin
Fantaisie Impromptu, C sharp.....Chopin
Miss Mazie Homan.
Song, Longing for Spring.....Schubert
Miss Esther McNeil.
Recitative and aria, Queen of Sheba.....Gounod
Miss Hilda Hyman.

The vocalists deserve much favorable comment. Miss Mattie B. Moss has a genuine alto voice—one of that character which belongs to the classification of "rara avis." It is of very musical quality. Miss Hilda Hyman is making a great deal of progress. Her voice is a mezzo soprano, endowed with a great deal of dramatic expression. Of this she gave good proof in the recitative and aria from "Queen of Sheba." Miss McNeill sang with much finish and interpretative faculty.

Miss Mazie Homan sustained her reputation as a prodigy, her playing of the difficult Fantaisie and Impromptu of Chopin being of such a matured and poetic character as to suggest more the finished artist than one of such tender years as she. Her velvety touch was particularly in evidence.

Matthias Oliver left on Saturday, August 24, on the Campania of the Cunard Line, for London, England. He goes accompanied by his aged mother. Mr. Oliver will continue his violin studies under Sauret at the Royal Academy. His contemplated stay will be for three years.

John Yoakley, son and sister are touring the lakes for their summer vacation.

Philip Werthner, of the Walnut Hills Music School, returned this week from his vacation. He is as brown as a berry, the result of four weeks' fishing along the Georgian Bay and in Northern Canada. Mr. Werthner tells some tall fishing stories, but "'distance lends enchantment to the view." Mr. Werthner always tells the truth.

J. A. HOMAN.

H. WHITNEY TEW'S RECITAL TOUR.—H. Whitney Tew, who is considered in England one of the best of bass singers, is coming to this country in November next for a tour under the management of Henry Wolfsohn. He is already engaged to give a song recital before the Brooklyn Institute and later with the Brooklyn Oratorio Society. He is also engaged to sing with the leading choral societies in the West. He will remain here until late in December, and will be heard in this city before leaving in a song recital and possibly in an oratorio performance.

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EUROPEAN NOTES.

THE tenor Rothmuhl, the star of the opera house at Stuttgart, lately quitted that theatre and gave a farewell performance. He was fêted in an extraordinary manner, and the King sent him his photograph with his signature. But whether the tenor had consumed too much beer, or that this ovation had swelled his head, he could not refrain from insulting Madame Satter, one of the company. Witnesses declare that this heroic tenor spat in the lady's face. The lawyers are now busy at work to prosecute the expectorating artist.

A journal of Klausenburg, in Transylvania, has been accused of plagiarism by a theatre director for publishing every day the announcements of the theatre, bill of the play, cast, &c. The theatre manager held that the playbill was a literary work. The court agreed with him and fined the journal 200 crowns. How happy our managers would be to find such a plagiarist! What thousands of dollars they would save in ads, press notices, &c.!

Gailhard, the manager of the Paris Opéra, lately visited Dresden and had some extraordinary adventures. In a letter to the *Gaulois* he tells his countrymen how he was welcomed to the Saxon capital by the Graf von Seebach, the intendant of the Court Theatre, whom he describes as an artist to the tips of his fingers. He gave the stranger his box for a performance of "Siegfried," at which Malten sang the Brünnhilde and the celebrated capellmeister Scheidemantel conducted. During an interval Scheidemantel came and shook hands with him and gave him a valuable present, a manuscript score of "Siegfried," with Wagner's notes on the scenery and action, which Gailhard declares he will study carefully with a view of bringing it out in Paris.

This is a very pretty story, but unfortunately Graf von Seebach was not in town at the time and consequently did not welcome Gailhard. The welcome was given by Herr von Schuch. Moreover the celebrated Scheidemantel did not conduct, and did not shake hands with him; it was von Schuch again who did these things. Furthermore the notes on the manuscript score were not by Wagner, but by the aforesaid von Schuch. With these exceptions the account is all right, and very good natured and flattering.

The latest religious work reported from Italy is a biblical cantata, "Baltassar," by Giovanni Quartero, given in the Church of St. Francis di Paula in Turin.

DEATHS.—At Währing, near Vienna, May 22, Vincenz Müller, the composer and teacher, aged eighty.——At Vienna, July 8, Julie Singer, sister of Joseph Joachim, aged eighty-one.——In London, C. K. Salaman, composer and pianist, founder of the Musical Association, aged eighty-seven.——At Brussels, the Flemish composer, Joseph Mertens, aged sixty-six.

Paris next spring will enjoy a Strauss cycle, to be given by the operetta troupe of the Carl Theatre, of Vienna, which for two years has been playing in Russia under the direction of Vladimir Schultz.

A Naples paper announces that it knows somebody who posseses and will sell an "antograph and authentic score of a four act opera by Meyerbeer." The score is not only entirely instrumental, but is accompanied by colored designs of the costumes. Its authenticity will be proved by indisputable documents, among which is a letter from Meyerbeer's widow and a certificate of the composer Ponchielli. Here's a chance for an enterprising manager!

The Emperor of Austria lately sent to Mme. Concha Mendez a present on her eightieth birthday. Soon after the death of the Emperor Maximilian, the audience at a theatre in Mexico asked Concha Mendez, who was then the popular favorite, to sing a song ridiculing the late emperor and his wife. She replied: "I do not insult the dead and the unhappy."

At the late Mozart festival at Salzburg by the orchestra of the Imperial Opera of Vienna and distinguished soloists two performances of "Don Juan" took place, and three concerts with programs comprising Mozart's works exclusively. Many Americans and English were present.

A statue to Mendelssohn has just been unveiled at Dusseldorf. At the inauguration ceremonies the only music was the "Wedding March," from the "Midsummer Night's Dream." There is no accounting for tastes!

The legal troubles about Brahms' legacies are becoming more perplexed than ever. Two Hamburg societies, against whose claims a decision had been given, profess to have found some new documents which justify their claims.

Munich is not to have a zither conservatory. A petition with 2,000 signatures has been sent to the Prince-Regent asking for a zither department in the Royal Academy of Music in which teachers of the zither can be properly educated. The Regent submitted the petition to the Minister of Fine Arts, who agreed with the Academy that the zither is not sufficiently artistic.

Anton Bennewitz, since 1880 director of the Prague Conservatory, has retired. A Czech by birth, he was educated at the Prague Conservatory as a violin player under Moriz Mildner, and appeared with great success as a violin virtuoso. He himself preferred quartet playing, and as a teacher in this field did admirable work, of which a striking proof was given by the Bohemian String Quartet. For some time he was concertmeister at the Mozarteum at Salzburg, and later in Stuttgart, but from 1866 was teacher of the violin at the Prague Conservatory.

A street in the Saxon village of Zschieren is to bear the name of a singer who is still professionally engaged, namely Teresa Malten, who has been a great benefactress to the neighborhood.

A monument to the late Georg Vierling will be erected by the City Council of Frankenthal.

At the end of June two concerts were given at Hamburg by a corps of students from Helsingfors, entitled "Suomen Laulu." The performances of Finnish folksongs and other Lieder were highly successful, and especial mention is made of some compositions by Sibelius, Kajanus, Järnefelt, Faltier, Krober and Pacius. The corps consisted of forty young fresh voices, under Klemetti as leader. They sang without note. Enthusiastic applause followed every number.

The court opera of Vienna during the last season produced 56 operas 292 evenings and 14 ballets 84 evenings. Richard Wagner was represented on 70 evenings by "Lohengrin" 12 times; "Tannhäuser," 9; "Meistersinger," 8; "Dutchman," 7, and "Rheingold" "Walküre," "Siegfried," "Götterdammerung" and "Rienzi," six times each. The greatest number of performances was of Strauss' "Fledermaus," given sixteen times.

Miss Adele Margulies to Return.

MISS ADELE MARGULIES, the pianist and teacher, sailed from Europe on August 24 for this country, and is accordingly expected to arrive here this week. Miss Margulies has been away since May. Her long vacation was passed in Vienna and the Austrian Tyrol.

As we have already announced, Miss Margulies resumes her classes at the National Conservatory, which reopens on September 3, and also her private teaching at her studio in Carnegie Hall. This coming season Miss Margulies will devote some time to recitals and chamber music concerts. In the latter artists of international reputation will be associated with her. Miss Margulies is herself an artist of rare talents, who is by far too modest of her sterling attainments. Her teaching ability is unequaled, and that has been said of her in Vienna as it has here in New York.

The Beardsleys in Canada.

MRS. MILTONELLA BEARDSLEY, the Brooklyn pianist and teacher, has left her summer home near Milford, Conn., for a trip to include Canadian towns, Niagara Falls, Buffalo and the Pan-American. Mrs. Beardsley is accompanied by her gifted little daughter, Constance Beardsley, and the husband and father, Dr. William E. Beardsley. Last week the Beardsleys visited points of interest in Montreal and Quebec. After stops at Niagara Falls, Buffalo and the Fair, they will go to the Adirondacks. Mrs. Beardsley will reopen her studio in the Pouch Mansion the first week in October.

J. WARREN ANDREWS' VACATION.—J. Warren Andrews, organist and choirmaster of the Church of the Divine Paternity, Seventy-sixth street and Central Park West, is at South Essex, Mass. He and Mr. Merrill, the bass of King's Chapel, Boston, having been making music together in the local church. Mr. Andrews will teach organ at the Mollenhauer Conservatory the coming season. His choir will sing important works this winter, among them Sullivan's "Prodigal Son," Rossini's "Stabat Mater," Dubois' "Last Words," Stainer's "Crucifixion," as well as Mendelssohn's "Hymn of Praise," the new quartet, one of the best in the city, namely Miss Estelle Harris, soprano; Miss Marvin, alto; Albert P. Quesnel, tenor, and Gwilym Miles, bass, assisting.

JEAN GERARDY'S EXPECTED ARRIVAL.—Jean Gerardy, the 'cellist, is now touring Australia, New Zealand and the Honolulu Islands. In the antipodes he has met with enormous success. During the coming season Gerardy will play in a number of concerts and recitals under the management of Henry Wolfsohn, who has already arranged for him to appear with the principal orchestral societies and in a number of private concerts. Gerardy will make his reappearance during the middle of October with the Boston Symphony Orchestra. Later he will make a tour with them. Gerardy is expected to arrive in this country about the middle of September, by way of California.

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Musical . . People.

Max Bendix, as the leader of the orchestra at the Grand Union Hotel, Saratoga, is giving some fine programs.

W. Alexander Heath, a Somerville (Mass.) singer and musician, has returned from an interesting trip abroad.

Miss Edna Dunn, soprano, assisted by other talent, gave a successful concert at the Stanley (Wis.) Opera House on August 14.

P. C. Hayden, of Keokuk, Ia., is the instructor of music at the summer Normal Institute which is being held at Fort Madison, Wis.

Hartley Turner gave an organ recital at St. Paul's P. E. Church, Lynchburg, Va., on August 8. The vocal soloist was Cary Lewis.

Theodore H. Schneider was elected several weeks ago to conduct the choruses announced to sing at the State Fair to be held at Columbus, Ohio.

Mrs. Ella M. Peirce, of Grand Rapids, Mich., has arranged a series of interesting concerts given this summer at resorts on the lakes in the Northwest.

Mr. and Mrs. Kreison, of Jackson avenue, Bradford, Pa., gave a musicale recently, which the local papers reported was the important musical event of the season.

Clinton Routh, who has played for three years in the Richmond Orchestra, Richmond, Ind., has been appointed director of music in Humphreys College, Missouri.

Miss Myrtle Oulette, of Marinette, Mich., has joined the colony of American musical students at Leipsic, Germany. The young Western girl expects to spend several years abroad.

Miss Leona Clarkson, pianist, and Miss Dorothy Whitcomb, violinist, gave a recital in Atlanta, Ga., on August 9. Both young women received their entire education in the South.

C. S. Cornell, a Vermont singer, gave a recital at Jeffersonville, Vt., on August 15, at which he was assisted by other musicians, notably W. E. Daignault, the Montreal tenor.

Miss Love Frances Hewins, a soprano with a New England reputation, gave a recital at the Town Hall, Falmouth, Mass., on Tuesday, August 13. The Svensden Trio, of Boston, appeared with her.

Henry G. Andres, connected for years with the College of Music in Cincinnati, and director of the music at the Mound Street Temple, Cincinnati, is about to leave the Ohio metropolis and come to New York.

Howard Massey Frederick, a young baritone and vocal teacher of Detroit, Mich., has received the appointment of vocal teacher in the department of music in the College of Fine Arts in Syracuse University, Syracuse, N. Y.

Alfred Donaldson Wickes, violinist, and Mme. Lisa Dehaze-Wickes, pianist, assisted by Harry Self, baritone, all of New York, gave a concert at the Chester House, Chestertown, N. Y., on Saturday evening, August 10.

Mrs. G. Rawson Wade, an enterprising woman of Davenport, Ia., has arranged to give a series of big concerts in Illinois and Iowa this coming season. Only artists of national reputation are being engaged for these concerts.

Luther O. Emerson, a resident of Hyde Park, Mass., and a musician of local note, celebrated recently his eighty-first birthday. Mr. Emerson has a brother, the Rev. Charles Henry Emerson, of Tacoma, Wash., who has just completed celebrating the anniversary of his eighty-third birthday.

A morning recital given at the St. Sauveur at Bar Harbor, Me., by Miss Margaret Strickland, assisted by Theodore Bjorksten, attracted many of the fashionable people spending the month of August at the exclusive Maine resort.

Mrs. Harry Minors, a popular Western singer, has returned to her home in Oshkosh, Wis., after a pleasant vacation passed at Albion, N. Y. Mrs. Minors' voice is a contralto of good quality. While at Albion she sang in the church erected by the late George Pullman as a memorial to his parents.

The Organists' and Teachers' Society, of Cincinnati, Ohio, gave their first banquet at Gries' Garden recently. President Anthony Matre acting as toastmaster. Toasts were responded to as follows: Prof. A. J. Barbour, "Our Most Reverend Archbishop and the Diocesan Commission on Church Music"; Dr. N. J. Elsenheimer, "Sacred Music"; Prof. Wm. Donnelly, "Old Reminiscences"; Prof. A. J. Boex, "The Full National Chorus"; Prof. N. L. Fischer, "The Dignity of an Organist"; Prof. N. Stederman, "Our Officers"; Prof. J. F. Wilson, "The Society's Historian"; Prof. Ed. Grimm, "Our First Banquet"; Prof. A. Matre, "Our Society Since Its Organization"; Prof. B. Wullner, "The Teachers' Mission"; Prof. B. Macke, "Fraternity"; Prof. R. Schipper, "Our Covington Friends"; Prof. Adam Propheter, "Our Future"; Prof. John A. Schehl, "The Organ"; Prof. Ed Klaphaeke, "Where We Fail"; Prof. Alfred Schehl, "Our Members"; Prof. M. Kellermann, "For the Good of the Society." The honorary membership includes Archbishop Elder and Vicar General J. C. Albrinck.

E. PRESSON MILLER.

E. PRESSON MILLER has severed his connection with the Metropolitan College of Music, and will open a private studio in Carnegie Hall.

Mr. Miller has been connected with the above named institution for over ten years.

After studying with some of the best known teachers in this country, Mr. Miller came to New York, where his ability and talent were at once recognized. He was immediately offered the position of instructor of voice in the Metropolitan College, at that time one of the best institutions of its kind in America. Upon the resignation of H. W. Greene he was chosen to succeed him as director of the voice department, which under his efficient directorship has always maintained the high reputation then established. In order to be better equipped for his work, Mr. Miller went abroad and placed himself under the best masters in Europe, among them Sbriglia, Dubulle and Trabadelo in Paris and Henschel in London.

While best known as a vocal teacher Mr. Miller is a thorough musician, having studied piano with Albert Ross Parsons and Rafael Joseffy, and theory and composition with Dudley Buck. For a number of years he filled the position of organist and choirmaster of a prominent New York church.

His pupils have attracted widespread attention by their correct use of the voice, and easy and natural method of singing. A large number of them are meeting with marked success in opera, concert and in church choirs, while many are well-known teachers in prominent schools and colleges throughout the country.

Mr. Miller is busily engaged in preparing his new studio, No. 601 and 602 Carnegie Hall, and as a private teacher expects to offer special advantages to his pupils, devoting his entire efforts to their welfare. His classes begin about September 15.

DUNKL IN THE DARK.

THERE is a law in the Empire of Austria that provides that if a young man is able to make his own living and contribute to the support of his parents before he becomes of age—which is at twenty-five years—he can, by special decree, be declared of age before that time at any period after his twenty-first birthday. This law was created many years—many, many years ago, probably in the days of Rudolf of Hapsburg or one of his descendants, and while it was apparently passed for general purposes, it now appears to have been a deep laid plot aimed at a man who was to have been born in Pesth, Hungary, about thirty or forty years ago only. That is to say, judging from a recent event in which musical circles are bound to be interested, the law was enacted for the special purpose of preventing a Mr. Dunkl, of Pesth, Hungary, from continuing in the management of an interesting violinist who is about to visit America on a concert tour.

Norbert Dunkl, the Hungarian in question, some years ago secured a contract for the control of young Kubelik, the Bohemian violinist, through and by the advice of Julius Scrivan, the secretary of the young man, who continues to be a good adviser. Mr. Dunkl made considerable money for Kubelik and for himself as a side issue, and having done so, particularly in England, he kept a weather eye open for America, merely casually watching across the Atlantic for the golden opportunity when he could introduce young Kubelik to a nation that was anxious to be Paderewskiated once more before it was too late.

He threw out many hints regarding the great gain which some day would come to America through his sympathetic genius in appreciating our institutions as he does those of Britain, but no response came to him of such a nature as to ensure hearty co-operation, and he went forward quietly giving out concert contracts in Europe on the strength of the fact that he had a contract with Kubelik's guardian for the control of the minor Kubelik.

But then that Austrian law regarding the metempsychosis of minors into majors was known to certain people, among whom was a certain Rev. Hugo Görlitz, who is acquainted in America on account of his management of four Paderewski tours, and this Reverend Görlitz decided that he might as well be instrumental as not in transposing the minor into a major, and he and Scrivan set to work and in a short time had secured from the Austrian Government a decree giving to violinist Kubelik a title to majority, under which rights he at once entered upon a contract with the said Rev. Hugo Görlitz, giving the latter the management of the Kubelik concerts generally, and in England and America particularly.

Of course, Mr. Dunkl, of Pesth-Buda, or Buda-Pesth, was in the dark, and only reached the light after it was too late for America. This is really sad, for it was America which he had kept in his mind for years past, and now America belongs to Görlitz. That Austrian law should be rescinded.

WEGENER RESUMES TEACHING OCTOBER 1.—William A. Wegener, the Chicago tenor and teacher, will return to the West in time to reopen his studio by October 1. Mr. Wegener is now at Asbury Park. He will have a number of new pupils and reports promise of a successful season.

VITTORIO CARPI.—Sig. Vittorio Carpi, famous as a baritone, and who for several years was located in Chicago as vocal teacher, arrived here last week from Europe. Sig. Carpi during the past five years has been living in Milan. He will make New York his future home.

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SOUSA'S BAND.

This Famous Organization About to Invade Great Britain.

THE cover of this week's MUSICAL COURIER presents an excellent picture of John Philip Sousa, the "March King," arrayed in his suit of white. Everyone who has seen him thus habited will recognize him at a glance.

Sousa and his band will close their engagement at Manhattan Beach next Monday, and at once will start for Pittsburg to fill an engagement at the Exposition, arriving in time to open the new Music Hall. After a stay of two weeks in the "Smoky City," Sousa's Band will proceed to Indianapolis for the purpose of playing at the Indiana State Fair, which will be in progress in that city. At the conclusion of that engagement the "March King" and his men will return to New York and will give a farewell concert in the Metropolitan Opera House Sunday night, September 22.

Sousa and his band of fifty-five men will sail from New York for Liverpool, Wednesday, September 25, on the St. Paul.

The band will open in London Friday night, October 4, in the Royal Albert Hall, and will give another concert there the following night.

Sousa and his men will then go to Glasgow for a four weeks' engagement at the International Exposition in that city. The band will fill the concluding engagement there, being regarded as the greatest musical attraction of the fair. At the exposition have appeared some of the most famous bands of Europe. All the British bands have filled short engagements there, and such other organizations as the Berlin Philharmonic and the Belgian Garde Band. Sousa's Band was honored by being given a much longer and better engagement than any other band.

November 3 Sousa and his band will start on their provincial tour through Great Britain. This tour will keep them continuously busy until a short time before Christmas, when they will return to London to fill a return engagement. Then they will sail for home, arriving at New York a day or two before the holidays.

The tour through England, Scotland and Ireland will be one of the most important tours that Sousa's Band has ever undertaken. The following cities will be visited: Manchester, Liverpool, Birmingham, Brideford, Leeds, Worcester, Plymouth, Oxford, Cambridge, Nottingham, Sheffield, Portsmouth, Bath, Preston, Chester, Clifton, South Lea, Coventry, Lester, Belfast, Dublin, Londonderry and many other towns.

This tour will be under the management of a syndicate organized expressly for the purpose of exploiting Sousa and his band in Great Britain. Philip Yorke, the manager of the Palace Theatre, is at the head of this syndicate, and will personally engineer the tournée. Mr. Yorke commissioned a representative to come to New York to hear the band play and to open negotiations with Mr. Sousa for a visit to England. The syndicate is backed by an abundance of money, and it guarantees Mr. Sousa a certain sum of money for every concert. Mr. Sousa assumes no risk whatever. Frank Christianer went to London to look after the preliminary arrangements. He returned to New York last Saturday. He is brimful of enthusiasm about the British engagement, which he predicts will be brilliantly successful. George Frederick Hinton, of the executive staff of Sousa's Band, leaves New York to-day for London, where he will remain until the arrival of the band, and will go with it on the tour.

Mr. Sousa long has had a desire to show the music lovers of Great Britain what his band can do, so he anticipates with much pleasure the forthcoming tour. With the band will go the soloists who have done so much to enhance that organization's high reputation. Besides Clark, Bent and Pryor, Miss Dorothy Hoyle, the violinist, will accompany the band. An American prima donna will join the organization in London for the tour.

Mr. Sousa, while an exceedingly busy man, is never too busy to receive a newspaper representative, and he always talks freely and entertainingly. Mr. Sousa was asked to say something touching the nationality of music and he responded:

"No successful attempt has yet been made to place a melody within its geographical limits. Music is a universal language, yet it is exceedingly difficult to ascertain its genesis and the origin of any of its forms. Who knows where the waltz was born? It may have originated in Germany. When we hear a composition by Wagner we instinctively decide that it must be Teutonic, and Verdi always suggests the Italian. It may be possible to depict nationality by national instruments. When we listen to the sound of a bagpipe our mind at once turns to Scotland. When we hear a guitar thumbed or a mandolin picked we think of Spain and Mexico. A banjo reminds us of the negroes of the South. A song of the palm trees or the cotton fields suggests Dixieland, while one of the sleighbells or snowclad hills makes us think of the North.

"The most trustworthy method of locating a melody is to examine its harmonic structure; but even that is at times vague and uncertain. From the melody itself nobody can positively determine its birthplace.

"The attempt made by the great Bohemian composer Dvorák to write an American symphony exemplifies the difficulties I refer to. His famous composition, 'The New World,' purports to illustrate native American music. In the last movement of that most erudite composition occurs a theme more than suggestive of 'Yankee Doodle.' 'Yankee Doodle' is no more of the New World than Dvorák is himself. 'Yankee Doodle' is old English, but the composer knowing it was a popular tune here did not bother about its origin any more than Southerners do about 'Maryland, My Maryland,' which is German.

"Music which touches the hearts of a people and becomes in a way typical of these people is always the product of emotions and longings common to the masses. The foundation of all so-called national music is the folksong.

"Whenever a true composer ceases his apprenticeship as an imitator and becomes a creator he is lost to whatever school he may have been assigned during his imitative period, and his music only becomes national when he, in turn, is imitated by his disciples. If there were absolutely national schools of music then there would be no Wagnerian style or Weberian style, nor would Schubert or Schumann have been individuals standing alone, nor a composer like Mozart, who imitated in his earlier works the Italians, and in his developed genius simply wrote himself. We hear so often that what Chopin wrote was purely Polish, and that his compositions embodied a remembrance of his youth and the thought of the unfortunate situation of his unhappy fatherland, but an authority just as high speaks of his compositions as 'a faithful poetic revelation of his enigmatic imagination,' and we know that the character of the Poles is as the rest of the human family."

Mr. Sousa was asked how he was pleased with the success of his latest march, and he replied:

"I believe that 'The Invincible Eagle' is destined to prove the most popular march I ever wrote. Its record thus far eclipses any of its predecessors. I am told by Mr. Adams, of the John Church Company, that its sale has been unprecedented. Of course, 'The Invincible Eagle' will figure on our programs everywhere.

"Soon after our return from Europe we shall start on our regular tour through the South and Southwest. In May we shall again cross the Atlantic, going to Germany, France, Belgium and Holland to fill return engagements in those countries."

ANNA OTTEN'S ENGAGEMENTS.—Miss Anna Otten, the violinist, is spending her vacation in Montreal, Canada, Buffalo and the Pan-American. Later she will go to Williamsport, Pa. During the month of October Miss Otten will play at four concerts in New England towns, and other engagements have been booked for her by her manager, Henry Wolfsohn.

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Western New York Office THE MUSICAL COURIER,
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BUFFALO, N. Y., August 22, 1901.

WM. SCHWARTZ, of Philadelphia, gave an enjoyable recital at the Temple of Music August 9. Mr. Schwartz is still young, but he has composed several good pieces, one an anthem, "Great King of Glory, Come," a Fantaisie in B flat, "Slumber Song" and several marches. His playing at the Temple was much appreciated.

Miss Edith Ely assisted Mr. Schwartz. This is the second time Miss Ely has been prevailed upon to sing within one month. Her selections were "Oh, Divine Redeemer" and "My Heart at Thy Sweet Voice." She gave two encores.

Wenham Smith, Newark, N. J., played August 11. His program consisted mostly of American composers, with the exception of "Grand Fantaisie," "Tannhäuser." Several transcriptions by himself, "Shadow Song" (Dinorah) and "Liebestraum," Liszt, seemed to please the audience best.

The soloist for Wenham Smith's concert was Mrs. G. B. Rathfon, of this city. She sang "Oh, Divine Redeemer" and "Elsa's Dream," "Lohengrin," with dramatic effect, giving as encores "The Rosary" and "The Last Rose of Summer." Among the American women, who have won merited applause for concert work she stands pre-eminent. She came from Washington, where her musical career was begun under the instruction of Lucien Odend'hal, of Baltimore, Md., and Dr. Anton Gloetzner, D. C. She has held several important positions in church choirs in Washington, those of the Jewish Synagogue and St. Mary's Catholic Church. From the Washington *Express* I copy: "Miss Mae Whitesell (now Mrs. Rathfon) charmed the audience with her sweet, mellow soprano voice, reaching high notes with remarkable ease. She was the star at the Arion concert; her selections were all encored." Mrs. Rathfon will open a studio for voice culture in Buffalo this fall.

Three concerts by Sumner Salter, of Ithaca's Conservatory of Music, were given August 12-14. They were scholarly productions of the higher class of organ music.

At one of Mr. Salter's concerts he was assisted by Mrs. Cora Geunug Chamot. She was born in Ithaca, began singing six years ago in the Ithaca Conservatory of Music, studied one year in Paris with Marchesi and other teachers. She sings in Ithaca in the Congregational

MRS. G. B. RATHFON.

Church and is soloist of the Sage Chapel. She gives song recitals often, but does no teaching work by preference. She has a range of two and a half octaves from A to high D. Mrs. Chamot has a fine stage presence, her enunciation is perfect, her tones possess a quality of warmth and vigor which is most refreshing to her listeners. She received her ovation with a degree of modesty that was nice, seemingly astonished that she had made such a great impression. The selections were: "Hear Ye, Israel," "Elijah," Mendelssohn, and Cavatina, "Plus grand dans son Obscurité" ("Queen of Sheba"), Gounod. For encores she sang "A May Morning," Denza, and "Good-Bye," Tosti.

Of all the organists in the Far West none have a more extended and enviable reputation than Mrs. P. V. M. Raymond, who comes from Lincoln, Neb. She played at the Temple of Music August 17. She is a former pupil of Frederick Archer and now organist of the First Congregational Church, Lincoln. She is also a fine chorus conductor, and choral instructor in the University of Nebraska. She is a lady of pleasing personality, thoroughly in love

MRS. CORA G. CHAMOT.

with her art and ambitious to a degree. The audience recognized her talent from the start when she rendered Sonata in F minor, Mendelssohn, a lovely composition most tastefully played and registered, and throughout the whole concert she held her audience spellbound. Her seletcions were from Bach, Haydn, Guilmant, Tours, Lemmens, Buck, ending with the "Grand Offertoire," by Jules Gricon.

Mrs. Frederic W. Taylor is the wife of one of the directors of the Pan-American Exposition. She was assistant soloist at Mrs. Raymond's concert. She is not a professional, but one of Buffalo's four hundred. She consented to sing as a compliment to Buffalo, for she can only be induced to sing for charity or private entertainments. She is a woman of fine stage presence, commanding figure and sings with an intensity of feeling, which carries her soul into her art. Her voice is mezzo soprano, remarkable for its flexibility and it is always true. She sang "As Pants the Hart," Allitsen; "Morning Hymn," Henschel; "In Autumn," Franz. As an encore she sang "Annie Laurie," winning a double encore. In 1899 she studied with Trabadello in Paris; previous to that for some years with Burrett. She was for some years soloist in Chicago in the Sinai Temple.

The concerts given by Mr. Lund's Pan-American Orchestra are drawing large audiences. He is a splendid conductor and Buffalonians are justly proud of the acqui

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sition of the talent that conducted the symphony concerts here so many years. Mr. Schmidt, of Seidl's Orchestra fame, is concertmeister. Later on pictures and description of concerts will be published.

Annotations of the concerts given by R. H. Clark, of Meriden, Conn., will follow in a later number.

W. S. Sterling, Cincinnati's famous organist, was booked to appear at the Temple August 18 for three concerts. He was taken ill on his arrival here, and William Gomph supplied his place at an hour's notice for all the three concerts. He was ably assisted by Ben Franklin, of Albany, whose fine tenor solos were much admired.

Miss Emma L. Maynard, of Gary, S. Dak., the blind organist, whose musical reputation had preceded her, gave two concerts August 21 and 22. She was ably assisted by Miss E. Genevra Richards, soprano soloist, of Chicago. Description of the concerts and pictures will follow next week.

MRS. KATHERINE RIESBERG.

Scottish Recitals by Amy Murray.

WE append additional press reports of the Scottish recitals given this summer in the Maritime Provinces by Miss Amy Murray:

Miss Amy Murray passed through St. John yesterday on her way from Nova Scotia to Houlton, Me., where she will rest for a couple of months before starting out on another concert tour. Miss Murray speaks in glowing terms of the generous hospitality extended to her in all parts of Nova Scotia, and particularly in Cape Breton, where her knowledge of Gaelic, which she speaks fluently, endeared her as nothing else could to the Scotch heart. At Halifax Miss Murray was the guest of Lieutenant-Governor Jones, and the last few days of her trip will be spent in Paradise, at the summer home of Mrs. James, a Bermuda lady. Miss Murray has received several requests to sing in St. John, and will probably visit this city on her next tour, which begins in October.—The Daily Sun, St. John, New Brunswick, August 3, 1901.

Never has Paradise been honored by such an artist as on Friday evening last, when Miss Amy Murray gave her "Evening of Scottish Song" at Ellenhurst That this great singer, who has delighted audiences of thousands in the largest Canadian and American cities, as well as in Scotland itself, should devote an evening to the entertainment of folk in this wee village was due to the invitation of a friend to rest for a few days in Paradise after her tour through the provinces.

Miss Murray's voice alone, strong and of rare sweetness, would be delightful to hear, but added to this are sympathy and dramatic power, a charming personality and an expressive face, so that with her innate Scottish spirit and her acquired knowledge of the people their character, dialects and manner of living—she is able to interpret Scottish songs as no other could.

Never shall we forget the vigor of "Lochinvar," the dreamy flow of "Sweet Afton," the sarcasm of "Johnny Cope," the warm passion of "Charlie Is My Darling," the irresistible mirth of "The Wooin' O't," or the quaintness of "Caller Herrin'," as in the costume of a fishwife she sang the praises of the "bonnie fish and halesome farin'."

Only a true Scot could fully appreciate the Highland songs and laments, those classics of Scottish music, full of weird melody, wondrous pathos and a spirit purely national, sung as by the bards of o'd to the clarsach.

Her Scottish stories were well told, while the interesting explanations added greatly to the intelligent enjoyment of the songs, and we heartily joined in the spontaneous outburst "For she is a jolly good fellow," thanking Miss Murray for the rare pleasure she has given us, and wishing her "gude luck" in further journeyings.—The Weekly Monitor, Bridgetown, Annapolis County, Nova Scotia, Wednesday, July 24, 1901.

Also the following announcement from Maine:

Miss Amy Murray, of New York, who is passing a few weeks in this town at Mrs. F. A. Nevers', but is at present at Innis' Drew's Lake camp, will soon treat the public to "An Evening of Scottish Songs." Miss Murray possesses a voice of great power and magnetism, and tells a story as well as she sings a song. She was born in the United States of Scotch parents, but studied Scottish song in the land of its origin. The press of this country and Canada are loud in their praise of her "Evening of Scottish Songs."—Aroostook Pioneer, Houlton, Me., August 13, 1901.

THAT MUSIC CYCLOPAEDIA.

Latest from Vienna.

VIENNA, Austria, August 16, 1901.

NO doubt you have already referred to the telegraphic information sent from here a week ago on the new or original General Musical Encyclopædia to be issued in this city under semi-official Government auspices, the prospectus issued by the Press-Bureau here giving a fairly well written sketch of the publishing proposition, and the fact may be added that nearly all the important Austro-Hungarian music publishers are, in some form, to participate in the huge undertaking. The title of the work will be "Universal Edition," although you will at once perceive that it will not be universal, either in the ground covered or in its spirit of elaboration, the subjoined list at once indicating its strong national tone—as it should be and as, under all circumstances, it must inevitably be.

Of course, all the classics will be embraced in this collective edition, but in addition thereto the technical works will receive an attention hitherto limited to a distinct and different class of publications. Much space will be devoted to the works of Bruckner, Johann Strauss (which will please Mr. Finck), Goldmark, Dvorák, Liszt, Volkmann, Rubinstein, Grieg, Smetana, &c. And now I can add the important information that it will appear in the three languages, German, English and French. The revision of all the departments, the specialty field, the particular texts and text works will be edited and revised and re-edited by authorities in the various countries as appended, but it will surprise your readers to learn or see that our glorious musical nation, which spends several millions of dollars annally on European artists and musical institutions and publications, is left out in the cold and unsympathetic world.

It may be said that this reference is small and narrow-minded, but how could it be made if the conduct toward the most munificent musical nation were not small and narrow-minded? It seems, after all, that your editorial position is correct, and that the high salaries paid to European artists in America have created an impression here that we are not a musical nation, but merely a fungus of sensationalism that patronizes "stars" because they secure large salaries, instead of patronizing music as music.

I append a list showing how some of the work is distributed and the specialists co-operating toward the perfection of the publication:

Austria-Hungary.

VIENNA CONSERVATORY GROUP.

Anton Door.....Beethoven
Julius Epstein.....Mozart
Robert Fischhof.....Mendelssohn
Josef Hellmesberger (Estate),
Celebrated Violin Concertos and Chamber Music
Josef Hellmesberger, Jr.....Fiorillo, Meysider, Rohde
E. Ludwig.....Charles Mayer
Karl Prill.....Beethoven
Wilhelm Rauch.....Haydn, Clementi, Diabelli
Hugo Rheinhold.....Thalberg
Arnold Rosé.....Beethoven, Bach, De Beriot, Kreutzer
Stephan Stocker.....Beethoven
August Sturm.....Schubert
Willy and Louis Thern,
Haydn, Moscheles, Kuhlau, Beethoven

Ignaz Brüll.....Mozart
G. A. Glossner.....Chamber Music
H. Schencker.....Phil. Em. Bach
Rudolf Bibl.....Organ Works
Brandt-Buys.....Overture, Symphonies, Opera
J. P. Gotthard.....Classical Piano Compositions
Richard Henberger.....Opera and Oratorio
Josef Krempl.....Guitar and Mandolin
Edward Kremser. Popular Songs, Chorals, Lanner, Strauss
Karl Novotny.....Etudes
Joseph Reiter.....Loewe
Anton Rückauf.....Schumann, Schubert
Edward Schütt.....Schumann
Dr. Wilhelm Kienzl.....Opera
Hans Schmitt.....Clementi

BUDA-PESTH GROUP.

David Popper.....'Cello Works
Jen Hubay.....Tartini, Paganini
Hans Kösler.....Organ
Carolus Agghazy.....Mozart
Josef Erney.....Kalkbrenner, Döhler

Germany.

Heinrich Barth (Berlin).....Scarlatti
August Iffert (Dresden).....Vaccai, Bordogni
Julius Röntgen (Stuttgart).....Joh. Seb. Bach
Karl Klindworth (Berlin).....Cramer Etudes
Henri Petri (Dresden).....Bach, Spohr, Mozart
J. Stockhausen (Frankfurt).....Vocal Exercises
Dr. Fritz Volbach.....Weber
Dr. Franz Wüllner (Cologne).....Oratorio

France.

Charles De Beriot.....Hummel, Dussek
A. Duvernoy.....Field
Th. Laforge.....Mozart, Schumann
Raoul Pugno.....Chopin

This is the supposed temporary list of collaborateurs, no English or American name appearing thus far. The price of the edition is to be popular. The time limit is not announced, nor the name of the publisher. B.

ZELDENRUST.—In response to an informal invitation Eduard Zeldenrust, the celebrated Dutch pianist, paid a visit to Her Royal Highness the Princess Stephanie of Austria and her husband, Count Longay, at their summer home in Scheveningen on August 8 and played for over two hours a varied program, which included the princess' favorite numbers. Her Royal Highness was deeply moved by Zeldenrust's "exquisite emotional tenderness, wonderful sympathy, scholarly interpretation and masterly technic," and before he left, after expressing her appreciation in words, she presented the eminent artist with a cigar case ornamented with her crown and the letter "S," and cordially invited him to visit them in Austria after his return from his American tournée, which latter Manager Charlton announces will commence early in November.

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MUSICAL COURIER OFFICES—FINE ARTS BUILDING.

CHICAGO, August 24, 1901.

THOUSANDS of people who enjoy the advantages and privileges which the Fine Arts Building, with its spacious studios, luxurious halls and manifold attractions, offers, will take pleasure in reading the ensuing official announcement which THE MUSICAL COURIER has received regarding important changes in University Hall and interesting developments at Studebaker Hall, where "King Dodo" still reigns supreme:

"Taking advantage of the inactivity of the summer season, the management is having extensive alterations made in University Hall, Fine Arts Building, by which the seating capacity of this auditorium is being enlarged from a little more than 700 to 1,080. University Hall is a companion hall to the Studebaker, of which Louis Francis Brown is also manager, and after its improvement will be available for many of the affairs such as Central Music Hall formerly cared for. While much of the time is already taken, there is yet considerable time open for the season of 1901-2. The Studebaker, with a capacity of 1,550, has also many bookings for concerts and lectures, including the Burton Holmes series and the annual concerts of the leading glee clubs and local musical organizations. A part of the time from October 5 to Christmas will be filled by leading dramatic attractions, and after Christmas the Castle Square Opera Company will begin a season of twenty weeks.

"In the University Hall improvements mentioned above there will be a marked change in the interior architecture of the hall. The stage has been enlarged to an ample area for amateur theatricals, orchestral or band concerts. The greatest change, however, is to be found in the balcony, which originally occupied but the rear end of the hall. This has been extended in both directions and along the two sides of the auditorium, where two rows of seats have been placed. These are arranged in such a manner that they may be removed and the space converted into private boxes. The seats on the main floor have also been rearranged. Both the Studebaker and University Hall possess one of the best grand organs in Chicago.

"Manager Brown is now in New York completing contracts for both the Studebaker and University Hall for the coming season. These bookings will include many of the leading American and European musical artists and organizations, and some excellent dramatic attractions for the larger auditorium."

"While everybody in Chicago and vicinity is flocking to the Studebaker to see and hear that successful comedy opera, 'King Dodo,' now in its twelfth week," says a local writer, "the question is asked a thousand times a day, 'Where did they get such a name for a comedy opera?' and 'Why do they use that funny bird in their advertising?' The story of the bird is of no little interest. The dodo is the only thing in animal life that has become extinct within the time of men now living. It inhabited the island of Mauritius when that island was discovered by the Portuguese and was named by the Dutch. The bird was what might be termed an absolute simpleton. It was a massive, clumsy, fightless and defenseless thing, about as large as a goose. It possessed a stout hooked bill, short, strong legs, short tail and wings too small for flight. Frank Pixley, in speaking of the naming of his principal character in the new and successful production, said last night: 'The dodo was one of the strangest creations in the world of birds—in fact, it was the most absurd specimen of animal life ever seen. It was notably a simpleton. To my mind came the creation of a character equally absurd and unique. But with this creation it became necessary to infuse a mind that saw nothing but the humorous, the laugh-producing side of life!'"

The 100th performance of this opera took place at Studebaker Hall, Fine Arts Building, on the evening of August 20, handsome souvenirs being given away in honor of the occasion. Many of the leading singers were presented with flowers, and Raymond Hitchcock, who plays the title role, introduced several appropriate lines, including a reference to "century runs." On Monday, September 2, there will be a special Labor Day matinee. Messrs. Pixley and Luders, composer and librettist, are to be congratulated upon the great popularity of this their latest production.

The Chicago Musical College likewise is to be congratulated upon its publication in the form of a beautiful catalogue just issued. These are among the opening paragraphs of an historical sketch which it contains, the writer being George P. Upton, of the Chicago *Tribune:*

"The Chicago Musical College, organized in 1867, has entered upon the thirty-fifth year of its long and successful career, under the auspices of its president and founder, Dr. Florence Ziegfeld. It first opened its doors when Chicago was a city of about 200,000 people, and it has grown with the municipal growth and strengthened with its strength. It is now the musical educational centre of a city of over a million and three-quarters of people, and in all its departments it has kept even pace with the marvelous growth of this Western metropolis. It long ago passed the tentative stage, and has now become a permanent educational institution, holding the same prominent position in music as the University, the Art Institute, the Academy of Science and the Field Columbian Museum in their respective departments of educational labor.

"Looking back over its long and brilliant career—a career which covers almost the whole space of music in Chicago—and considering its humble beginning in the ante-fire days when its home in the Crosby Opera House was the musical centre of the city, comparing its present distinguished array of teachers and professors, its generous equipment and comprehensive curriculum, embracing not alone music in the abstract but the arts allied with it, with the modest beginning of 1867, one realizes that it has kept even pace with the material growth of the city, and has satisfied every demand of musical culture. Dr. Ziegfeld, looking back over these thirty-four years of labor, has every reason to congratulate himself upon the success which he has achieved, and the great and lasting work he has done for music. His musical children are now numbered by thousands. Some of them have taken places upon the lyric stage, many have become distinguished teachers and professors, while others who have gone into active business life, or into society, have carried with them the knowledge and skill acquired under his tuition, and

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added to their own pleasure as well as to the delight of those in their circle with the musical attainments of voice or instrument secured in the Chicago Musical College."

Frederic Grant Gleason, director of the Chicago Auditorium Conservatory, will return next week from Starlake, Wis., where he has been spending the summer. During his absence Mr. Gleason has made the first English translation of Lortzing's "Undine," which will be produced this season by the conservatory's School of Opera. Upon his arrival in this city he will find that the institution which he directs has made admirable progress under the capable management of Roy Arthur Hunt.

Detailed accounts of the Auditorium Conservatory's catalogue will appear in a future issue.

William A. Willett, vocal instructor at the Auditorium Conservatory, has been exceedingly busy teaching a large class of pupils throughout July and August.

Errico Sansone, of the Auditorium Conservatory, has organized a faculty chamber music society, consisting of himself, Robert Stevens, Julius Herner, Francesco Zito, William Z. Cole and John Quinn. Mr. Sansone's first pupils' recital of the season will take place on September 12.

Frederick Warren, baritone, of the above conservatory, has recently prepared three programs of compositions by Americans, prominent among whom are Foote, MacDowell, Chadwick, Nevin, Arthur Bird, Buck and Lang. During the coming season Mr. Warren will visit Texas and New Orleans professionally.

George Hamlin, the well-known tenor, will continue to devote the time that he can spare from the duties attendant upon his professional concert singing to teaching and "coaching" vocalists. He is now making arrangements for his fall work, which will begin on September 1 at his studio in Kimball Hall.

Maurice Aronson, who has returned from his vacation to resume duties at his attractive studio in the Auditorium Tower, states that the number of applications received thus far is unprecedented, necessitating the curtailing of his holiday. In his preliminary announcements he refers to his methods in a convincing manner, leaving no doubt as to his seriousness and enthusiasm, and also his endeavor to secure the best possible results. Again a number of individual pupils' recitals will be given by members of his class, among the performers being Miss Katherine Ida Johnston, Miss Jean Maguire, Miss Evie Backus, Arthur Wood and others. Two recitals and lectures by Mr Aronson likewise will be heard.

At the recent graduating exercises of the College Conservatory of Music, Wheaton, Ill., the Misses Marion Bissell and Cora Jean Bredenbeck, having completed the course in piano with Herbert J. Wrightson, showed considerable talent and ability in their performances. The former pupil played the first movement of a Schumann concerto with more than a student's grasp of its beauties, and the latter J. H. Rogers' "Scènes de Bal," with its delicate "The Bird that Sings in the Garden" and brilliant Polonaise.

Mme. Anna Weiss, of Steinway Hall, has left Chicago for a three weeks' trip in the East, the places to be visited including Buffalo, New York, and Asbury Park, N. J.

Charles R. Baker's Announcements.

Esther Feé, the beautiful and talented violinist of Paris, who comes to America under the direction of Charles R. Baker, has been engaged for her opening concert in New York by the Paur Symphony Orchestra. She will be heard under the famous director in November, at Carnegie Hall.

Miss Katherine Hoffmann, recently selected by Charles R. Baker as the regular accompanist for his artists this season, will have for her first engagement a two weeks' tour with Electa Gifford, the noted soprano, whose manager has already booked her at Elgin, Rockford, Beloit, Janesville, Menominee, Madison (return engagement), Eau Claire, Green Bay and Milwaukee during the first two weeks in October.

Mr. Baker's annual prospectus for the season is now ready and will be mailed upon application.

The Hamlin Company's Announcements.

The Hamlin Company has assumed the management of the young Danish flute virtuoso, Miss Julie Petersen, who is under the patronage of Her Majesty Queen Alexandra of England. Miss Petersen has appeared with the leading orchestras of Europe, everywhere with great success. She will not be in America until February 15, 1902, but the Hamlin Company is already negotiating for her appearance with several orchestras after that date.

Miss Augusta Cottlow, the eminent young American pianiste, is in the East, resting and preparing herself for arduous work during the coming season. Chicago has every reason to feel proud of this young artist, who has won such favorable notice both here and abroad. Following are a few of her European press notices of last season:

A pianist of most remarkable ability, Miss Augusta Cottlow, gave a decidedly successful recital last night, when her faultless technic and thorough musicianship were displayed in selections from Mendelsssohn, Brahms, Chopin and Liszt. These were all given with splendid brilliance, excellent tone and fine phrasing. The rhythmic swing of the Liszt Polonaise could not have been bettered, and it is difficult indeed to know in what respect improvements in style or execution could be suggested.—Times, London, England.

Augusta Cottlow is one of the most gifted and sympathetic of the younger generation of pianists. * * * Her rhythm and phrasing are always on strong, firm lines, and her tone singing and mellow, a true echo of her poetic, artistic nature.—Musik und Theater Welt, Berlin, Germany.

The marvelous characteristics of this young artist's playing are her clear interpretation, strong individuality, great imagination, fresh, energetic temperament and the seeking for original effects, so that the Grieg Concerto was presented in a much clearer and poetical light than we had ever heard it.—Kurjer Warszauski, Warsaw, Russia.

Arthur Dunham, organist, will return from Paris, where he has been studying with Widor, the celebrated French organist, about September 1.

Watkin-Mills.—Mr. Watkin-Mills, the English basso, will be in America next spring under the direction of W. Spencer Jones, of Brockville, Canada. He will be the principal basso at many of the important choral productions.

THE KALTENBORN CONCERTS.

THE last week of the Kaltenborn Orchestra at the St. Nicholas Garden opened Sunday night with an excellent program. Miss Ida Branth, violinist, and Mrs. Frederic Dean, contralto, were the soloists. Miss Branth played the Wieniawski Polonaise in D major brilliantly, and an extra number as an encore. Mrs. Dean's sympathetic voice was heard in songs by Robandi, Kjerulf, Grieg and Nevin. Arthur Severn played a 'cello obligato to "Confiding Star," by the former composer. Mr. Kaltenborn was the soloist on both Wagner nights, Wednesday and Thursday. Miss Sabery d'Orsell, a promising pupil of Mme. Helene Maigille, sang at the operatic concert on Friday night an aria from "Traviata" and one from "Le Perle du Bresil," Charles Kurth playing the flute obligato to the latter.

The Kaltenborn benefit last night (Tuesday) will be reviewed next week. This was the program:

Overture, 1812.....Tschaikowsky
Symphonic Poem, Les Preludes.....Liszt
Songs—
Time's Garden.....Goring Thomas
Elegie.....Massenet
Mrs. Mildred Hirschberg.
'Cello obligato, Louis Heine.
Piano solo, Hungarian Fantaisie (by special request).....Liszt
Leopold Winkler.
Ballet music, Le Cid.....Massenet
Violin solo, Fantaisie in E.....Mollenhauer
Edward Mollenhauer.
Waltz, Blue Danube.....Strauss
March, St. Nicholas.....Kaltenborn
Selection, The Trumpeter of Sackingen.....Nessler
Trumpet solo, Albert Bode.
Quartets—
Andante Cantabile.....Tschaikowsky
Shepherd's Dance.....German
The Kaltenborn String Quartet.
Kammenoi Ostrow (Cloister Bells).....Rubinstein
Huldigung's March.....Wagner

To-night (Wednesday), to-morrow (Thursday) and Friday will be devoted to Wagner, and the programs will be a repetition of those played during the first week of August. The program for the closing night, Saturday, August 31, follows:

CLOSING CONCERT.
Saturday August 31, 1901.
(324th Concert.)

Soloists—
Mrs. Elizabeth Hazard, soprano; Leopold Winkler, piano; Franz Kaltenborn, violin, and Emile Levy, accompanist.
Overture, Triumphale.....Rubinstein
String Orchestra—
Evening Song.....Thallon
Love's Dream After the Ball.....Czibulka
Sayonara.....Homer N. Bartlett
Mrs. Elizabeth Hazard.
Rhapsodie No. 2.....Liszt
Piano Concerto, in E flat.....Liszt
Leopold Winkler.
Waltzes—
Life Let Us Cherish.....Strauss
Rondo d'Amour.....Van Westerhout
Slavic March.....Tschaikowsky
Night Song.....Albert Mildenberg
Violets.....Albert Mildenberg
Mrs. Elizabeth Hazard.
Accompanied by the composer.
Violin solo, Prize Song, Die Meistersinger.....Wagner
Franz Kaltenborn.
Prologue, Pagliacci.....Leoncavallo
Spring Song.....Van der Stucken
American Fantaisie.....Herbert

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2046 Leavenworth Street,
San Francisco, August 19, 1901.

THE first night of "Otello" was played to a crowded house on Tuesday last. The Tivoli is doing a big business with this grand opera season, and "Otello," which was one of the favorites last year, proves quite as great an attraction this season. Besides this it was Montanari's first appearance, and thus it became an event, with the usual accompaniment of bravos, laurel wreaths and huge florists' bouquets.

This week "The Barber of Seville" alternates with Boito's "Mefistofele," with an unusually strong cast in the latter. Dado, who was here during Sembrich's abbreviated engagement last year, is to do the title role of Mefistofele, Agostini will do Faust and Montanari Margaret; Lia Poletini will do Martha and Cortesi Wagner. In the classical Sabbath scene Margaret becomes Helen, Martha Pantales and Wagner Nereus. Mr. Steindorff has spared no effort to make this a perfect production musically, making some additions to the already large orchestra to that end, and the management has had new scenery painted under the brush of Frederic McGreer. In "The Barber" Repetto will be Rosina, Russo takes the part of Almaviva and Ferron is Figaro.

Word has reached this coast that Frank Coffin, erstwhile of 'Frisco, and lately heard from in Chicago, is going in for the heavy professional. He is the new tenor in "The Explorers," and is said to have made a hit in his first appearance in "My Lady Champagne." He certainly has the voice, and 'Frisco will always be glad to hear of his success.

Byron Mauzy, who has spent a great deal of pains in refitting and decorating Mauzy Hall, expects soon to be in readiness for the different concerts and recitals to be performed in the hall this season, and will soon be ready for his first announcement.

Sir Henry Heyman, the violinist, who had a serious spell of illness in June, has been spending his convalescence in the mountains, and later on at Santa Barbara, from which place he writes of a splendid time and rapid return to health. He returns to town and will open his studio August 19.

Some of our old friends are in town again, Madame Rosewald to stay and Marie Withrow for quite a little season, after being in London. Miss Millicent Levenberg has returned from a season of study in New York and Cecile von Sieberlich has reopened her studio on Polk street. James Hamilton Howe returns to town Monday week to resume his work here.

Frances Graham, who made a decided hit during an engagement at the Tivoli with her rich contralto, is spending her vacation with her family in Napa. She is said to be one of the finest operatic contraltos in the United States.

H. J. Stewart is said to have a worthy successor at Trinity in Frank Eaton, who hails from the East and comes highly recommended. He is reported to be a pupil of Guilmant, which is in itself sufficient recommendation.

Professor Dohrman substitutes for Franklin Palmer during his absence from St. Dominic's.

According to latest advices from Hugo Mansfeldt, now in Paris, he expects to return to San Francisco early in November. It is not yet decided whether Mrs. Mansfeldt will return with him or spend the winter there.

Leonora Jackson, the violinist, has with her for this season's tour Harry Fellows, the tenor. Mr. Fellows was out here some years ago concertizing with the Genevra Johnstone-Bishop Company and made a favorable impression. Should they come this way Mr. Fellows will be warmly received.

The Ensemble Club is the name of a new concert organization composed of the following talent: Miss Lily Roeder, soprano; Grace Morci Dickman, contralto; Walter B. Anthony, tenor; Homer Henley, bass; Ethel Kathryn Holladay, violinist, and James Hamilton Howe, organist, pianist and director. The purpose of the club is to give high class concert programs, not alone in this city but throughout the State. The concerts will be under Mr. Howe's management.

It is said that at the presentation of the oratorio "Elijah" at Pacific Grove recently there was an audience of 2,000 people, and hundreds were turned away from the doors, unable to gain admission. The performance was well spoken of, and had for soloists Mrs. McCauley, Miss McMillan, Mr. Anthony and Mr. Henley. Lehmann's "Persian Garden" was also successfully given with the following soloists: Miss Doane, Miss Smith, Mr. Lawrence and Walter Kneiss.

The San Francisco College of Music opens for the fall and winter season Monday, August 26. J. H. Howe is the director.

The California Conservatory, Otto Bendix director, opens formally September 1.

The San Francisco Conservatory, Bonelli director, is open and will give a recital early in September.

The Beringer Conservatory is also open for the fall and winter term. Studios are gradually taking up the customary routine, and ere long everything will be in smooth running order. Several of our former musicians have returned and will open studios here. The prospect bespeaks a lively winter season.

Roscoe Warren Lucy, the pianist, opened his studio in the Hotel Beresford Wednesday, July 24. He reports engagements ahead that will make a busy season of it for him. Something interesting in this connection next week.

Mr. Pasmore announces several concerts to be given this season in which a feature will be the appearance of his three talented little daughters, Mary, Susan and Dorothy, who play respectively the piano, violin and 'cello, and play them not alone well but like the small artists they are. One concert is booked for Sacramento. Mr. Pasmore is devoting some of his morning hours to writing, and it may be that the public will receive the benefit of his work in some of these recitals.

Mrs. A. Wedmore Jones.

Season 1901-1902

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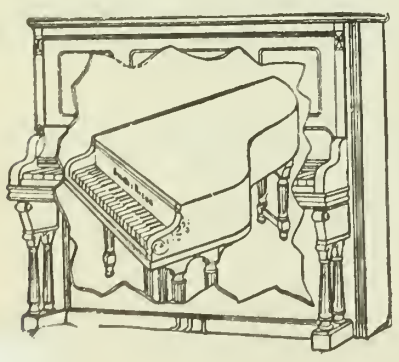

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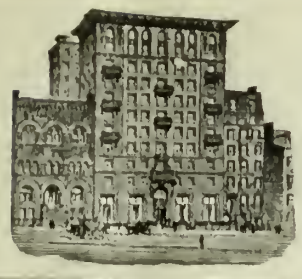

HOTEL BELLEVUE,
17 BEACON STREET,
BOSTON, August 24, 1901.

Mme. Gertrude Franklin-Salisbury, who has been spending the summer at Lake Sunapee, N. H., returned to town last week, having had a most enjoyable summer. During her stay at Sunapee Madame Franklin sang at a number of private houses, and also at a concert given at the Ben Mere Inn, of which the *Transcript* has the following to say:

A most delightful concert was given at the Ben Mere Inn, Lake Sunapee, N. H., by Mrs. Gertrude Franklin Salisbury and Mrs. W. H. Prior, with Mrs. Irving Putnam at the piano. Both artists were in splendid voice; it was said, indeed, by those who have heard them sing before, that they never did better work. The large audience of guests at the Inn was tremendously enthusiastic, and demanded a repetition of the concert.

The program was as follows: Three ducts, Carracciolo, Mrs. Salisbury and Mrs. Prior, "L'Esclave," solo; "Mon cœur s'ouvre à ta voix," Saint-Säens; "Rosary," Nevin; "Hasheen," Needham, Mrs. Prior; "Spring," Henschel; "Irish Love Song," M. R. Lang; "Si mes vers," R. Hahn; "Berceuse," Godard; "Good By," Foster; "Last Rose of Summer," Mrs. Salisbury.

Madame Franklin will resume teaching on September 20, although a number of pupils will begin lessons on September 3, her time being nearly all engaged for the season, from 9 to 5. When Madame Franklin left town she left a large class of pupils in the charge of an assistant to teach during July and August, the class consisting of teachers from the South and West who came to Boston to study during their vacations.

Two of Madame Franklin's pupils sang in "The Persian Garden" at Nahant on August 20, and Mrs. Hunt has been singing most successfully at Narragansett Pier during July at recitals. Miss Idalia Levy has also been singing at concerts during the summer.

A number of Madame Franklin's pupils are teaching in conservatories and seminaries in the South and West, and Madame Franklin has more demands than she can fill for girls willing to leave home to teach.

During the coming season Madame Franklin will give several recitals at which her pupils will be heard.

Mrs. May Sleeper Ruggles, who sang at The Weirs Music Festival recently, was highly lauded by the critics for her work, the Laconia (N. H.) *News and Critic* saying:

"Mrs. Ruggles is a cultured, intelligent singer. She is a graduate from Wellesley and a most successful teacher. Her interpretations of 'The Messiah' roles were those of an artist."

The preliminary announcement of the Worcester County Musical Association has just been issued, showing the general scheme of the work to be done. The Festival takes place September 23 to 27, the conductor will be George W. Chadwick, and Franz Kneisel and Wallace Goodrich will be, respectively, assistant conductor and organist. Among the orchestral works will be:

Vorspiel to Die Meistersinger.....Wagner
Symphony No. 3, in F major.....Brahms
(First time in Worcester.)
Overture (Phèdre).....Massenet
Prelude to The Deluge.....Saint-Saëns
(First time in Worcester.)
Aladdin Suite.....Kelley
(First time in Worcester.)
Overture, Scherzo and Finale, op. 52.....Schumann
(First time in Worcester.)
Coriolanus Suite.....Mackenzie
(First time in America.)
Symphony in D major, No. 2.....Beethoven
Overture, Merry Wives of Windsor.....Nicolai
(First time in Worcester.)
Variations for strings (from Kaiser Quartet).....Haydn
(First time in Worcester.)
Suite (Jeux d'Enfants), op. 22.....Bizet
(First time in Worcester.)
Suite .....Widor
(First time in Worcester.)

The principal choral works to be performed are:

"Manzoni Requiem" (Verdi). Soprano, Mme. Emma Eames; contralto, Mrs. Clara Poole King; tenor, Ellison Van Hoose; bass, Carl E. Dufft.

"The Beatitudes" (César Franck). Soprano, Mrs. Shannah Cumming; mezzo-soprano, Mrs. Clara Poole King; contralto, Miss A. J. Griggs; tenor, Evan Williams; tenor, E. C. Towne; voice of Christ, bass, Stephen Townsend; Satan, bass, David Bispham.

"Judith." Lyric drama, by G. W. Chadwick.—Judith, mezzo-soprano, Miss G. M. Stein; Achior, tenor, E. C. Towne; Sentinel, tenor, E. C. Towne; Holofernes, baritone, David Bispham; Osias, bass, Carl E. Dufft.

Mozart—Motet, "Glory, Honor, Praise and Power." A quartet to be selected from the artists. Richard Burmeister has been engaged as piano soloist.

Miss Aagot Lunde has been much in demand for her professional services this summer. While making Cohasset her summer headquarters she has had to go back and forth often to sing in public and private recitals. The coming season promises to be a busy one for this young contralto, as she has made many concert engagements already.

The event of last week at the South Shore was the song recital given by Miss Lunde and her sister, Mrs. Sigrid Lunde Souther, with Mrs. J. L. Tippett at the piano. Among those who were present were Mrs. T. B. Williams, of Commonwealth avenue, and Mrs. A. L. Lincoln, who arranged this artistic affair; the Misses Williams, the Misses Lincoln, Mr. and Mrs. George G. Crocker, Mr. and Mrs. Albert E. Harding, Mr. and Mrs. Richard Bolles, B. C. Clark, Mr. and Mrs. Albert Bigelow, the Rev. and Mrs. Milo Gates, Mrs. Harry Gay, Mr. and Mrs. A. C. Burrage, Miss Barlow, Mr. and Mrs. William Parker, Mr. and Mrs. J. B. Moore, Albert L. Lincoln, Jr., E. H. Lincoln, Mr. and Mrs. H. M. Knowles, Mrs. Morton Crehore.

VIRGIL RECITALS.

TWO impromptu recitals were given at Mrs. Virgil's school on the afternoons of August 14 and 19 for the benefit of the summer school pupils and their friends. Miss Florence Traub, Miss Bessie Benson, Miss Laura Race, C. Virgil Gordon, Master Miner Gallup and Master Hans Bergman were the players. These delightful players are well known to the public, and they fully sustained their reputation on these occasions.

Miss Traub gave:

Death Nothing Is but Cooling Night.....MacDowell
The Erl-King.....Schubert-Liszt
The Revolutionary Etude.....Chopin
Tenth Rhapsodie.....Liszt
Barcarolle .....Grodsky

Miss Benson gave:

The Melody in F.....Rubinstein
Witches' Dance.....MacDowell
Minuet .....Bizet
Gems of Scotland .....Rivé-King
G Minor Concerto.....Saint-Saëns

C. Virgil Gordon played four of the "Sea Pieces," MacDowell, and a Mazurka and the "Rigoletto Fantaisie," by Liszt.

No less artistic programs were played by the children, though they were less intricate as a matter of course. Laura Race (a pupil of Mr. Gordon's) gave a Bach Fugue, a beautiful Heller Etude and the Second Mazurka, by Godard. Master Miner Gallup played a Chopin Prelude, a Bach Fugue and a "Song Without Words," by Mendelssohn; while little Hans Bergman played a Bach Invention, part of a Beethoven Sonata, a Chopin Waltz, "To a Wild Rose," by MacDowell, and the Tarantelle in A flat, by Heller.

The remarkable thing about these players is their splendid tone, clearness, easy and accurate execution, and, above all, their intelligent phrasing and musical conception. All have gained greatly during the last year in dramatic effects and in the emotional qualities necessary to hold and thrill an audience with pleasurable excitement. Under favoring conditions a great future in piano playing lies before every one of these young people, who are justly entitled to the name of young artists even now.

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A SOCIETY reporter, in his letter from Newport to one of the New York dailies, waxes enthusiastic over the appearance of a prominent young man in society in the role of musical conductor. Here is the reporter's criticism:

At a classical concert given the other evening at one of the cottages he assumed the direction of the orchestra and wielded the baton throughout the evening with the maestria and brio of a Thomas, to the amazement and admiration of his numerous acquaintances and friends, who had been altogether ignorant of his talents in that direction.

The young man referred to was Henry Clews, Jr., son of the financier and well-known Wall Street man.

—

Musical devotion could hardly go further than in the case of H. J. Sayler, the Philadelphia violinist, who had the tips of the fingers of his left hand cut down by a surgeon because they were too spatulate to admit of correct stopping. When his wounds are healed he is going to Germany to study for three years, and if he does not succeed after that, it will be a pity.—Springfield Republican, August 18, 1901.

It is pitiful to read of such cases as referred to in the above paragraph. The fingers of the great violinists of the day vary, as do the fingers of the great pianists, and the fact that the fingers are long, short, thick, thin, hard, soft, tapering and square seems not to have interfered with individual success.

A decade ago there was a fad among certain would-be pianists which led to operations on fingers in order to achieve better results as performers; but so far as we know none of those who submitted to a surgical operation ever emerged from their obscurity. Some of us recall what happened to Robert Schumann when he attempted to bind the fourth finger of his right hand while practicing with the others. However, Schumann's experiment proved providential, for when the injury prevented him from becoming a pianist he turned composer, and to-day his name illumines the hall of the immortals.

SOME NEGLECTED SYMPHONIES.

A CLEVER man asks us to explain why orchestral conductors neglect Schubert's symphonies. Of course we do hear once in a while the "Unfinished Symphony," in B minor, and the joyous Symphony in C major; but the other seven by the great Schubert are a sealed book to our concert audiences. The man who has appealed to us declares that he has attended orchestral concerts in New York and vicinity for thirty years, and yet he does not remember ever to have heard one of the unfamiliar Schubert symphonies. Consistently enough, our friend adds that "the man who wrote the beautiful 'Unfinished Symphony' and the romantic and charming Symphony in C major would hardly be hopelessly dull and uninteresting in his seven other symphonies." This is a matter we commend to conductors in and around New York. As we look at the case, it would seem that we cannot hear all the orchestral music worth playing until we have a permanent orchestra. Even in the regular musical season we do not have orchestral concerts to satisfy the demand of the public, a limited public to be sure, that prefers the orchestra to any other form of musical interpretation. The Philharmonic, with its eight concerts and eight public rehearsals, and the Boston Symphony, with its five concerts and five matinees, is all we New Yorkers have to look forward to. With only twenty-six concerts that we can accept as first class it is hardly reasonable to expect conductors to attempt works that for some cause have been laid upon the shelf.

Raff's symphony "Lenore" is another interesting composition which our conductors have neglected in recent years. The late Anton Seidl liked this symphony, and it frequently was played, either in part or the whole, at the concerts at Brighton Beach. The march from the symphony "Lenore" used to be a favorite with conductors of summer orchestras, and invariably audiences demanded it. If we ever get a permanent orchestra and a cultivated public to support nightly concerts then will come the musical millennium of the idealists, who must now content themselves with what can be presented under conditions somewhat unsettled and chaotic.

A retrospective view of the symphonies played in New York last season by the Philharmonic and Boston Symphony orchestras includes a list worthy of serious consideration. Here it is: Boston Symphony—"New World Symphony" (Dvorák), the Fifth in C minor (Beethoven), the C minor by Brahms, Goldmark's Symphony No. 2, in E flat; Richard Strauss' symphonic fantaisie "In Italy," Symphony No. 5, in E minor, Tschaikowsky; Fantastic Symphony No. 1, in E major, Berlioz; Symphony No. 3, in C minor, Saint-Saëns; Symphony No. 9, in C major, Schubert; Symphony No. 3, in A major ("Rhenish"), Schumann.

Philharmonic—Symphony No. 1, in E major, Joseph Suk (first performance); Symphony in E flat ("Ein Heldenleben"), Richard Strauss (first performance); Pastoral Symphony, Beethoven; Symphony No. 3, in F minor, Brahms; Symphony in B minor ("Manfred"), Tschaikowsky; "New World Symphony," Dvorák; "Ein Heldenleben," repeated by request at the last concert.

OUR BROTHER, THE COMPOSER.

THE American composer is an unhappy bird. We have segregated him from his kind, we have penned him behind a national wire netting, we have labeled, placarded, classified and exhibited him, and he now reminds one of those curious, large, awkward, strange birds, all heads, all bills, no legs, with unhappy mien, that mope in menageries and utter raucous cries when poked at by small boys. The American composer, after being almost coddled to death, is now in danger of being frozen by contemptuous neglect. It is his own fault, and it is also the fault of his admirers.

Half a century ago it was an almost unprecedented thing to see on a program the name of a native. Gottschalk played his own piano pieces, and local organists played their own postludes and preludes, and occasionally a cantata was sung, and William Henry Fry wrote an opera or two, but the American composer was non-existent as far as the public was concerned.

Then came the hegira to the musical Mecca of those days, Leipsic, and happy, hopeful home comings. There was a group of ambitious young fellows, now for the most part graybeards, and they believed in *Dwight's Journal of Music* and wondered at Wagner. They fiddled and played the piano and organ and patterned after Schumann and felt modern, but no one took them seriously. The M. T. N. A. was the first incubator that exposed the American composer to the public gaze, although Frank Van der Stucken was a pioneer with his American concerts in Chickering Hall over a decade ago; but the M. T. N. A. fostered the timid bird after it broke the shell and gave its little peep-peep a chance to be heard. Programs devoted exclusively to American music (composed in Europe) figured throughout the land, and in Indianapolis and Delaware and Ohio and Detroit and Philadelphia was played and sung the music by Smith, Jones, Brown and Robinson. Some of it was good, much was mediocre, and a moiety damnably bad; but no matter, the good work went on until the public fled affrighted from all concerts devoted exclusively to native music makers. It was E. A. MacDowell, and afterward George W. Chadwick, who had common sense enough to see that all this was doing incalculable injury to the cause,

nd that if the American composer expected to rear is head among the other birds of the great inter-national aviary he (she or it) must stand on his her or its) hind legs, and not flock into parochial corners, there to sulk disdainfully.

The M. T. N. A., in a word, has done damage o the American composer by making him conscious. While we have ever fought for America and the Americans, we have always in-sisted that to develop native talent comparisons with the world's music are imperative. Put your American composer on a program with the famous nd familiar names of music, and if this treatment s analogous to throwing a lad overboard to swim, he test will either kill or cure. If your American composer has stuff in him he will bear with hardy usage and comparisons will spur him on. If he cannot endure this method, why, then let him rust n Hogwash, Mo., or in Indian Territory, but he must not claim that he is an American musical composer.

Better still, let him study the technics of his art here, and then with his portfolio full let him go broad and make all the delicate analytical com-parative tests needful; but never should he seek to olster up a weak case by flocking together. Two r three indifferent compositions cannot be made o equal a good one; besides, one nationality in a program is usually a bore. That is the reason Grieg, Chopin, Brahms and Beethoven recitals veary.

The American composer is at present a rather nhappy bird.

AFTER all, is there such a thing as a Swedish touch on the keyboard of a piano, and can a critic recognize an Italian, a French or a German chool in handling of the instrument? These questions may be answered in the positive and negative. A man's nationality cannot, of course, be accurately revealed merely by his touch; but his chool is at once traceable, and so we reach from chools to race, and are seldom mistaken. The wo main currents of piano playing, both Italian n their origin, which diverged at the time of Mozart and Beethoven, were derived from Scarlatti nd Clementi, and the divergence has lasted to this ery day. From the Italians, Scarlatti and his chool, to Mozart was but a step. Hummel studied with Mozart and Thalberg with Hummel. Thal-erg bred the modern French school, with its ristocratic ideals of elegance, repose, finesse and npeccability of execution, while we find in Hen-elt another Hummel pupil, carrying these qualities nto the rugged and gnarled Teutonic school, and lso infusing in it his passionate, poetic lyricism.

MAIN CURRENTS.

The German school at its highest development ame from Beethoven, who built his technics on Clementi's. Its topmost achievement was en-ountered in the playing of Rubinstein, and not Von Bülow, who always had something of the edagogue, something of the petit-mâitre in him. Yet before Von Bülow Germany had such strong nen as Moscheles and Cramer, both in their vari-us fashions masters, and severely influenced by the Clementi-Beethoven and the Mozart-Hummel leals. On his Teutonic side Rubinstein was a iant interpreter of the classics, but a Slavic strain nfluenced his style, and gave it sweetness, light, ower and color.

This leads to the third great group, and in it iano playing reached its noblest stage. Tausig, ncomparable artist; Rubinstein, a Hercules; Chopin, the tenderest, most subtile, spiritual and oetic pianist who ever lived, and Liszt, the unique, Liszt, the divine, the master of all styles—the naster of masters. These men revolutionized the eyboard, silenced the pale, elegiac and neat pian-ts of the salon type and made the instrument an orchestra. Color, an almost unknown quantity, was discovered, and the piano at last took a digni-fied position among other musical instruments. It was no longer the vantage ground for lofty tum-bling and acrobatic feats, but became a voice—a voice which in many accents sang the noble melodies of Bach, Mozart, Beethoven, Schumann, Chopin and Brahms. The purely decorative ele-ment, both in performance and in composition, began to vanish, and in another generation will be viewed with the same genteel contempt we now manifest for purely rhetorical or digital exhibitions. The Slav is the greatest interpreter of piano music, and while the Gallic school still adheres to its old-fashioned methods, while the Italian has not made any advance in technics since Golinelli, while the German is as hard and as hide bound as ever, the Slav, the Magyar, are real vivifying and progressive factors.

Yes, race manifests itself at the keyboard, for race usually expresses itself in the modes of the schools, and adherence to any one school means petrifaction—artistic death. Liszt overturned all traditions—after he had mastered them—and all modern pianism comes from Liszt.

THE ethical as well as musical value of our festivals would be increased by a greater variety in the programs. There is a magnificent array of choral music to select from. Everyone knows this who knows anything of musical history. Yet, rather than take the trouble to examine and select from the mass of compositions available, most of our chorus leaders and festival directors and solo singers—always except the best among them—continue to copy the same old programs and continue to present examples of the same style and the same periods, regardless of the educational opportunities they are thus throwing away.

NOVEL CHORAL WORKS.

The difficulty of choral works by modern composers need not be argued as an objection to attempting them, for if the greater compositions by Bruch, Berlioz, Schumann, Rubinstein or Brahms are too difficult in their entirety, selections from them may be made, and beautiful selections, too, which are quite within the compass of ordinary festival voices; and minor singable works by these composers, excepting Brahms, are many and varied. It seems necessary to assert this positively.

As to the older composers, Bach, Händel and Mendelssohn, one would imagine they had written little else besides, respectively, "The Christmas Oratorio," "The Messiah" and "Elijah," and that Bach particularly—the unsurpassable Bach, magnificent in invention and intense in feeling—was a composer of but one idea. Händel and Mendelssohn are of course more fairly represented by minor examples of choral music; but even they must suffer, if capable of suffering in Elysium, at hearing the perpetual strains of "Comfort ye my people" and "Thanks be to God" wafted across the waters of the Styx.

The main line of development in choral music should be attentively considered by those who aim to keep in touch with general musical progress. A most profitable undertaking it would be for every choral society of any standing to study in chronological order selections from oratorios and secular choral works with the view to gaining some adequate ideas of the wonderful and firm contrapuntal foundation laid by Palestrina and Bach for all subsequent composers to build upon, and with the view, too, of gaining some knowledge of other underlying musical forces which have shaped the more difficult of modern choral compositions. It would be of incalculable benefit to do this, for so could be gradually created the necessary atmosphere of enthusiasm which arouses in the average singer a desire to understand the great modern works, and ultimately to interpret them. The opportunity to thus learn limitations also should not be underrated. The best choral works of today, it must be remembered, are all preludes to the magnificence of Brahms; they mark together a period of high development; but Brahms himself, as we all know, represents the stupendous climax of a series of important climaxes in musical history.

But in order to understand modern choral music it is advisable to glance for a moment at the early chorales. They were called into existence through religious feeling. There were choral symphonies in ancient Jewish temples, and choral hymns were sung to Apollo and Dionysius in the temples of Ancient Greece. The early hymns of the Christians were based on this traditional music, but they had the important element of quietude. The music of the early Christian Church, necessarily in harmony with all teachings of the Church, aimed to repress all outward signs of emotion. These strains were yet timeless. They were the expression of deep and solemn feeling. No gesticulation was allowed in singing them. Antiphonal singing was taken up by the early Christian Church and practiced in the first century, according to Pliny the younger, who, in a report to the Emperor Trajan, spoke of it as a fault among Christians that they were wont to assemble before daylight and sing alternately among themselves a hymn to Christ as God. Not until the twelfth century did ecclesiastical music become rhythmic or measured. Time in our sense of the word was employed only in dance and folksongs.

Of the secular music of this early period much less definite knowledge exists than of the early Church music. The Church took no cognizance of secular music, caring to preserve only what added to its own glory. As the learning of the darker periods of history has been mainly transmitted through the hands of the Church, through monks and monastic libraries, the reason for our lack of knowledge both of secular music and secular literature of these early periods is very apparent. It is known, however, that folksongs and dances existed, and that the separation was marked between them and religious music. Not only was the difference marked in structure, a difference that has always seemed necessary, but the ornaments and graces in the coloratura sense were most strictly eschewed. But while the separation in structure remained marked, a peculiar union took place of secular words with plain song. The association came about most naturally, by the employment of popular tunes as bases upon which to erect counterpoint, sometimes of a most florid nature. Thus arose the scandalous combination of the "Gloria" and the "Credo" sung by one part of the congregation, while the other half sang "lewd chansons of Flanders," both to the same tune. Therefore Palestrina was commissioned to purify ecclesiastical music of florid devices and sacrilegious words, and therefore music is enriched by that wonderful "Missa Papæ Macelli," which remains for all time a musical landmark, unimpeachable in the accuracy of proportion and thoroughly informed with the spirit of beauty; its contrapuntal interweavings, so free, yet so perfectly subordinated to the higher purposes of art. Paradoxical as it may sound, it was in reality to Palestrina that the beginning of the whole romantic school in music may be traced. He was the sculptor who first awakened in the marble Galatea an animating soul.

Choral music now began to make rapid strides in England, the English school of anthem service arose, the same composers devoting themselves equally to sacred and secular music; didactic oratorio was originated in Rome; cantatas preliminary to the modern form were written, and in Germany Luther adapted his inspiring hymns to popular tunes or to ancient Church melodies. Again it was

through the Church that music received a powerful impetus. For these inspiring and vigorous chorals or hymns, which voiced the feelings of the people in rhythmic measure, had a most stimulating effect upon art, as is readily attested by the works of North German composers from that time onward. How these chorals—differing from English hymns in that they are not usually separable from certain words—have appeared and reappeared in modern compositions; how, for example "Ein feste Burg," Luther's hymn, has been used by Bach and Mendelssohn, and by Meyerbeer in "The Huguenots," and by Wagner in his "Kaiser March," and how, for another example, "Allei Gott in der Hoh," based upon a hymn of the Roman Church, appears with fine effect in Mendelssohn's "St. Paul"—are incidental matters of choral history which indicate an interesting field of research. The text now received more serious consideration than formerly. Errors like those in Palestrina's time no longer occurred. The text then was treated with such amusing indifference that even the great composer himself, in his "Lamentations," carefully set to music the introductory phrases "De incipit Lamentatione," and even the Hebrew initial letters.

The seed planted by Luther soon grew to a goodly plant, in the shape of the recitation of the "Divine Passion"—an early form of oratorio—and blossomed finally into the flower of Bach's most important work, the "St. Matthew Passion."

Bach's contrapuntal skill was the result mainly of his own searching study of the earlier music. He was, as all great composers must be, almost entirely self-taught. But he used the past to illuminate and extend the vista of the present. On the simplest old chorals he imposed the grandest conceptions, raising the people's thoughts to the highest point attainable at that period, and to a height which can compel us to lift our eyes in admiration. His great fertility is known theoretically, but practically unrecognized in America. Putting aside the "Christmas Oratorio" and the "St. Matthew Passion Music," how little realizing sense we seem to have of all that mass of choral music, of the cantatas written for each Sunday's service of the Lutheran Church—five series, each series including the entire year; of the numerous secular cantatas, the great Mass in D minor, so sublime in its passionate yet controlled fervor. Always throughout Bach's music runs the spirit of freedom. His mastery of form, of all complexities of counterpoint, conveys to the listener or the student the impression of wandering in a leafy forest where the intricacies of the underbrush but intensify the lofty outlines of the stately trees through which blow eternal breezes of the morning.

What infinite gain in knowledge that may help toward comprehension of modern work, what a clearing up of cobwebs that bedim the sense of beauty, result from the study of Bach! He is the great epoch maker in choral music. He marks the third climax in its development, the first being the development of choral hymns, according to the Greek scales; the second the elaboration and beautifying of counterpoint by Palestrina. Bach standing midway between the past and present reveals the value of the one and forecasts the glory of the other.

FANNIE HIRSCH.—Miss Fannie Hirsch, the dramatic soprano, will reopen her studio in "The Niagara," 71 East Eighty-seventh street, during the first week in September. Since she returned from her tour abroad Miss Hirsch has passed a delightful vacation at Lake Huntington, N. Y., and while there charmed many with her singing.

SCHERHEY AT LAKE GEORGE.—M. I. Scherhey, the vocal teacher, is spending his vacation very pleasantly at Lake George. He and Mrs. Scherhey are guests at Pearl Point, where they expect to remain until September 15. Mr. Scherhey resumes his teaching at his Park avenue studio on September 16.

SINFONIA EROICA.

My Love, my Love, it was a day in June,
A mellow, drowsy, golden afternoon;
And all the eager people thronging came
To that great hall, drawn by the magic name
Of one, a high magician, who can raise
The spirits of the past and future days,
And draw the dreams from out the secret breast,
Giving them life and shape.

I, with the rest,
Sat there athirst, atremble for the sound;
And as my aimless glances wandered round,
Far off, across the hush'd, expectant throng,
I saw your face that fac'd mine.

Clear and strong
Rush'd forth the sound, a mighty mountain stream;
Across the clust'ring heads mine eyes did seem
By subtle forces drawn, your eyes to meet
Then you, the melody, the summer heat,
Mingled in all my blood and made it wine.
Straight I forgot the world's great woe and mine;
My spirit's murky lead grew molten fire;
Despair itself was rapture.

Ever higher,
Stronger and clearer rose the mighty strain;
Then sudden fell; then all was still again,
And I sank back, quivering as one in pain.
Brief was the pause; then, 'mid a hush profound,
Slow on the waiting air swell'd forth a sound
So wondrous sweet that each man held his breath;
A measur'd mystic melody of death.
Then back you lean'd your head, and I could note
The upward outline of your perfect throat,
And ever, as the music smote the air,
Mine eyes from far held fast your body fair,
And in that wondrous moment seem'd to fade
My life's great woe, and grow an empty shade
Which had not been, nor was not.

And I knew
Not which was sound, and which, O Love, was you.

AMY LEVY.

THERE is this to be said about technique—intense absorption in its pursuit is apt to become nerve deranging. One falls to viewing the world through the medium of muscular movements. A stroke of the forearm, the staccato wrist, the fingering of double notes, resilient bowing and the use of the pedals fill one's foreground so completely that from over there, in the world the sounds of life reach you faintly, are muffled inconsequentialities. After a six hours' wrestling with the technical demon, after he has thrown you many times and is vanquished finally, you hang up your fiddle or drop the fallboard, according to the nature of your pet musical poison; you sally abroad and with nerves all tense, heart beating and brain in continuous conflagration you walk the earth lightly, proudly.

Behold, one approaches! He may be a tailor's bill disguised as a man, he may be the husband of your sweetheart, he may be your father-in-law, he may be a policeman, priest or politician; but you know him. He stops and together you chat, and there follows the perception of an enormous dissonance. You are back on earth, you are talking to rational human beings and you grow irritable. The news that you have studied a Chopin or Paganini etude is received by your man with equanimity, while the new tunnel or the health of Mr. Croker is alluded to with genuine zest. There is no use escaping the fact—music plays an inferior role in daily life, and so you go away disgusted, misunderstood.

Ah! that is the word which has proved a veritable rock of disaster to weak minded artists. Misunderstood! What a luscious word it is to roll under the tongue; how its mouth filling length coddles one's conceit. If you were not misunderstood you would be unhappier still. The moment that we are understood, two legged phantoms that we are, we feel affronted. Your pseudo-genius loves to pose as the great enigma—his very walk contains darkling hints of his profundity. As a matter of cold, hard fact, genius, like murder, will out; so if you have any stuff in you never fear that it will not be discovered. You may succeed in hiding your light under a bushel for a little while, but the world is full of syndicates that search for talent like the early street sweeper the cigar stump of midnight.

In heaven's name, then, why all this pother simply because you finger a keyboard or the neck of a fiddle, blow in wood or brass, wave a wand or force rhythmic air through your lips? The world existed before Beethoven and will outlive Wagner. There are, besides, other arts. In that adorable art of Henry Fuller's, "The Chevalier of Pensieri-Vani," you will find this striking thought:

"His leaning toward music was * * * sufficiently pronounced; but he never regarded that art virile enough to fill the major portion of his mind. Architecture, on the other hand, he considered the most masculine, vigorous and dignified of all the arts, and the architect he esteemed as the most manly and honorable and many sided of all art workers; one who presented the highest union of the practical and æsthetic, who walked with his feet upon the earth and his head among the clouds, and wielded all the forces that art might offer—the rhythm of music, the glow of painting, the rotund pomp of sculpture, the graceful certitude of geometry, the clearness and directness and force of logic."

We may be masters of a very noble art, a luxurious art, but we should remember that no matter how finely attuned are our sensibilities there are other persons footing the globe, persons who love, hate, work, struggle, battle and weep, while we but give a feeble representation of a dream picture, a sound pantomime of their motives and motions. In a word, O musician, get not the swelled head! Remember that thy wife, thy children, inferior ants crawling between moon and mound, are human like yourself, have rights; so don't sneer or tease them out of existence. My heart goes out to you, you wives of artists, musicians, vain, irritable, self-centred musicians. Your Golgotha is at home and you daily mount to Calvary carrying the heavy cross of your husbands' disappointments and artistic shortcomings. Better, far better, to be the dusky Senegambian belle in the clearing; to hear the hurtling yells of your husbands as they come home to lay at the ebon toes of their polyandrous spouse the newly hatcheted skull of the stranger!

When I watch one of Walter Pater's long prose lines go curving and careering past me like some great golden chariot I recall with a shudder this master's green and sympathetic eyes, his prognathic jaw, his curiously shaped forehead and his large musical ears. Pater was an ugly man, judged by conventional standards. He was as un-Greek as Socrates, but he had a subtle Greek brain. Beethoven, the Fleming who happened to be born in Bonn, was an ugly little Dutchman with a frontal bone of extraordinary thickness. Schopenhauer looked literally like a devil with his two angry spurs of white hair on either side of a threatening skull. Chopin was not as sweet as his music, his nose being too prominent—hence his insane hatred of the Jews—while Richard Wagner was as ugly a man as one could meet in a day's walk around and about the ghetto. Other shining examples of homeliness and brains are Michael Angelo, Franz

Schubert, Liszt, Berlioz, Schumann, Tolstoy, Dr. Johnson, Rubinstein, George Eliot, Pope, Ibsen, Kipling and Zangwill.

Here, then, is my plea: Are there no arts but the literary and musical? Must the plastic arts be forever forced to reproduce the forms and faces of ugly men and women simply because ideals of beauty have vanished?

Oh, for those dead Greek days when shapely men and comely women trod the rind of the globe unhampered by coat or stays! The tailor and dressmaker are to blame for much of the formal ugliness of this age; but shall I whisper the real, the most disturbing cause? The white and yellow races are developing their cerebral areas and the head and face suffer in consequence. When a man or woman has brains farewell to unfurrowed symmetry, to the eloquent oval, to the lofty bridged nose, the mouth bowed like Cupid's, ears tiny and forehead unwrinkled. Thought kills, eats, destroys and effaces beauty; thought feeds upon itself, and, like a worm, burrows from involute and secret places to the mask of humanity and disfigures it with sharp lines, great splotches of tense nerve and muscle, folds under the eyes, millions of criss-crossings about brow and mouth, while over the map of the features hover shadows, mezzotintings of envy and jealousy, and dull etchings of pain and care. Thought and his foster-sister Feeling do all this.

To be beautiful is to be brainless, and consider the charm of stupidity. Not to think is to economize enormously the friction of the human machine. Sixty-nine out of the seventy millions of this land do their own thinking; hence the almost universal ugliness. And this, too, despite such thought saving devices as books, newspapers, women and churches. By resolutely putting aside the tempter Thought, by firmly crying aloud *Retro Me* to all forms of emotion, beauty may be conserved. For centuries women have been the guardians of plastic beauty. They refused to develop the irritating stuff in their cerebrum, and therefore to them were given grace, sweetness and beauty. But the Devil of Equality got their ear and whispered in it all sorts of fine things about "characteristic expression," "interesting profile," "the future of the sex"—and they succumbed to the temptation.

How this tempts us to foreswear the pleasures of the soul and become frankly pagan, adoring our material vestment lest ugliness, cosmical ugliness, descend upon the tribe human like a plague of darkness. Books, music—ah, worst of all this nerve shattering, tearful art!—pictures are the instruments chosen by the gods first to madden us with pride and then destroy. Ignorance, profound, sublime and naïve as one of Tolstoy's peasants, is our sole salvation. Let the art of reading be suppressed, higher education be accurst and upon all illicit aural pleasure a ban proclaimed. Tall, brainless young men with broad low foreheads and supple frames, maidens with lovely vacuous eyes, fawn-like movements, and laughter silly and divine, will supplant the nervous, ugly, intellectual, striving and unhappy races of our times. Beauty and brains do not consort. To be stupid is not only to be beautiful, it is to be happy. The hideous competition—social, commercial, artistic and scientific—would cease, the golden age of agriculture return; and with the lowing of the herds on the lea, man and woman would roam and love, facing no problems but the easy getting of food, drink and shelter. Squalor, intemperance, millionaires, symphony concerts, Wagnerism and Women's Rights would be no more. Let us all be stupid, let us all be beautiful!

Stephané Mallarmé felt all this when he wrote that exquisitely sad prose poem called "The Future Phenomenon." Here it is Englished by George Moore:

"The pale sky that lies above a world ending in decrepitude will perhaps pass away with the clouds; the tattered purple of the sunset is fading in a river sleeping on the horizon submerged in sunlight and in water. The trees are tired; and, beneath their whitened leaves—whitened by the dust of time rather than by that of the roads—rises the canvas house of the Interpreter of Past Things; many a lamp awaits the twilight and lightens the faces of an unhappy crowd, conquered by the immortal malady and the sin of the centuries, of men standing by their wretched accomplices quick with the miserable fruit with which the world shall perish. In the unquiet silence of every eye supplicating yonder sun, which, beneath the water, sinks with the despair of a cry, listen to the simple patter of the showman: 'No sign regales you of the spectacle within, for there is not a painter capable of presenting any sad shadow of it. I bring alive—and preserved through the years by sovereign science—a woman of old time. Some folly, original and simple, an ecstasy of gold, I know not what! which she names her hair, falls with the grace of rich stuffs about her face, which contrasts with the bloodlike nudity of her lips. In place of the vain gown she has a body; and the eyes, though like rare stones, are not worth the look that leaps from the happy flesh; the breasts, raised as if filled with an eternal milk, are pointed to the sky, and the smooth limbs still keep the salt of the primal sea.' Remembering their poor wives, bald, morbid and full of horror, the husbands press forward; and the wives, too, impelled by melancholy curiosity, wish to see.

"When all have looked upon the noble creature, vestige of an epoch already accursed, some, indifferent, not having the power to comprehend, but others, whelmed in grief and their eyelids wet with tears of resignation, gaze at each other; while the poets of these times, feeling their dead eyes brighten, drag themselves to their lamps, their brains drunk for a moment with a vague glory, haunted with Rhythm, and forgetful that they live in an age that has outlived beauty."

We are no sooner informed by the *Pall Mall Magazine* of Stevenson's pathetic struggles in San Francisco journalism, where, so Howard Wilford Bell will have it, he was cruelly entreated by the desk men of the *Chronicle*, than the myth is exploded in the London *Times*, and a laudable attempt to embroider on the legend of the Amateur Immigrant's early struggles is defeated. John P. Young, the managing editor of the San Francisco *Chronicle*, writes:

"The part of Mr. Bell's article regarding which I am able to speak with positiveness is that in which he states with some circumstantiality that Robert Louis Stevenson, late in December, 1879, arrived in San Francisco, and in the spring of the following year was given a job in the city department of the San Francisco *Chronicle*, which he performed in such an unsatisfactory manner that the item he was assigned to write had to be given to another reporter to put into English suitable to the readers of the paper and the latitude of California; and that later 'he continued to write articles for the Sunday edition of the *Chronicle*, but there is no indication that he thought affectionately of them, for he never rescued them from the files.' Both these statements are absolutely false. I was managing editor of the *Chronicle* at the time, and personally knew every reporter, whether on the regular staff or doing merely detail work. I also read and accepted all the manuscripts published in the *Chronicle* during the period mentioned, and can assert with positiveness that the *Chronicle* was never honored by the offer of one from Mr. Stevenson. I do not trust to my memory solely on this point, but have caused the account books of the *Chronicle* to be carefully examined, and no trace of Mr. Stevenson's name can be found in them. * * * I wish to add something that should be conclusive on this point. The *Chronicle*, like most journals, tries to make the most of such facts as the connection of distinguished writers. Does anyone suppose for a moment that if Robert Louis Stevenson had been a contributor to the paper we should not have been proud to dwell on the fact?"

The day of the literary "boom" is passing, if we may trust H. G. Wells' "Anticipations" in the current *Fortnightly Review*.

The literary "boom" affected the entire reading public of the early nineteenth century. It was no figure of speech that "everyone" was reading Byron or puzzling about the Waverley mystery, that first and most successful use of the unknown author dodge. The booming of Dickens, too, forced him even into the reluctant hands of Omar's FitzGerald. But the factory siren voice of the modern "boomster" touches whole sections of the reading public no more than fog horns going down channel. One would as soon think of Skinner's soap for one's library as So-and-so's Hundred Thousand Copy Success. Instead of "everyone" talking of the Great New Book, quite considerable numbers are shamelessly admitting they don't read that sort of thing. One gets used to literary booms just as one gets used to motor cars, they are no longer marvelous universally significant things, but merely something that goes by with much unnecessary noise and leaves a faint offense in the air. Distinctly we segregate. And while no one dominates, while for all this brawling there are really no great authors of imperial dimensions, indeed no great successes to compare with the Waverley boom, or the boom of Macaulay's History, many men, too fine, too subtle, too aberrant, too unusually fresh for any but exceptional readers, men who would probably have failed to get a hearing at all in the past, can now subsist quite happily with the little sect they have found, or that has found them. They live safely in their islands, a little while ago they could not have lived at all, or could have lived only on the shameful bread of patronage, and yet it is most often these very men who are most covetously bitter against the vulgar preferences of the present day.

The genius of Jesus Christ was the subject of a recent international symposium. Here are a few of the more sensible remarks on the absorbing theme:

Cesare Lombroso, the criminologist and professor in the University of Turin, says:

"In my eyes Jesus is one of the greatest geniuses the world has produced; but he was, like all geniuses, somewhat unbalanced, anticipating by ten centuries the emancipation of the slave, and by twenty centuries socialism and the emancipation of woman. He did not proceed by a precise, systematic demonstration, but through short sentences and by leaps and bounds, so that without the downfall of the Temple, and without the persecutions of the Christians under Nero, his work would have been lost."

Max Nordau writes:

"Jesus is soul of our soul, as he is flesh of our flesh. Who, then, could think of excluding him from the people of Israel? St. Peter will remain the only Jew who said of the son of David, 'I know not the man.' If the Jews up to the present time have not publicly rendered homage to the sublime moral beauty of the figure of Jesus, it is because their tormentors have always persecuted, tortured, assassinated them in his name. The Jews have drawn their conclusions from the disciples as to the Master, which was a wrong, a wrong pardonable in the eternal victims of the implacable, cruel hatred

of those who call themselves Christians. Every time that a Jew mounted to the sources and contemplated Christ alone, without his pretended faithful, he cried with tenderness and admiration: 'Putting aside the Messianic mission, this man is ours. He honors our race and we claim him as we claim the Gospels—flowers of Jewish literature, and only Jewish.'"

Dr. Emil G. Hirsch, of the Sinai Congregation and professor of rabbinical literature in the University of Chicago, says: "Under close analysis his precepts will be found to contain nothing that was new. There is scarce an expression credited to him but has its analogon in the well-known sayings of the rabbis. He did not pretend to found a new religion. The doctrines he developed were the familiar truths of Israel's prophetic monotheism. Nor did his ethical proclamation sound a note before unknown in the household of the synagogue or in the schools. He was in method a wonderfully gifted Hagadist. His originality lies in the striking form which he undertook to give to the old vitalities of his ancestral religion. He moved the heart of the people.

"The Jews of every shade of religious belief do not regard Jesus in the light of Paul's theology. But the gospel Jesus, the Jesus who teaches so superbly the principles of Jewish ethics, is revered by all the liberal expounders of Judaism. His words are studied; the New Testament forms a part of Jewish literature. Among the great preceptors that have worded the truths of which Judaism is the historical guardian, none, in our estimation and esteem, takes precedence of the rabbi of Nazareth. To impute to us suspicious sentiments concerning him does great injustice. We know him to be among our greatest and purest."

It is the period of rehabilitation of forgotten genius. Hazlitt to-day is little more than a name, and more's the pity. An English publisher with the courage to print his complete works has been found, and this tardy act of piety is to be directed by Arnold Glover and A. R. Waller, who will retrieve from the magazines of the time many of Hazlitt's essays which have so far escaped the collector and editor. For Hazlitt himself the London *Daily News* has this almost extravagant praise:

"Though we can hardly rank Hazlitt with thinkers like Pascal and Leibnitz, who have influenced the whole trend of human thought since their time, we do place him on a platform which is not very thickly inhabited at present. It is, of course, as a literary critic that we value him, and in that useful department of authorship he holds a worthy place in the great succession of Dryden and Johnson. Coleridge, Lamb and Matthew Arnold—with the possible addition of that shrewd and pregnant thinker, Walter Bagehot—are the only names of the nineteenth century in our literature that we should be inclined to set beside that of Hazlitt; and when we take everything into account—the charm and individuality of his style, the originality and frequent profundity of his thought, the sanity of judgment which was mingled with a delightful talent for starting the quaintest of paradoxes—we are not at all sure that we ought not to give Hazlitt the same pre-eminence among our literary critics which is unquestionably assigned to Sainte-Beuve in France, and—though perhaps with more hesitation—to Lessing in Germany."

The main interest of the *Deutsche Rundschau* centres in the correspondence between Heine and Christiani which is handled by Ernst Elster, says a reviewer in the London *Saturday Review*. The letter with which it opens from Göttingen in May, 1824, is especially interesting. The youthful poet had returned from a visit to Berlin, where he characteristically remarks "* * * there are 150,000 inhabitants and twenty-five souls." This is how he conveys the impression made on him by the death of Byron: "While I am writing I learn that my cousin, Lord Byron, is dead at Missolungi. This great heart, too, has ceased to beat. It *was* great, and a heart, too, no mere bundle of feelings. Yes, this man was great. He revealed new worlds in his agony. He defied miserable men and their more miserable gods like Prometheus; and the renown of his name penetrated to the icebergs of Thule and the burning sand wastes of the East. 'Take him al in al (sic) he was a man. We shall not easily look upon his like again.'" There is quite new matter in Heine's early converse with Immermann; they reveal the younger poet's most enthusiastic side. Excessively interesting, too, are the passages relating to Goethe's personality. The commentator is of opinion that Heine ill appreciated the "great heathen's" significance and forgot that the bard who wrote "Enjoyment Vulgarizes" can be no intellectual epicurean. There is also a striking early review of Heine's first poems by Peters. The two aspects of Heine's character, the ideal and self-oblivious and the shrewd and egoistic, are well delineated. Other and less known poetical characters take the stage, including Haxthausen, the founder of a poetical guild. We await the completion of these fascinating letters with eagerness.

When next you hear from me I shall be in Bayreuth, enjoying its magnificent cookery, its remarkable hotels, its sumptuous Turkish baths, its bad beer—and possibly its bad singing.

OLE BULL'S VIOLINS.

THE announcement that the widow of Ole Bull lately gave to the Museum of Bergen a "Gaspard da Salo" (1532) violin belonging to her late husband has elicited a letter from Signor Pio Bettoni, professor at Gaspard's own town, Brescia. If, he writes, the violin is dated 1532 it cannot be by Gaspard da Salo, as he was not born till 1542. It need not be denied, however, that Ole Bull had a Gaspard violin, which to graceful form and sovereign sweetness of tone added the charm of ornaments carved by Benvenuto Cellini. But in 1876 this precious instrument was sent to a Brescian violin maker, Giuseppe Scarampella, director of the musical museum of Florence, to be restored. He restored it, however, by improving the Cellini ornaments out of existence. The story ran that Cardinal Aldobrandini had employed Cellini to add the ornaments. There were four Aldobrandinis cardinals, but none of them were cardinals when Cellini was at work.

Another story is that in 1809 Rhehazek, of Vienna, the great collector of that day, bought for a trifle from a French soldier a Gaspard violin that had been looted from the museum at Innsbruck. In 1841 the son of Rhehazek sold it to Ole Bull for £1,866 sterling ($9,330). Now, Ole Bull left one of his best violins to a friend and another to the Bergen Museum. This latter may be the instrument in question, provided that it has a date later than 1532. In fact, before that date there are no examples of the violin.

LATEST FROM EUROPE.

[GATHERED BY OUR OWN CORRESPONDENTS.]

LONDON, August 13, 1901.

FRED. R. COMEE, ESQ., of the administrative corp of the Boston Symphony Orchestra, who has been in Europe for some weeks, takes the Thursday steamer home

Marc A. Blumenberg, of this paper, is at present in London.

"La Statue," by Reyer, is in rehearsal at the Grand Opéra, Paris.

Arthur Friedheim is announced for a piano recital in Berlin on October 3.

Nordica is at Feldberg, near Baden, in preparation for her work at Munich this month.

M. Paderewski is at his villa in Galician Poland, and has his agents on a visit for conference.

M. Gailhard, of the Paris Opéra, has purchased a residence at Biarritz, and is there at present.

William Castleman, the American tenor, left London August 16 for Algiers, where he is engaged to sing in the opera.

J. F. Runciman, correspondent of THE MUSICAL COURIER from London, is at Grez-sur-Long, Fontainebleau, with Fritz Delius, the composer.

Florenz Ziegfeld is reported to have won 200,000 francs at Ostend on August 13. The amount was exactly 191,610 francs—sure, but there is no truth to it.

Emil Paur, the New York director, will be in Berlin September 10 to 12, and will leave Hamburg on the 15th of September, on the Phœnicia, for New York.

James G. Huneker, of THE MUSICAL COURIER, is at Bayreuth, and will proceed thence to Munich to attend the opening of the new Prince Regent Opera House.

Colonne, of Paris, conducted two orchestral concerts at St. Petersburg, Russia, August 12 and 13, and was engaged for three regular orchestral concerts to take place during the month.

Kubelik will open his American season first week of December at Carnegie Hall, New York, with Emil Paur and orchestra, playing the Beethoven Concerto and the big Paganini Concerto.

Interesting news comes via Berlin about Leopold Godowsky, who is re-engaged to play with the London Philharmonic next spring. In January he plays twice at the Lamoureux concerts in Paris, and during the same month at Huddersfield, Glasgow and Edinburgh.

Miss Mary Sherratt, a young lady of talent, who has been studying with Godowsky for five years, will make her début in Berlin on December 6 with the Berlin Philharmonic Orchestra at the Beethoven Saal, playing three concertos. On December 16 she will give a piano recital with an elaborate and unique program.

On the Continent Godowsky plays four recitals in Berlin, once with the Berlin Philharmonic under Nikisch (but not the Brahms D minor); once each in Leipsic, Dresden, Frankfort, Mainz, Mannheim and twice in Vienna and once in Königsberg. A few select pupils have been accepted by Mr. Godowsky, who has now become a permanent resident of Berlin.

Mme. Anna Weiss, of Steinway Hall, Chicago, a well-known concert pianist, was among the callers at THE MUSICAL COURIER office last week.

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WAGNER-NIETZSCHE.

[Continued.]

WAGNER'S passionate declaration that Nietzsche was the only man who understood him was evidently intended to soothe the morbidly suspicious mind of his friend. In October Nietzsche writes from Basel that he is going to Bayreuth, and that he had been asked to draw up an "Appeal to the Germans" in behalf of the Bayreuth scheme, and that he had devised a plan of signatures according to rank and profession. After his return from the meeting of the patrons at Bayreuth he reports that his "appeal" was politely but firmly declined, and that he protested against any change in it. He speaks rather sneeringly of the meeting, but seems to have been consoled by being placed at the closing banquet between Frau Wagner and Frau Von Meysenberg, the only ladies present. Then he returns to his "appeal," and says that Wagner liked it and that it will be some day of value if the present optimistic one fails.

His health continues to fail, and on July 4, 1874, he writes that he considers a visit to Bayreuth at that time would not suit, especially as they are anxious about his health, and see everything in dark colors, and in reply to Fiersdorff's urgent advice to go there he says: "We both know that Wagner's nature is very much inclined to suspicion, and I thought it as well not to arouse it. I have, also, some duties to myself, in the present broken state of my health. I will not be driven by anybody. Take all this kindly and humanely." A few months later, however, he proposes to visit Bayreuth next year (1875) and take lodgings there with his sister, in order to hear the instrumental rehearsals of the "Gotterdämmerung."

In June, 1875, however, he is taking large doses of quinine twice a day, and is forbidden by his doctor to go to Bayreuth. "You can think how sad I am. But I wish to live through next year, and therefore this year will do as I am told. Tell them in Bayreuth that I shall not be there in July. Wagner will be very much annoyed, and so am I." A few weeks later, however, he writes: "It is no use, I cannot stay away," and in another letter says that the quinine has done him good, and, thanking his friend for some news from Bayreuth, asks: "Was there not something cold in the words of Frau Wagner which you repeated to me? Perhaps I may be deceived, and perhaps I am too sensitive a thermometer." This letter is dated July 12, but on July 2 we find him taking a kur at Steinabad and abandoning his hope of going to Bayreuth; news from his friends there gives him a cruel pain. His health continued to decline. In May, 1876, Wagner wrote to cheer him up, and congratulated him on his book, "Richard Wagner in Bayreuth." "Friend, your book is ungeheuer. Where did you learn to know me so well?" Three weeks later the first performance of the "Ring des Nibelungen" took place, and while all the world admired Wagner, Nietzsche abandoned him.

How far they drifted apart by the beginning of the year 1878 may be seen by a letter dated January 4, 1878: "Yesterday I received from Wagner a copy of 'Parsifal.' Impression of first reading, more Liszt than Wagner; spirit of the counter-reformation. To one devoted to the Greek, humanly universal, it is all too limited christlich and zeitlich; mere fantastic psychology, no flesh and too much blood (especially too full of blood in the last supper); then I do not like hysterical young ladies. Much which for the inner eye is tolerable will be unendurable in representation. Fancy an actress praying and quivering in ecstasy. The interior of the Gralsburg cannot be effective on the stage, nor the wounded Swan. All these pretty inventions belong to the Epos, and, as I have said, to the inner eye. The language, too, reads like a translation from a foreign tongue. But the situations and their sequence—is not that of the very highest poetry? Is it not a last challenge to music?"

(Conclusion.)

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Over fifty students were in attendance, among them a number of directors of music in large institutions, who will introduce the Virgil method in their schools this season. Anton F. Koerner, director of the Norfolk Conservatory of Music; Joseph MacLean, of Atlanta, Ga.; Miss Agnes Kelly, of Philadelphia; Miss Marie Soule, of Portland, Ore.; Miss Nellie Van Vorhes, of Athens, Ohio; Miss Annie Ewell, of Sumter, S. C.; Miss Antoinette Ward, of La Grange, Ga.; Miss Mary E. Singleton and Mrs. Viola Hampton, of Atlanta, Ga.; Mrs. Jaeggli, of Hoboken; William Powell Twaddell, of Philadelphia, and many others from this city were among the most enthusiastic, both over the method and over Mrs. Virgil's new practice instrument.

Summer schools have undoubtedly come to stay, and they are doing a vast amount of good by spreading new and advanced ideas of teaching throughout the country, and in this line no teachers have done more than has been accomplished by Mrs. Virgil and her increasing corps of teachers.

Pupils have already begun to enroll for study the coming year. This is much earlier than usual, and undoubtedly presages an extraordinarily busy season.

Marie Titiano.

AMONG the American singers to be heard here next winter is Marie Titiano, who has just completed her studies at Florence, and last spring made her operatic début at Varese, where she sang with extraordinary success in "La Traviata" and "Faust." Before going abroad Mlle. Titiano appeared at one of the concerts of the Boston Symphony Orchestra, and, although still a student of singing at the time, she was so successful that Wilhelm Gericke engaged her to go on a tour with the orchestra. On her return to Boston she decided to follow the career of a singer, and went to Italy to finish her studies with Leandro Campanari, the well-known conductor, who is a brother of Giuseppe Campanari, the famous baritone of the Maurice Grau Opera Company. She will give forty concerts in this country, and may appear at the Metropolitan Opera House. S. Kronberg is booking her tour.

PERCY HEMUS' RECITAL AT ASHEVILLE, N. C.—On August 21 Mr. Hemus, who has been connected with the Asheville, N. C., summer school and concerts, gave a solo-recital, under distinguished social auspices, at Asheville College. He sang three groups of songs, ranging from modern to classic, and in them all showed himself the refined artist, possessed of a magnificent baritone organ, of great range, power and flexibility. Along with these gifts he has also intellectual appreciation of the nicest subtleties in music, a warm musical temperament and pleasing personality, hence his success whenever he sings. Mr. Hemus will be heard regularly at St. Patrick's Roman Catholic Cathedral the coming season, as solo-baritone of the choir, and concert engagements are also coming on.

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THE ETHICAL ASPECTS OF MUSIC.

(Queen Victoria Lecture, delivered at Trinity College, London, by Professor Niecks, Mus. D., on Thursday, June 20, 1901.)

I.

SUBJECT AND OBJECT OF THE LECTURES.

The title of my lectures may puzzle you. There are no treatises, short or long, on the subject, and the allusions to it to be found in literature are, as a rule, slight and vague. Remembering, however, the existence of a well-known book entitled "Music and Morals," you may be tempted to doubt this statement. But the book thus entitled contains little about music, and nothing whatever about morals. In fact, there would not be much exaggeration in saying that the only really good thing about the book is its title, which hints at a subject deserving the attention, not only of musicians, but also of philosophers, educationists and statesmen. The title of this book explains the title of my lectures, at least to some extent. To be quite plain. The problem with which I intend to grapple is this: Has music ethical qualities and powers—has it qualities and powers that can exercise an influence on the character, morals and manners of its cultivators?

I shall answer this question in the affirmative, but must ask you to note at once what my assertion does not imply. My assertion that music can exercise an influence on the character, morals and manners of its cultivators implies neither that all music can do that, nor that music actually does that to a large extent. An immense mass of music is, for various reasons, non-ethic; and music, as at present cultivated, can exercise but a tithe and even less of the influence of which it is capable.

My subject is one of extreme difficulty, both on account of its vastness and its complexity. It would require more than one stout volume to set it forth fully. In the short time at my disposal I can do little more than draw your attention to it, and point out the most important facts involved. As the educative power of music depends largely on its expressive power, it will be necessary to pay, in my discussion, special attention to this much debated question. Let us note, however, that although the educative power of music depends largely on its expressive power, it does not depend solely on it. Music may educate by its æsthetic side as well as by its ethic side—by beauty of form and harmoniousness of proportion as well as by the matter expressed. Indeed, observation and thought will show us that the æsthetic is capable of exercising an ethic influence.

The following are the main questions with which we shall be concerned:

1. What are the views held in the past and present on the ethic powers of music?

2. In which way does the æsthetic side of music educate those who cultivate the art?

3. Is music expressive? And if it is expressive, which are the means that enable it to be so?

4. What practical conclusions have the teacher of music, the educationist, the philosopher and the statesman to draw from these facts?

ETHICAL VIEWS OF THE ANCIENTS.

The greatest attention was paid to the ethic powers of music and the most decided opinions expressed regarding them by the ancient Greeks. Already Pythagoras, of the sixth century B. C., and his school were interested in the subject. Their philosophy was a number theory, a philosophy based on the principle of proportion and harmony. The universe, they said, is regulated by numbers; all things physical and psychical are—the the motions of the stars, of music, of the soul itself. Owing to the corresponding regulated motion of music and in the soul, the one can influence the other; different melodies and rhythms producing different mental effects. The Pythagoreans claimed for music great ethical powers, among others that of changing a mental state of unrest and confusion into one of calm and serenity. They claimed for it also power of curing disease, especially mental disease.

In proceeding from Pythagoras to Plato, of the fifth and fourth centuries, B. C., we leave tradition and come to the written *ipsissima verba* of the author. The importance which Plato attaches to music may be gauged by the prominent position occupied by it in his dialogues, "The Republic" and "The Laws," where he points out the part music can play and ought to play in the training of the citizen, and the obligation of the state to legislate on the subject. It has, however, to be noted that Plato uses the word music in the wider sense, including poetry.

In the proposition that "rhythms and music in general are imitations of good and evil characters," we have the root from which Plato's teaching springs. Now let me illustrate this teaching by a few characteristic quotations:

"Good language and harmony and grace and rhythm depend on the simplicity of a truly and nobly ordered soul."

"If our youth are to do their work in life, they must make these graces and harmonies their perpetual aim.

"All life is full of them, as well as every creative and constructive art. * * * And absence of grace and inharmonious movement and discord are nearly allied to ill words and ill nature, as grace and harmony are the sisters of goodness and virtue and bear their likeness."

"Musical training is a more potent instrument than any other, because rhythm and melody find their way into the secret places of the soul, on which they mightily fasten, imparting grace, and making the soul graceful of him who is ill educated; and also because he who has received this true education of the inner being will most shrewdly perceive omissions or faults in art and nature, and with a true taste, while he praises and rejoices over and receives into his soul the good and becomes noble and good, he will justly blame and hate the bad, now in the days of his youth even before he is able to know the reason why, and when reason comes he will recognize and salute her as a friend with whom his education has made him long familiar."

"The harmonious soul is both temperate and valiant, the inharmonious soul is cowardly and boorish."

Plato, in "The Republic," declares, through the mouth of Socrates, that all modes, except the Dorian and the Phrygian, should be banished—the Ionian and Lydian because they induce softness, indolence and drunkenness, the mixolydian because it expresses sorrow, &c. On the other hand, the Dorian is the strain of necessity, of the unfortunate, of courage, the warlike mode, "which will sound the word or the note that a brave man utters in the hour of danger and stern resolve, or when his cause is failing and he is going to wounds or death or is overtaken by some other evil, and at every such crisis meets fortune with calmness and endurance," and the Phrygian is the strain of freedom, of the fortunate and of temperance, the mode "to be used by him in times of peace and freedom of action, when there is no pressure of necessity, and he is seeking to persuade God by prayer, or man by instruction and advice; or, on the other hand, which expresses his willingness to listen to persuasion or entreaty or advice and which represents him when he has accomplished his aim, not carried away by success, but acting moderately and wisely, acquiescing in the event."

"Next in order to modes, rhythms will naturally follow, and they should be subject to the same rules, for we ought not to have complex or manifold systems of metre but rather to discover what rhythms are the expressions of a courageous and harmonious life. * * * What rhythms are expressive of meanness, or insolence, or fury, or other unworthiness, and what rhythms are remaining for the expression of opposite feelings?"

Now listen to what Plato says about how music should be cultivated:

"When a man allows music to play and pour over his soul through the funnel of his ears those sweet and soft and melancholy airs of which we were just speaking, and his whole life is passed in warbling and the delights of song; in the first stage of the process the passion or spirit which is in him is tempered like iron and made useful instead of brittle and useless. But, if he carries on the softening process, in the next stage he begins to melt and waste until he has wasted away his spirit and out and out the sinews of his soul, and he makes a feeble warrior."

One more quotation shall conclude my statement of Plato's view. "Damon says that when modes of music change, the fundamental laws of the state always change with them."

Aristotle, of the fourth century, B. C., shares in th

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ain his master's views, but treats the question with more efiniteness and particularity.

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"Rhythm and melody supply imitations of anger and entleness, and also of courage and temperance and of rtues and vices in general, which hardly fall short of the tual affections, for in listening to such strains our souls ndergo a change."

"Even in mere melodies there is an imitation of char ter, for the musical modes differ essentially from one anther, and those who hear them are differently affected by ich. Some of them make men sad and grave like the -called mixolydian; others enfeeble the mind like the laxed harmonies; others, again, produce a moderate and ttled temper, which appears to be the peculiar effect of e Dorian; the Phrygian inspires enthusiasm. * * * he same principles apply to rhythms; some have a char ter of rest, others of motion, and of those latter, again, me have a more vulgar, others a nobler movement. nough has been said to show that music has a power of rming the character, and should therefore be introduced to the education of the young."

"We accept the division of melodies proposed by certain hilosophers into ethical melodies, melodies of action and assionate or inspiring melodies, each having, as they say, mode corresponding to it. But we maintain further that usic should be studied, not for the sake of one but of any benefits, that is to say with a view (1) to education, 2) to purification; music may also serve (3) for intelctual enjoyment, for relaxation and for recreation after xertion. It is clear that all the modes must be employed y us, but not all of them in the same manner. In educaon ethical melodies are to be preferred, but we may listen the melodies of action and passion when they are perrmed by others. For feelings such as pity and fear or, gain, enthusiasm, exist very strongly in some souls, and ave more or less influence over all. Some persons fall nto a religious frenzy, whom we see disenthralled by the se of mystic melodies, which bring healing and purification f the soul. * * * For the purpose of education * * * ose modes and melodies should be employed which are thical, such as the Dorian, although we may include many thers which are approved by philosophers who have had musical education. * * * All men agree that the Dorian music is the gravest and manliest. And, whereas e say that the extremes should be avoided and the mean llowed, and whereas the Dorian is a mean between the Phrygian and Lydian, it is evident that our youth should e taught the Dorian."

My last quotation from Aristotle will be on the study of music

"The right measure will be attained if students of music stop short of the arts which are practised in professional contests, and do not seek to acquire those fantastic marvels of execution which are now the fashion in such contests, and from these have passed into education. Yet the young pursue their studies until they are able to feel delight in noble melodies and rhythms, and not merely in that common part of music in which every slave or child, and even animals, find pleasure * * * thus then we reject the professional mode of education in music."

(To be continued.)

MADAME MANTELLI IN SANTIAGO DE CHILE.

The following notices of Mantelli's triumphs in Santiago will be of interest:

"Carmen." Mantelli received an enthusiastic ovation, which was repeated in the dance number and the duo of the fourth act.

This sympathetic artist is now a star of great brilliancy. Her voice has gained not only in timbre, sonority and discipline, but also in intensity and expression. To use a graphic but vulgar phrase her Carmen made a furore.—El Chileno, Santiago, July 4, 1901.

The versatility of Eugenia Mantelli displayed itself in interpreting the roles of Carmen and Mignon, than which it is difficult to imagine more opposite types. In her personification of Mignon she never reminded us by a single trait of Merimée's heroine. Without going into details we may content ourselves by quoting the chief moments of her performance which produced a genuine effect by her vocal and dramatic gifts, by the fullness of her artistic means, her intelligence and profound sincerity.

From the lips of Mantelli "Know'st Thou the Land?" acquires a far off expression that seems to come from the hidden depths of the heart, impregnated with the aroma of spring and pathos of rustic idylls. Then the charm of her half spoken dialogue and her touching reply to Wilhelm Meister's question, "Chi ti nutrira?" ffow charming, too, the scene with Filine, while in the last scenes Mantelli gave a superb termination to the work which she interpreted so admirably. La Lei, Santiago de Chile.

Señora Mantelli interpreted the role of Mignon with the supreme mastery which we have admired in previous years, and was the object of enthusiastic manifestations. The romance of the first act, the aria in the second, and the passionate scenes in the fourth were all triumphs for her. El Ferrocarril.

Señora Mantelli, in "Mignon," played with great mastery, each act being a new triumph for her. In the romance of the first act, the aria in the second, the duo with Lothario at the beginning of the third act, and in all the fourth she received great ovations. Señora Mantelli will be the favorite of our public this winter.—El Mercurio, Santiago, July 5.

The scenic ability of Madame Mantelli; her beautiful voice, so easy and taking; her incomparable music, have already charmed us. To-day she is in all the brilliancy of her great talent, and her success was considerable. It is impossible to render with greater intensity the various effects of the role of Carmen. Madame Mantelli, merely by her expressive countenance, lets us see what is passing in the heart and soul of the Gipsy. We have seen Galli-Marié and Emma Calvé in the role, but in listening to Madame Mantelli we remembered them no more. This is the highest praise we can bestow.—La Colonie Française.

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Musical Courier (London)—"A hearty, straightforward delivery, which was all the more charming because of his admirable diction and pure intonation."

Lady—"His songs were admirably chosen, and the beautiful quality of his voice and his good method were best shown in Brahms' Liebeslieder."

Sunday Times—"Displayed a resonant low baritone voice and a refined method."

Musical Standard—"Eminently successful as an interpretive artist, for he sang with much feeling and intuition into the dramatic and poetic meaning of his text. His voice is a fine organ."

Musical News—"Mr. Tew has a good bass voice which he uses always with finished art and discretion. That he possesses an extensive repertory culled from the best music written for the bass voice was evideuced."

Morning Post—"Mr. Tew's deep bass voice was well suited to the music of the Landgraf." (National Grand Opera Co., in Tannhauser.)

The Stage—"Mr. Tew gave a strong and impressive embodiment of the Cardinal."

The Era—"Mr. Whitney Tew, the author, gave a strikingly characteristic reading of Richelieu, his acting in the downfall scene being especially impressive and touching."

Field—"That fine bass singer, Mr. Whitney Tew, gave the first of his recitals last week. He possesses a powerful voice of beautiful quality which can stand work. He has both voice and brains."

Anglo-American—"Mr. Tew's fine voice was in the best of form. He is to be commended for his persistent fidelity to a really superior class of music."

In America November and December, 1901

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HAROLD BAUER DATES.

SOME of the dates already closed by George W. Stewart, manager for Harold Bauer, are as follows:

With Boston Symphony Orchestra:
Sanders Theatre, Cambridge, January 9.
Symphony Hall, Boston, Friday, January 10.
Symphony Hall, Boston, January 11.
Academy of Music, Philadelphia, January 13.
Music Hall, Baltimore, January 14.
Carnegie Hall, New York, January 16.
Academy of Music, Brooklyn, January 17.
Infantry Hall, Providence, January 22.

With Pittsburg Orchestra (Victor Herbert, conductor):
Pittsburg.

With Theodore Thomas' Orchestra:
Chicago, March 28.
Chicago, March 29.

Cincinnati Orchestra (Frank Van der Stucken, conductor):
Cincinnati.

There are also other dates at Troy, Oberlin, Ann Arbor and so on. Mr. Bauer will be in this country from January 1 for three or four months, and judging from the way the dates are being booked he will be a busy man all of that time.

Innes and His Band.

INNES and his band will open their season at the Pan-American Exposition in October. There will be no change in the instrumentation of the organization. The string basses, harp, zither, preponderance of clarinets, saxophones, oboes and bassoons will be retained. Many novel features have been added to the repertory, notably the overture "Mignon," Innes' new two-step "Prince Charming," which is already being played by all the New York bands and summer resort hotel orchestras, and Rubinstein's "Kammenoi Ostrow." Mr. Innes has had three magnificent cars built especially for his use by the Pullman Company for the tour which is to follow the Buffalo engagement. One of these cars will hold forty men, each in his individual berth. A second car contains the private rooms and tour offices of Mr. Innes, together with staterooms for the accommodation of the six vocalists, the business staff and the principal instrumental soloists of the band. A third car has been fitted up as a combination baggage and dining car. Two cooks, two porters and three waiters will operate these cars, in which the entire organization will live throughout the twenty-six weeks covered by the tour.

SIBYL SAMMIS AT CHARLEVOIX, MICH.—This popular soprano, after two months' singing at various Western Chautauquas, is at the above place until September 1, and next season will be at the head of her own concert company.

She has had great and well deserved success, as may be seen by the appended notices:

The popularity of Miss Sammis seems to have increased as her stay here lengthened; she is undoubtedly one of the very best sopranos in this country.—Lexington Herald.

* * * The greatest favorite of the Chautauqua talent. Her singing always affords the greatest pleasure to her listeners, and last evening was no exception. She was called back twice, and still the audience was not satisfied. Twice again she bowed, and it was with reluctance they saw her leave that evening. Her pleasing personality, hearty spirit and beautiful voice make her most charming.—Marinette (Wis.) Daily Eagle.

Following the lecture the greatest hit of the entire Chautauqua was made in the singing of Sibyl Sammis. She took her audience by storm, and is the whole topic of conversation to-day by those who heard her. She is a great singer; no one like her was ever heard here. Her magnificent stage presence, exquisite gowns, sweet, pure, though strong and forceful voice—all captivated her audience.—Daily Union.

Miss Sammis proved that lady all that had been claimed for her; her voice is superb, possessing to an uncommon degree the full, round tones of a violin. Miss Sammis sang various songs, such as three "Children's Songs," Buck's "Sunset," "Little Doris," "I Heard a Song," and finishing with Brooke's "Our Nation's Guard," a vocal march, which she sang with vigor and swing. Miss Sammis made a deep impression on all who heard her; she puts into her singing a power that is too often lacking in singers. Miss Sammis has something to tell, and she tells it.—Moline Daily Journal.

GREGORY HAST.—Gregory Hast, the eminent English tenor, has a vogue abroad so great, and so widely established that he can only give November and December to America. That his fame has already crossed the water his American manager, Loudon G. Charlton, has discovered by the demand for Mr. Hast's appearances in both oratorio and song recital. He is as celebrated for his ballad interpretation as for his oratorio work. Here is a notice that appeared in the London *Daily Telegraph* after a recent ballad concert in St. James' Hall:

Mr. Hast is one of the few singers who can take a quaint old folksong and, while preserving all its native simplicity, can idealize it into a work of art. He did so with the old Sussex folksong, "The Week Before Easter." A higher flight still was taken in "How Deep the Slumber of the Floods." One of Mr. Hast's gifts is that of achieving intensity without volume of tone. With never a touch of exaggeration he can breathe a world of intensity into a whisper. Here his whispered ejaculation, "How deep the slumber of the floods," had a profundity of meaning. In its subdued, polished phrases the song was a masterpiece of simple but fervent feeling, while the manner in which the voice lingered on the closing words, "My soul shall find repose," and finally melted away into silence, was exquisite. Another gem of unaffected pathos was the encore song; the closing words were a triumph. They were just "O Mary dear that you were here," into which Mr. Hast breathed an infinitude of heartfelt yearning and pathos, governed by a sweet mellowed spirit of resignation.

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BAYREUTH—AND OTHER THINGS.

BY JAMES HUNEKER.

BAYREUTH, AUGUST 19, 1901.

BAYREUTH would be a charming summer resort were it not for the Wagner theatre. The little town nestling in the heart of the Fichtel Mountains, Franconia, has changed little since I was here last. Some new trees have been planted in the Alexanderstrasse, and the old baker's shop near the station—you surely remember it!—has a new metal sign, which glances bravely in the sun. And there seems to be more dogs in town. There are more dogs in town. At night they foregather and howl parodies of the music heard during heated afternoons. This brings me back to my original contention—that Bayreuth would be a much more lovable place if there were no Wagner music or Wagnerians in it.

The place is overrun with tourists, mostly Germans, for the American, English and French contingent is no longer in the majority. The cheap Cockney "trippers," the man and woman armed with Baedekers, have supplanted the distinguished company of ten and twenty years ago. No longer are celebrated composers and musicians to be met on the esplanade before the theatre; indeed a genuine celebrity is a rarity, eagerly viewed and sought after. In a word Bayreuth has become popular, and must pay the usual penalty of such popularity in being cheapened, vulgarized, and the objective point of Cook's excursionists. And I must confess that the Wagner family does nothing to improve matters. It rather encourages promiscuity, for that spells money—money, the present titular divinity of Wahnfried.

I have grown to love the pretty woods, roads and various by-ways in this old Bavarian town. The "Burgerreuth" back of the Wagner theatre is as restful a place as one may find in Germany—that is during a performance below. The restaurants are as bad as ever, and Sammet's garden, with its eccentric proprietor—who blows the same crazy horn—has lost its interest for me. As for the hotels they are simply impossible. Absurdly high prices, even for New York, horrible cooking and a general atmosphere of grabbing, extortion and impudence. The dream of cheap living in Germany has become a nightmare. No seaside or mountain hotel in America charges so high and gives so little in return as these places in Bayreuth and Hamburg. The little figure sold in the toy shops here of a boy and a gold piece symbolizes to the German imagination—at once naïve and commercial—the American abroad, who when squeezed drops his gold freely. Ah! how I admire the practical, æsthetic, sentimental German, who is business man in the morning, a weeping willow in the evening. He sits in gardens, drinking coffee, beer, wine, and smoking villainous tobacco; but what a picture of contentment he makes when of a calm afternoon he moves about in the landscape with a large family, wearing an air of condescension toward the universe and the stranger within his gates, who parts with his money for half its value. *Deutschland über alles!*—especially for the German.

The steamship Graf Waldersee, of the Hamburg-American line, reached Hamburg the day the real Graf von Waldersee returned from China. But the death of the Emperor's mother put a stop to all the festivities. Hamburg is a loyal city and mourned the dead, as well as the lost opportunity for a royal time. Despite the general gloom I found the place delightful. Even the coachmen glibly call it "the Venice of the North." It is. A more picturesque view than the Alster See, which meanders through the town, would be difficult to discover. For two and a half cents you can ride its placid surface, sprinkled with swans and fringed by villas. Here are gardens wherein noisy music and cheap beer may be had. I saw the harbor, and was impressed by its tremendous activities, its many shipbuilding industries. But the crowning joy of Hamburg is its Zoological Garden. There you can roam for days, seeing beasts, reptiles and birds that one never sees outside of the pages of a natural history. Fancy viewing live armadilloes! Fancy the aspect of a genuine mandril, a living specimen of the cynocephalous, the sacred ape, with the purple beefsteak back and the bizarre markings on its snout—blue, white, red. It was akin to an opium dream, and it also evoked visions of Hamilcar's garden when the legionaries feasted to the marmoreal displeasure of Salammbô. There, too, I witnessed the human actions of a pair of recently imported chimpanzees. After watching them over an hour nothing I saw later in Bayreuth surprised me. In the principal monkey house a little domestic comedy occurred that recalled a French love tale. A monster dog-faced baboon, the terror of the caged community, attempted to flirt with a small ape. But the jealous wife raised such a screeching and gave her husband such a wigging that, dismayed, he sought refuge in a tree, where all the monkeys insulted him with perfect impunity and multitudinous cacklings—a dethroned king for the moment. Evidently humanity has not pre-empted all the minor vices.

In the Kunst Halle, a substantial building, I found a fairly good collection of paintings. Andreas Achenbach—the father of the late Max Alvary—was represented by several of his marines, and Hans Makart's big glowing canvas, "Entrance of Charles V. into Antwerp," has lost none of its original brilliancy. Gabriel Max, at one time a favorite of mine, was plentifully present. The best specimens were by English painters, Calcott, Calderon, Goodall, Cole, Collins, Creswick, Dyce, Thomas Faed, Luke Fildes, Colin Hunter, Landseer, Linnell, Sir John Millais, Daniel Maclise, Orchardson, William Clarkson Stanfield—a fine specimen— Val. Prinsep, Turner—a scene on the Loire—and several others, whose names may be found in the catalogue. There is an Overbeck, a dreary composition, "Die Kunst im Dienste der Religion," and a Regnault, though not the Henri Regnault whose "Moorish Execution" is in the Luxembourg. Adolph Schreyer has one of his characteristic, dashing scenes of Wallachian military life. I once knew this Frankfort painter when he lived near Coutoure's country house at Villiers-le-Bel. He died only last year. A Bakhuizen marine attracts the eye because of its simple, noble painting of water. Claude Monet is there and Munkaczy also. Constant Troyon, Horace Vernet, Arnold Boecklin—a great genius—Kaulbach, Lenbach, Menzel, Verboekhoven, Segantini, Defregger and Meissonier are all good specimens, and there is a well preserved Rembrandt. The sculpture did not impress me. I did not have time to visit the public library, with its 250,000 volumes, but I saw the Rathskeller, with its frescoes, the eleventh century cathedral, Altona, a big suburb of Hamburg; the new Gothic exchange and the enormous Roland statue of 1412. Hamburg is an expensive city, and the cooking is of high order—for Germany. It would not be tolerated in New York because of its oiliness. Even in its Delmonico—Pfordt's—the cuisine was not at all remarkable, though the prices were blistering ones.

I arrived in Bayreuth Sunday afternoon after a distressingly hot and dusty ride from Hamburg via Würzburg, in which latter place I found the beer decidedly inferior to August Lüchow's American paraphrase of the same. Indeed I don't mind confessing that beer in Germany is not what the American imagines it to be. It is dear if you drink real Pilsner, and the real Pilsner cannot be compared in flavor to the export variety. Besides, when

you get beer for breakfast, dinner, supper, even in the soup, it loses its raciness. With the wines, however, no fault can be found. Rhine wine is cheap and of excellent quality. Champagnes are to be avoided. There is an immense amount of drinking—the soft, rather enervating climate seems to demand a stimulant. Coffee here is chiccory. Tea exists not—that is, strongly brewed. Another reason why wine and beer must be taken is the greasiness of the food. Fried beefsteaks, veal, potatoes, heavy pastry, all require dampening, and to do the German justice he and she dampen themselves all day long. After the theatre is closed the hungry, thirsty mobs descend in carriages upon the town like mosquitoes seeking victims. The amount of material stowed away until midnight is something astonishing. Music feeds not upon itself, despite what the poets say. It needs a very solid foundation of nourishment, especially Wagner's music.

I had barely time enough to hurry from the train to the theatre before the first signal of "Parsifal" was sounded. Of course there were no seats left—I inquired of Mr. von Gross at Feustel's—and, of course, I found an odd one for the gallery, much to the surprise of Willy von Sachs, who was attending the last series of the "Ring." This New York journalist, whose lines are now cast in pleasant places, travels over Europe seeking musical meat. I also saw Henry Holden Huss at a distance, seated beneath a tree of the sacred Bayreuth grove, reading his Wolzogen. In trying to reach him I met Mr. and Mrs. Herman Hans Wetzlar and Mr. and Mrs. Leo Schulz and so missed Mr. Huss, for the crowd was a large one. No matter what may be printed in American newspapers take my word for it that more Germans attended this season's festival than ever. As we hear as good, if not better, Wagner performances in New York city there is little need to visit this out of the way place, except for "Parsifal." This was the cast on August 11—Mr. Floersheim has probably told you of the initial performance:

Amfortas	Rudolf Berger
Titurel	Robert Blass
Gurnemanz	Paul Knüpfer
Parsifal	Ernest van Dyck
Klingsor	Hans Schütz
Kundry	Marie Wittich
Erster Gralsritter	Franz Josef Petter
Zweiter Gralsritter	Richard Könnecke
Erster Knappe	Fanchette Verhunk
Zweiter Knappe	Rosa Ethofer
Dritter Knappe	Willy Merkel
Vierter Knappe	Hans Breuer
Sechs Einzelsängerinnen	Sophie David, Emile Feuge-Gleiss, Fanchette Verhunk
1. Gruppe.	
2. Gruppe.	Josefine V. Artner, Rosa Ethofer, Maria Knüpfer.

2 Chöre (Sopran und Alt), 24 Damen.

Die Brüderschaft der Gralsritter, Jünglinge und Knaben.

I shall speak of this music drama, which Dr. Muck conducted, at length next week, for I have just secured two seats for the performance of tomorrow (Tuesday, August 20), for which I paid Herr Forster, the bookseller, $25, or 100 marks. Oh, no, there are no ticket speculators here! And the management becomes indignant if such a thing is suggested. Yet a bagful of tickets left London a week ago bearing early dates—December, January, March. Mine are March 2 tickets, and are of a suspicious freshness, which points to the fact that they have been carefully stowed away until it was time to put on the thumb screws. Question Mr. Schulz-Curtius or Herr von Gross about these things, and they will look as blandly unconscious of them as the lovely clouds that always hover like a flock of white birds over the Fichtel Mountains.

However, I have the seats—and that is what I came here for—for "Parsifal." I care little for the "Ring" and less for "The Flying Dutchman." Yet I was condemned to hear both, for on Monday afternoon, "The Flying Dutchman," the 12th, tickets went begging. Not even the speculators could sell them. Doubtless you have read of the scenery and performance. Both were far from being noteworthy. Of the "tall" tales told of enormous outlay not one holds water after seeing the scenery. It was commonplace, like the performance. I give the cast as a matter of record:

Daland	Peter Heidkamp
Senta	Emmy Destinn
Erik	Ernst Kraus
Mary	E. Schumann-Heink
Der Steuermann	Franz Josef Petter
Der Holländer	Theodor Bertram

Schumann-Heink's Mary was the most interesting thing during a dull afternoon. The orchestra was not particularly remarkable, much muddy playing being noticeable in the brass. Mottl conducted with his accustomed authority.

The second series of the "Ring" included the following singers—a list which I print for history's sake, not because it is at all phenomenal. "Das Rheingold" was given Wednesday, August 14, with this cast:

Wotan	Götter	Anton van Rooy
Donner		Hans Schütz
Froh		Alois Burgstaller
Loge		Dr. Otto Briesemeister
Alberich	Nibelungen	Fritz Friedrichs
Mime		Hans Breuer
Fasolt	Riesen	Hans Keller
Fafner		Johannes Elmblad
Fricka	Göttinnen	Louise Reuss-Belce
Freia		Fanchette Verhunk
Erda		E. Schumann-Heink
Woglinde	Rheintöchter	Josefine v. Artner
Wellgunde		Sophie David
Flosshilde		Ottilie Metzger

During the next three afternoons the order was as follows:

"Die Walküre"

Siegmund	Alois Burgstaller
Hunding	Peter Heidkamp
Wotan	Anton van Rooy
Sieglinde	Marie Wittich
Brünnhilde	Ellen Gulbranson
Fricka	Louise Reuss-Belce

Walküren: Josefine v. Artner, Sophie David, Rosa Ethofer, Anna Huber, Maria Knüpfer, Ottilie Metzger, E. Schumann-Heink, Fanchette Verhunk.

"Siegfried"

Siegfried	Ernst Kraus
Mime	Hans Breuer
Der Wanderer	Anton van Rooy
Alberich	Fritz Friedrichs
Fafner	Johannes Elmblad
Erda	E. Schumann-Heink
Brünnhilde	Ellen Gulbranson
Stimme des Waldvogels	Emilie Feuge-Gleiss

"Goetterdaemmerung"

Siegfried	Ernst Kraus
Gunther	Rudolf Berger
Hagen	Robert Blass
Alberich	Fritz Friedrichs
Brünnhilde	Ellen Gulbranson
Gutrune	Louise Reuss-Belce
Waltraute	E. Schumann-Heink
Nornen	Josefine v. Artner, Louise Reuss-Belce, E. Schumann-Heink.
Rheintöchter	Josefine v. Artner, Sophie David, Ottilie Metzger.

Mannen und Frauen.

Again were the performances sold out, and again did I find simple, musical souls who were willing to part with their birthright for a mess of pottage, *i. e.*, $ $ $. Yankee-like, I was foolish enough to expect the worth of my money. But I did not get it, for Siegfried Wagner conducted, and when the *tempi* were not too fast—as in the prelude to "Rheingold"—they were too slow. Certainly few were correct. And there was throughout an absence of decision, briskness, poetry or dramatic effect. This was all the more surprising since Dr. Hans Richter—who never looked better in his life—and Felix Mottl had carefully rehearsed the orchestra. I certainly never heard a more commonplace version of the "Ring." Siegfried Wagner has not improved as a conductor. I heard him five years ago. He seems about the same. Perhaps his composing cramps his left arm. He looks more and more like Louis Blumenberg, the 'cellist, every day. As for the acting I can only quote what George Moore said to me—the author of "Evelyn Innes" came down here August 14—after the "Rheingold" performance: "Madame Wagner puts pins in the stage and expects her artists to move from one to the other, as if they were automatons."

"Die Walküre" went better than "Siegfried" or "The Dusk of the Gods." Schumann-Heink as Erda and Waltraute was certainly at her best. Gulbranson's Brünnhilde still leaves me cold, as it did in 1896. Blass as Hagen is known to New York, as is Van Rooy's Wotan. This latter singer drives about Bayreuth in a neat road wagon, and many are the winks and nods, for in the matter of money spending he is said to outrival the efforts of Salvini and Tamagno.

Cosima Wagner is still a well preserved woman and dominates Bayreuth as of yore. Her hair is white, but there is fire in her eye, and her speech, so I am told, is very much to the point at rehearsals. While she is friendly with Mottl I fancy that Van Rooy is now the reigning favorite. The lady resembles much her esteemed father, the late Franz Liszt. An old and familiar cry resounds as the season nears its close. "We have lost money!" Hence there will be another Festspiel next season. Poor Wagner family! They must find it hard to keep the wolf from the door, with all the royalties flying in at the windows of Wahnfried. However, I have heard that Munich threatens, and next year there will be a gathering of the clans to determine the "Parsifal" question. Without "Parsifal" Bayreuth

is doomed; and "Parsifal" is the property of the world in 1913!

As I told you above I did not go to Sammet's, but to a private club garden of the Gesellschaft Harmonie. It is next door to Sammet's, is quieter

Harmonie Garten.

and boasts of a better ordered and more varied cuisine. Here is a little picture of the garden. On the steps of the old *Schloss* are placed the tables. It is very romantic and very dyspeptic—not to mention winged things that fall from trees and the bees that buzz in your butter. (Butter is always extra.)

The proprietor, Herr Johann Streil, weighs about 300 pounds, and is as light as a feather duster and as oily as a suet pudding. He seems to bound from step to step, from table to table, soup in one hand, beer in another, while a heavenly smile plays about his face. His picture does not do him justice. It makes him too handsome, too thin. It was taken ten years ago. I begged for a contemporary view—but there were none. Possibly no camera could stand the strain. However, in the Fatherland fat is not fatal, as it is in America. I pass everywhere for a slim person, with aspirations toward a waist.

The fanfares blown before each performance and during the entr'actes are the same as in 1896, 1897, 1899 for the "Ring des Nibelungen," that is to say, before "Das Rheingold," the Donner motive; before the first and second acts of "Die Walküre," the Sword motive; before the third act, the Sword motive twice repeated. "Siegfried" employs the Siegfried horn call before the first act; the Sieg motive before the second, and the Siegfried motive before the third. "Götterdämmerung" begins with the Norse motive; before the second act, the Wedding call; before the third, the Walhalla motive. Like "Rheingold," "Der Fliegende Holländer" has but one call, for in Bayreuth the opera is given without a break. The Dutchman's motive in D minor is used. And this device of Wagner's, which was possibly suggested to him by the military calls of the garrisons, is as effective as ever.

And now for a short list of the visiting Americans. Mr. Floersheim probably told you of Patti, of Henry Wolfsohn, of Nikisch and many others. I shall begin with the Fremden-Liste, No. 20. It will not go much higher than forty this season. Mrs. and Miss Ethel Dubois, New York; Helen de Young, San Francisco; Mrs. and Miss Veaur, San Francisco; Frau Leopold Kahn, with sons, Frankfort; Miss Mary Potter, Miss Eva Shafter, Connecticut; Miss Elizabeth D. Lewis and niece, New York; Albert Stettheimer, New York; R. C. Walken, New York; Miss Romer, Newark; Miss MacCarty, Toledo, Ohio; Mrs. Elizabeth Shaw, Boston; Albert Jeffery, Boston; Mrs. and Miss Trust, Mrs. and Miss Jones, Baltimore; Annie C. Stebbins, Louise M. Stebbins, Springfield, Mass.; Mr. Bates, Frank Cramer, America; Marcius Simons, the American painter, now in Paris; Misses Krug and Cuno, St. Louis; Miss Elizabeth Sheldon, New York; Miss Mary E. Chaffee, New York; Fletcher Dexter, Boston; Mrs. Stone, Misses Stone, Saginaw, Mich.; Mrs. David R. McKee, with Mrs. W. McKee-Dunn, Washington, D. C.; Mr., Mrs. and Miss Hull, New York; Miss Stantor, Mrs. Merrill, Mrs. Bunce, New York; Mrs. E. S. Jenney, Miss Jenney, Syracuse; Mrs. Adams, Miss Adams, Chicago; Mrs. John Haron and Miss Laura Mauro, New York; Prof. G. Meyer, Urbana, Ill.; Dr. Swiggett, Philadelphia; Mr. and Mrs. Thomas, Chicago; Albert Lavignac, the French musical littérateur; Mrs. Lohbiller, with daughter, Boston; Dr. and Mrs. A. B. Bullock, Rome; Mrs. Elizabeth and Miss Clara Davison, Pittsburg; Mrs. J. B. McIntosh and daughter, New York; Miss Frances Hayward, Boston; Miss Wilde, New York; Frank Frick, Miss K. G. Frick, Baltimore; Miss Lürmann, Baltimore; Misses and Mr. Cohen, Savannah; H. Kawes, Mrs. J. B. Kawes, New York; Mr. and Mrs. Robert Shepherd, New York; Helen J. Bailey, Boston; Miss E. G. Ogden, Mrs. Eugene Schuyler, New York; Mary Keller, Pittsburg; Miss May Shephard and Miss Lelia A. Garvin, Cincinnati; José Vianna Da Motta, the Berlin pianist—once a visitor to America; Miss Sophy Stanton, Washington; Miss L. Derby, Boston; Lucien Warner, New York; Miss Antonie and Miss Richard, New York; B. J. Goddard, with Miss Goddard, America; Miss Tevis and Miss Bowie, San Francisco; Mrs. Miller, Mrs. Stefenheimer and Mrs. Dyer, New York; C. C. Puffer, sister and daughter, Rochester; Julius Lehmann, New York; Misses Julia C. and Eleanor R. Smith, America; Mr. and Mrs. Stule, Denver; Mrs. Pope and Misses Pope, Chicago; Mr. and Mrs. Duhme and Dr. Giles S. Mitchell, with Mrs. Mitchell, Cincinnati; the Count and Countess Melchior de Vogüe, of Paris—the Count is the well-known critic of Russian literature; Louise S. Wathington and cousin, Cincinnati; Horace E. Carpenter, with cousin, Bay City, Mich.; Madame Von Pauer, Misses Parsen, New York; Wm. A. Spies, New York; Prof. and Mrs. McN. Miller, Baltimore; Mrs. Mary G. Strong, New York; Robert Patterson, wife and daughter, Chicago; Mrs. Hollander, Baltimore; Mary E. Umstead, Pennsylvania; Mrs. George D. Rose, Mrs. Hartley D. Harper, Chicago; Misses Lymann, New York; Misses Peters, Berlin; Miss Adelaide Schoonhover, Madison, Wis.; Misses Bolland, St. Louis; Victor Baier and Miss Baier, New York; Mrs. Walter K. Stettheimer, Miss Stettheimer, New York; Otto L. Fischer, Mrs. Wortly, Miss Peabody, New York; Miss Henshaw, Boston; Misses Coyle, Washington; Misses Worthington, Cincinnati; Misses and Mr. Woolsey, Berlin; Mrs. John Newton-Ewell, New York; Mary M. Jackson, Utica; Miss Fellowes, Miss Cously, New York; Miss Louise C. Dunn, Maine; Miss Mary Winston, Minnesota; Miss R. M. Caft, Boston; Miss Wilkins, Miss E. G. Murflay, Boston; Theodore Bohlmann and Mrs. Bohlmann, the pianist and composer, of Cincinnati; Misses Ruth C. Willis, Massachusetts; Davis Bergen, New York; Cleofanto Campanini, brother of the dead tenor Campanini, now conductor at Madrid; Mrs. J. M. Rose, New Jersey; Mrs. E. Rose, Miss Hoan, Philadelphia; Mary E. Sumner, Omaha; Hazard Dickson, Arthur G. Dickson, Philadelphia; Anna Miller-Wood, Boston; Miss Mabel Buttere, Boston; Max Ibach and Mrs. Ibach, piano manufacturer, Barmen; Mary L. Davison, New York; Misses Shoyer, Pittsburg; Misses Edith and Winifred Holt, New York; Mr. and Mrs. Gibson, Buffalo; Mr. and Mrs. Williams, New York; Mrs. Henry S. Word, America; Mrs. W. H. Haile, America; Eugenie Spadonie, New York; Miss Stiger, New York; Mrs. John J. Beggs and daughter, New York; Mrs. Westley Tucker, Mrs. Howard Ridgely, Baltimore; Miss Sivington, Misses Cross, New York; Mrs. Strauss and sister, America; Mrs. G. Shirmer, Berlin; Miss Maude Gonne—the Irish "Joan of Arc"; Miss Ihrmas, Boston; Miss Corliss, Illinois; Jean Delmas, the well-known basso of the Paris Opéra; Miss Newhouse, Mrs. Langfeld, New York; Mr. and Mrs. Bigelow, with Miss Dorothea Bigelow, Boston; Louis J. Blok, Chicago; Rev. Dr. and Mrs. Thurber, the American pastor, of Paris; Herbert N. Fisher, New Haven; Mr. and Mrs. Charles H. Steinway, New York; James J. Boyd, Boston; Frederic S. Law, Philadelphia; Oscar Beringer, the London pianist; Miss Jeannette Jones and Miss Maria L. Chandler, New York; Arthur Smith, New York; Dr. Jos. Lähly, New York; Mary Norres Berry, St. Louis; Francis Riot and wife, music director, Honolulu, America; Miss Very, New York;

This Is Johann.

Jennie B. Sherzer, Misses Stryker, Miss Loehr, Franklin, Ohio; Misses Porton, Mrs. Steile, Denver; Frau Levi, widow of the late famous conductor; Susan Strong, London; Victor and Mrs. Ompteda, the talented novelist of Wiesbaden; Misses Adams, New York; Miss Ruth Sallinger, Oakland, Cal.; Rowland Hazard, America; Ernestine Goodman, Philadelphia; Miss Kate Boyce, New York; Kirke L. Cowdry, Oberlin, Ohio; Mrs. C. C. Pearson, Miss Steams, Boston; Eloise Breese, New York; Arthur Seidl, the Munich author; Miss Alice Kauser, Benj. F. Kauser, New York; Mr. and Mrs. Hicks, America; Miss D. W. Rockhill, Washington; Joseph C. Hoppin, the archæologist, America; Professor Cushmann and wife, Boston; Mrs. S. P. S. Mitchell, Philadelphia; Misses Snowden and Randolph Snowden, Philadelphia; Chas. C. Parsons and wife, Miss N. M. Barker, Boston; William Warren Shaw, Philadelphia; Mrs. Edgar Hicks, Brooklyn, and D. B. Simon, Denver. There were others, too.

I also saw Willy Schütz, fair, fat and forty-five. He was in Bayreuth to hear "Götterdämmerung," which he intends producing in Paris next season. With him was his sister, Mme. Felia Litvinne, who sang at a reception in Wahnfried. Of the London music critics I only read the name of Vernon G. Blackburn, of the *Pall Mall Gazette*. John F. Runciman was too clever to leave Grez-sur-Loing, where he is spending his vacation, for the dust and heat of German travel. Basil Crump, the lecturer on Wagner; Schulz-Curtius Walcker, the architect, of Paris, and Hans von Wolzogen were also here. But I didn't begin to have as pleasant a time this season as five years ago, when, with Constantin Sternberg, Clarence Eddy and Otto Floersheim, we sat beneath the stars. Wilhelm Tappert, the Berlin critic and Wagnerite, has shaken the dust of Bayreuth forever from his critical shoes. So have many others of the old guard. The reasons for the defection are numerous, and yet a single one—Cosima Wagner!

I spoke for two minutes to Mr. and Mrs. Richard Burmeister, who were en route for America via Hamburg. They spent several pleasant weeks just outside of Bayreuth.

Night before last I was amazed by an excellent performance of Sousa's "Washington Post March" by a military band here. Otherwise one hears little save Wagner transcriptions played on odious, jangling, badly tuned pianos.

The grave of Wagner—"they buried him in the back yard like a cat," as Philip Hale wrote—is still an attraction for visitors. Wolfram, the Wagner servant, with the red nose and dangerous breath, still conducts the curious through the Hof-Garten to the back gate, and with many shakes of the head —"*Gnädige Frau* does not like to see people in the garden"—shows you the simple, broad slab which covers the remains of a wonderful man. Jean Paul Richter remains under the big rock in the cemetery on the Erlangerstrasse, while hard by Liszt slumbers, his tomb covered by old wreaths and very few new ones. I saw one from Francis Korbay, of London, and one from Susan Strong; also a silver wreath from a group of young Russian composers. To tell the truth the place looked neglected. Siegfried rules in Bayreuth now. His picture is in the centre of the postal cards, those of his father and grandfather being much smaller. But I don't think they need not worry about the future.

FROM MILAN.

MILAN, AUGUST 20, 1901.

AS regards music we are in the most quiet season of the year. Nearly all the theatres are closed. There are but a few open with operetta companies, and here and there a "music hall." My first article as correspondent of THE MUSICAL COURIER can hardly be therefore as interesting as I would have wished, for absolute lack of subject matter.

But if the theatres are dead to the public they are nevertheless full of life and bustle, in active preparation for the coming season.

Of the three most important theatres of Milan for musical representations, the first to open will be the Dal Verme, with a sufficiently attractive program, comprising "William Tell," of Rossini; "Poliuto," and other operas. Immediately following these there will be a second series at the Dal Verme, and the opening of the Lirico Internazionale, property of the publisher Sonzogno. At the former will be represented Puccini's last work, "Tosca," already given at the Scala last season, and this second edition of it promises to be more important than that of the Scala, as it will be interpreted by artists of very first standing. Besides this opera there will be given "Lohengrin" and "La Forza del Destino." At the Lirico they will open with "Luisa," of Charpentier, or "Zaza," of Leoncavallo, to be followed by others from the usual repertory of the publisher Sonzogno, with some novelties, such as "Chopin," by the Maestro Orefice, and "Adriana Lecouvreur," by Cilea.

During the Carnival we shall have three theatres open for musical representations, which for Milan is sufficiently remarkable.

First of all, naturally, will be the Scala, which would have been of considerable importance had Boïto maintained his promise to give his "Nerone," so many years expected.

It is well known how three years ago the municipality, finding that the endowment to the Scala constituted a loss which the city could not afford, annulled it, and how a group of rich citizens formed a company, with a time limit of three years, for the carrying on of the theatre, during which time the municipality was to find the means of securing to the Scala a permanent continuance. These three years ended with the last season, and they were three years of glorious life for the Scala, as instead of being worked with a view to profit, every endeavor was directed toward rendering it a temple of art. But all this time nothing had been done by the municipality toward the maintenance of their promise.

The Duke Visconti di Modrone, the richest man in Milan, who was prime mover in the company and had spent so much money in it, told his friends that he would take on his own shoulders the whole cost of management if only Boïto would give his "Nerone." It was then that Boïto promised the representation of this work, which has been looked forward to for twenty years; and all Italy nourished the serious belief that at last they were about to add another "chef d'œuvre" to its glorious repertory. But it appears now that Boïto, in consequence of this friend's entreaties, had promised to give his work only that this might induce the Duke Visconti di Modrone to undertake the contract; and, in fact, when all had been settled, Boïto announced that he could not get his famous "Nerone" ready in time for the Carnival.

In place of this we are assured that we shall have the "Germania" of Franchetti, author of "Asrael" and "Cristoforo Colombo," for which there are also great expectations. With "Germania" they say we will have also the "Africana," "Walkiria," "Linda di Chamounix," "Ballo in Maschera" and "Hänsel und Gretel"; but nothing, we may say, has yet been decided, there being so much confusion in deciding what operas to give that it forebodes little good. And the principal reason of all this, to my mind, is to be found in the inefficient art management, composed of persons absolutely unfitted to the requirements of a theatre like the Scala. As you see, our next seasons at Milan promise to be really interesting, on account also of the artists who are already known to have arrived.

In the matter of novelties also we shall not have much to complain of, notwithstanding the excommunication pronounced by Mascagni and Leoncavallo against the city of Milan. THE MUSICAL COURIER, in its previous numbers, has frequently noticed the doings in Milan, both as regards the "Nerone" of Boïto mentioned above and the interview with Mascagni and Leoncavallo, which occupied the mind of the press for so long a time.

Although rather late, I think it may not be altogether useless if I recall what passed. The Maestro Mascagni had himself interviewed by one of the *Messaggero di Roma* newspaper men and asserted untrue and impossible things. What Maestro Mascagni had said, coming to the knowledge of the public, the press took it up, and then Maestro Mascagni, while admitting the interview, claimed that things had been published which had never entered his mind, without, however, specifying which were true and which were not.

I, who know the interviewing member of the staff of the Roman paper, he being a friend of mine, am of opinion that what he has published cannot but be the truth; the Maestro Mascagni, hearing the public criticisms of what he in a weak moment had said, has sought to withdraw them, throwing the blame on the journalist.

Besides, what was said by Mascagni was published by THE MUSICAL COURIER even before it appeared in the Italian papers. In fact THE MUSICAL COURIER about three months ago (if I mistake not) stated that in Italy a rich gentleman, Commendator Florio, was contemplating an advance of several millions for the purpose of combating the monopoly of Mr. Ricordi. Mascagni, on hearing the news of THE MUSICAL COURIER, added only that the young authors were all of them already agreed to write for the new company.

Thus, the idea of combating the Ricordi monopoly will find many persons who, like myself, are disposed to give it favorable consideration, but it is not by means of a company that this object is to be attained. Instead of the proposed millions, it is the intervention of the Government that is required, as a law approved by Parliament would at once put matters right, and so much the more now that by the death of Verdi the firm Ricordi loses the only artistic protection that Italy had the duty to respect.

And it was not by haphazard that I said the "millions" are useless; in fact the new company as soon as formed would find itself with several millions in hand, and with no opera to put on the stage. I may be told that Mascagni, Leoncavallo and Puccini are ready to give their future works, but I confess that such a reply would excite my mirth were it not for the discredit I should appear to throw on these masters' native soil. For, although Italy founds her hopes in her young modern authors, still she knows full well that they are mere "airy hopes," if we have the courage to glance over the last works of Mascagni, Puccini and Leoncavallo. And, taking the most optimistic views, we must admit that the new works which may be written for the new company, even allowing them to be true "chef d'œuvres," can hardly suffice, as Italy will not be satisfied with the repeated representations—and this for years—of only two or three operas.

Besides it is difficult to suppose that Ricordi will not tighten still more his hold by an even more rigid adherence to the methods which have made him feared, and up to now so strong. As happens now for the operas of the publisher Sonzogno, it will not be possible to put on the stage other operas than those of the repertory Ricordi or of that of the new company; and is it possible to make a theatrical season with the sole choice of three or four operas of which the success is even doubtful?

They can have afterward, let us say, the operas from the repertory of Wagner, but this also offers a limited selection. The operas of Wagner are now tolerably in fashion, but they are looked upon as rather an "article of luxury," which the majority of Italians submit to and

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the others accept as a sort of fashionable duty without any real enjoyment of them. The operas of Wagner serve as the opening of a great theatrical season, and nothing more.

It is useless to disguise the fact that the richness of the Italian repertory is formed principally of the works of Verdi, Bellini, Donizetti, Rossini, completed by Ponchielli, Gounod, Boito, &c., and all this is the absolute property of Ricordi, who makes such use of it as may be his pleasure or even his caprice.

Of what use are these millions to a commercial company when the very article they want to offer to the public is unprocurable? What result has Sonzogno obtained from the sacrifice of his millions, and yet he had an excellent repertory of the best Italian and foreign composers? He may have made known some Italian masters, who but for him might have remained unknown, but he has only increased the tyranny of Ricordi.

How many works in the repertory of Sonzogno has he been obliged to keep on his shelves, or doom to slow or tedious life, while they might easily have figured in all the theatres? And why? Because of the poverty of Sonzogno's repertory! A theatrical manager who wishes to give a Sonzogno opera can only give in that season operas which belong to that same editor. He may seek from Ricordi some of his operas, and Ricordi might even accede to the request, although he has a perfect right to refuse it, but such condescension would be mere irony, because he would demand such a price for author's rights as to be in excess of anything the theatre could afford, reckoning its expenses and legitimate profit.

And Ricordi triumphs; he grants the use of the opera, but the manager is obliged to refuse it. More than this, the young authors (I do not speak of Mascagni, Puccini &c.), who are anxious to get their works staged, apply to Ricordi with a view to his purchasing them, which he does if they show any particular merit, in order to keep them out of his rivals' hands, reserving to himself, however, the right of representing them when (and only when) it may please him to do so; and thus they remain on his shelves, gathering only dust that falls on them.

To how many works, some also well known, has not his lot befallen!

Ask Ricordi, for example, for the operas of Catalani, hat unhappy composer who gave his whole soul and life o his music, and offer any price you like, he will refuse o let you have them. And why? Mystery! Secrets of is trade!

If the Italian press, instead of troubling itself oftenmes about puerile matters of no import, would only ise its voice a little, increasing its tone by degrees until t reached the ears of Parliament and of the Senate, how nuch good might it not do to the country and to art!

If the company that seeks to embark millions in the urchase of works that do not exist, or that are not to be ought, would only spend a little on a campaign in favor f the only article that Italy may still export, how much ood might they not do!

But the principal harm, to my mind, derives from the ct that musical art is in the hands of those who, knowing s necessities and the remedies, have not the means of aking them public; while the press, which has the means, disbelieves in the necessity. There only remains for us to hope that as everything in Italy is, although slowly, in the course of progress, so also may music find its defenders, and rise again to a level with the times, in full vigor and adapted to modern aspirations.

In regard to the malediction of Leoncavallo, and his decision never more to submit his new works to the judgment of Milan, these are things that smack of the ridiculous. I do not say that Milanese opinion may not sometimes have a bias of partisanship, but between this and the belief that such opinion can have so great influence on the life of a new work as to destroy it or decree the measure of its success there is a wide difference; they are things which only those believe who are determined to believe so.

It is well known how in Italy every town holds to its own opinion, to such a point that one town will declare a success, where (and perhaps because) another has pronounced a contrary opinion.

Let Mascagni or Leoncavallo write another "Cavalleria Rusticana" or another "Pagliacci," and they will see that no Milan or other city will be able to deprive them of the merit they deserve.

Another important point in the interview had with Maestro Mascagni is that of his tournée in North America as conductor of orchestra.

According to what THE MUSICAL COURIER wrote some time ago, this tournée would appear only to exist in the imagination of Mascagni, or at least hardly to encourage the expectation of that profit and success which he promises himself; but I have not sufficient grounds for absolutely contradicting it, and must leave it therefore to THE MUSICAL COURIER to judge.

And so for the present I will close, with the intention, however, of returning to the subject on another occasion, should the opportunity occur. F. ORLANDI.

MADAME THOMASON PLAYS IN THE ADIRONDACKS.—Mme. Berta Grosse-Thomason, the pianist, assisted the Beethoven Trio at a concert given on August 18 at the Ruisseaumont, one of the finest hotels at Lake Placid. The program included two arrangements by W. E. Bassett, who is associated with Madame Thomason at her school for piano in Brooklyn. The Bassett arrangements were the "Dream Music," from Humperdinck's "Hänsel and Gretel," and Chaminade's "Pierrette." Mme. Thomason played as piano solos Liszt's transcriptions of the Romance to "The Evening Star," from "Tannhäuser," and Isolde's "Liebestod," from "Tristan and Isolde," accentuating the dramatic side with remarkable power.

FABRIS' REMAINS BURIED IN GREENWOOD.—George A. Fabris, who managed the last tour in this country of Mme. Sofia Scalchi, died last week at his home in Brooklyn and was buried in Greenwood Cemetery. He is survived by a widow and one child. Mr. Fabris was born in Dalmatia. Since he retired from operatic management he was associated with the banking firm of Frank Zotti & Co., 108 Greenwich street. The home of the widow is at 546 Forty-ninth street, South Brooklyn.

Musical . . . . People.

Miss Neuhaus is giving a series of descriptive piano recitals at the Nahant Club and other New England places.

Miss Minnie C. Vesey, a Tennessee singer, has returned to her home at Nashville, after a three weeks' sojourn at Chautauqua.

Miss Florence Austin, a young and promising violinist, was among the recent arrivals from Europe. Miss Austin is a Minneapolis girl.

Albert von Toska, of Syracuse, N. Y., has been engaged to go on the road as orchestra leader of C. L. Sullivan's opera company.

Signor Valenza, harpist, and Signora Valenza, contralto gave a concert on August 21, at the First Christian Church, Duluth, Minn.

A handsome prospectus has been issued for the year 1901-1902 by the Brazelton Conservatory of Music, at Ashland, Wis. Edgar A. Brazelton is the director.

Kirk Towns, a baritone singer of Sioux City, has returned with laurels won after two years' study in Berlin, Germany. He received a hearty Western welcome from his friends and neighbors.

The Cathedral choir of Leavenworth, Kan., under the direction of J. N. Joerger, resumed its Sunday duties on September 1. Members of the choir enjoyed a two months' vacation this summer.

The Year Book of the Denver Conservatory of Music shows surprising growth of the institution. Oliver B. Howells, as dean, and Mrs. Howells, as the director, are assisted by a competent faculty.

Miss Edna More, pianist; Miss Laura M. Wright, soprano; Raymond Taylor, pianist, and Mr. Seiferth, a violinist from the Leipsic Conservatory, gave a concert recently at the opera house at Deposit, N. Y.

Louis T. Chase, director of the Chase Conservatory of Music, at Columbus, Ga., has established a branch at Opelika, Ala. Miss Fannie Trawick, a graduate of the conservatory, will have charge of the new department.

Miss Eugenia Barker, of Denver, Col., who has appeared in opera, sang at a musicale on August 14, given at the home of Mr. and Mrs. T. Everard Williams, of North Denver. Miss Barker sang numbers from "Faust" and "Carmen."

A successful concert was given recently at the Congregational Church in Morrisville, Vt. Miss Lena Irish, organist; Mrs. Hiram Tracy Hanks, pianist; Mrs. G. M. Powers and Miss Ila Niles, vocalists, contributed the musical numbers.

Jaroslaw de Zielinski and George Amesbury Goold are announced as new members of the faculty of Frank F. Shearer's School of Music, at Lockport, N. Y. Zie-

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linski will have charge of the vocal department and Goold the violin department.

Musicians and musical people at Lowville, N. Y., are already discussing plans for holding another musical festival next May. The name of L. Harry West is mentioned as the probable conductor, he having served in that capacity last spring.

Three young men, Michael Deluca, Harry Deluca and Vincent Deluca, all brothers, sons of M. Deluca and members of the M. Deluca & Sons orchestra, of Chicago, have been giving concerts with good success at Wisconsin summer resorts.

The trustees of Waynesburg College, Waynesburg, Pa., elected as director of the Conservatory of Music Franklin Coleman Bush, of Chicago. Mr. Bush studied with W. C. Seeboeck (pupil of Rubinstein and Brahms) and Liszt's great pupil, Arthur Friedheim.

The Lakeside Club, of Ithaca, N. Y., gave a concert at Glenwood on August 20. An excellent program was contributed by Mrs. F. B. Atwater, soprano; Miss Ada Bostwick, soprano; Robert A. Bole, baritone; Miss Etta Mintz, contralto; C. E. Mott, tenor, and several instrumentalists.

Mrs. T. A. Whitworth, of Fargo, N. Dak., gave an organ recital at the Robert E. Lee Memorial Chapel, in Leixngton, Va., August 1, and played selections from Wagner, Händel, Mendelssohn, Beethoven and Schubert. She was assisted by Mrs. S. B. Walker, soprano, and Miss Margaret Graham, contralto, of Lexington, and Mrs. Slicer, of Petersburg, Va.

Following are the names of those who volunteered at the concert given August 16 at the International Hotel, Niagara Falls, for the benefit of the Niagara Falls Memorial Hospital: Miss Ethel Perrine, soprano, of Rochester; Miss Gluck, violinist, of Buffalo; Miss March, soprano, of Syracuse; Albert K. Schneider, basso, of New York; Edward L. Seip, soloist of old Trinity Church, New York; Joseph R. Bolton, humorist, of New York; Miss Naist and Mr. Lautz as accompanists.

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ST. NICHOLAS GARDEN SEASON CLOSES.

WITHOUT exaggeration it may be stated that several thousand persons regretted the early closing of the Kaltenborn concerts at the St. Nicholas Garden this season. The license expired on August 31, and the management decided to end the season on that date. As has already been announced in the columns of THE MUSICAL COURIER, the concerts this summer have been successful. There has been an encouraging increase in the receipts over last year, and musically the concerts have been on a higher plane. The final concert on Saturday night attracted one of the largest audiences of the summer. Mr. Kaltenborn arranged an interesting program. He himself played one of the best numbers in his violin repertory, "The Prize Song," from "Die Meistersinger." As conductor Mr. Kaltenborn appeared always to the best advantage in the stirring compositions by modern composers.

The vocal soloist of the closing concert, Mrs. Elizabeth Hazard, scored her usual success with the audience, showing particularly the purity of her soprano voice in the pianissimos. Mrs. Hazard sang in the first half of the concert Bartlett's "Sayonara," the Japanese term for "Farewell." As an encore by request, she sang, "The Suanee River." In the second half of the concert Mrs. Hazard sang a group of songs by Albert Mildenberg, with the composer at the piano. Emile Levy accompanied for the other songs by Bartlett and Foster. The Mildenberg songs, "Violets," "The Ivy Leaf" and "Night Song," were well received, and the usual encore was demanded. For this Mrs. Hazard repeated "The Ivy Leaf," which, by the way, is still in manuscript, and which the composer has dedicated to her. Saturday evening was Mrs. Hazard's fifth appearance at the St. Nicholas concerts this season, she having sung at the opening as well as at the closing concerts, and three other times.

Leopold Winkler, the other soloist at the closing concert, appeared for the seventh time this summer. He played the Liszt E flat Concerto in masterly style, and as an extra number a Staccato Study by Rubinstein, to the delight of those who admire technical finish.

Another pleasing feature of the closing concert was the playing by the Kaltenborn String Quartet. By request, Mr. Kaltenborn and his associates played the pathetic and strongly moving Tschaikowsky Andante Cantabile, and the characteristic "Shepherd Dance," by Edward German. At the Wagner festival nights last Wednesday and Thursday Miss Mary Mansfield and Mrs. Dora Phillips repeated their former success. Both of these artists were heard at the festival given the first week in August, and their numbers last week were the same as at the earlier engagement. Mrs. Phillips sang Senta's ballad from "The Flying Dutchman." Miss Mansfield sang two nights. Her number on Wednesday evening was "Dich theure Halle," from "Tannhäuser," and on Thursday evening she sang Isolde's "Liebestod" with surprising dramatic power and musical understanding.

The Kaltenborn benefit last Tuesday (August 27) night attracted another record breaking house. For this occasion the stage was handsomely adorned with rare plants sent down from Morris Heights by Mr. and Mrs. Henry G. Hilton, who have been regular patrons of the concerts this summer. All of the soloists at the benefit concert were received with enthusiasm. The venerable Edward Mollenhauer played his own Violin Fantaisie. By request Leopold Winkler played "The Hungarian Fantaisie," by Liszt, Mrs. Mildred Hirschberg sang songs by Goring Thomas and Massenet, and the Kaltenborn Quartet was heard in the selections played at the closing concert.

MADAME MAIGILLE AT CAPE MAY.—Mme. Helene Maigille, the dramatic soprano and teacher, is a guest at the Chalfonte, Cape May.

CARL VENTH.—Carl Venth, the well-known teacher of the violin, has secured the spacious and most conveniently situated house No. 14 Seventh avenue, Brooklyn, for his violin school. The unusually large and commodious parlors will afford ample seating capacity for the parents and friends of the students who attend the monthly musicales, at which selections of the best music of both the old and modern masters will be rendered by the pupils.

The branches taught at the school are violin, 'cello, piano, organ, voice culture, harmony, counterpoint and composition. Lesson hours are being assigned now.

LEONORA JACKSON AT BAR HARBOR.—Leonora Jackson, the distinguished violinist, is now at Bar Harbor, Me. After a sojourn with friends early in the summer on the New Jersey coast, the young artist went to New Hampshire, and through her thoughtfulness and generosity $300 was raised for the benefit of the Boston Floating Hospital at the recital which she gave at the Hotel Wentworth, at New Castle N. H. Later Miss Jackson will go to the White Mountains for a final rest before opening her tournée with Harry J. Fellows, tenor, and William Bauer, pianist, as assisting artists. Miss Jackson will visit again this winter all parts of the United States, including the far South and Pacific Coast, and from bookings already made her managers predict a season even more brilliant than the past one with its record of 161 concerts.

HERR KAPELLMEISTER ADOLF GOETTMANN (Berlin, W., Buelowstr, 85A), from whose well-known vocal school during the past year three tenors, one baritone and a coloratura singer were engaged for important German and foreign opera houses, as well as two mezzo sopranos, two altos and one baritone appeared with very good success in concert and in church, will reopen his vocal class on September 16. The experienced voice builder accepts newcomers from September 1, after his return from Marburg, where, upon invitation of the university authorities of that town, he is holding lectures upon the subject of "Education of the Vocal Organ and Speaking Tone Production."

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MUSICAL COURIER OFFICES—FINE ARTS BUILDING.

CHICAGO, August 31, 1901

ARTHUR DUNHAM, concert organist, who has been in France studying with Widor, writes to the Hamlin Company enthusiastic accounts of the artistic characteristics and far reaching influence of that great European composer of organ music.

To be impressed by Widor's personality it is necessary for the American student to visit France. But to recognize his genius it is needful only to study the beautiful creations and marvelous musical imaginings of his organ symphonies.

Samuel Warren, of New York, was once looking over a miscellaneous collection of music belonging to one of his pupils. "What," he said, "bind Widor in the same volume with this other composer, whose works are so inferior!"

Perhaps you will be wondering who the "other composer" may have been. He is popular, but not noted. So, of course, it was not Guilmant. The works of the unnamed composer in question are apt to begin with what may best be described as a splurge. Then there comes a violin-like melody for the right hand, accompanied in pianistic style by the accommodating left hand, and later is heard the ponderous finale, "choir," "great" and "swell" combining in questionable accord.

The American Conservatory has just issued its new catalogue, which is attractive in appearance and valuable in contents. At this school of musical and dramatic art the plan of education is of a most advanced and comprehensive description, being so arranged as to meet the individual requirements of its many students. Instruction is given by a carefully selected faculty, comprising about sixty teachers, a number of whom are persons of national reputation. New and important additions to this enthusiastic and skillful force of instructors have recently been made. The director, John J. Hattstaedt, who, with his family, has been traveling in Europe this summer, will return on September 3, in time to preside at the opening of the school's season. During his absence the conservatory's apartments in Kimball Hall have been in the hands of the decorators, who have done their work effectively. The fall term begins on Monday, September 9.

"Comrades," a comedy in three acts, will be presented by the Auditorium Conservatory's School of Acting on September 19.

An important addition to the Auditorium Conservatory's faculty is Julius Herner, whose ability as a 'cello instructor is widely indorsed.

Herman L. Walker, of the above conservatory's vocal department, arrives in Chicago this week from Boston, and Miss Beatrix Peixotto, another vocal instructor at the same institution, will return from Lake Geneva, Wis., on September 1. Other teachers who resume duties this week are Philip A. Laffey, Elsbeth Korrer, Adele Wooster and Myrtle Moss Mericle. John Lane O'Connor, of the dramatic department, recently visited Los Angeles, Cal.

Miss Mary M. Shedd, of this city, has recently delivered lectures on "The American Method of Singing" at the University of Chicago, before the Woman's Club, La Grange, Ill., and at Waukegan, Ill., several of her pupils being present to illustrate her ideas. At her studio in the Auditorium Building Miss Shedd is teaching a very large class of pupils, and she has accepted a number of important engagements to give lectures on "The American Method of Singing." Further accounts of the extensive work which she is accomplishing will be found in future issues of THE MUSICAL COURIER.

Charles R. Baker's new circular, announcing the artists whom he will present to the public during the season 1901-1902, is comprehensive and interesting, being characteristic of the artistic progress which is making itself felt in the West. It is attractively designed, portraits of the following artists gracing its pages: William H. Sherwood, Esther Feé, Electa Gifford, Bruno Steindel, Mabelle Crawford, Leone Langdon Key, Glenn Hall, Clara Murray and Sidney Lloyd Wrightson. Evidently Mr. Baker is not indifferent to the influence of arts other than music, for literary quotations embellish this welcome publication, which may be had for the asking.

Miss Mabelle Crawford, contralto, has returned from Bay View, Mich., and her manager states that she will have a busy season, her services being in demand, especially for oratorio performances.

Glenn Hall, the tenor, has been engaged for several October appearances in Colorado. Mr. Hall will sing in Denver on October 17.

William H. Sherwood returns from Chautauqua, N. Y., to Chicago on September 9. He will then resume teaching in this city, his classes in piano interpretation beginning on September 12. Mr. Sherwood has been engaged to appear at concerts which will be given at Boone and Cresco, Ia. He will visit these places on his way to Texas and the Southwest in November.

Mrs. Arthur Middleton Barnhart, pianist, of this city, is to be congratulated upon the enthusiasm which her playing aroused this summer at the Chautauqua (N. Y.) Assembly. Mrs. Barnhart is one of William H. Sherwood's most talented pupils. Last year she made a successful public appearance in Paris, France.

Another Chicagoan whose work was thoroughly appreciated this season at Chautauqua is Prof. S. H. Clark, who gave three series of "Interpretative Recitals" on "Poetry as a Fine Art."

To the list of pianists who appeared successfully in America last season the name of Mary Wood Chase, of this city, unquestionably belongs. Miss Chase is now successfully managing her own engagements, and her prospects, both as concert pianist and instructor, are exceedingly gratifying. Like many another eminent Chicago musician, she has wisely selected for the scene of her activity a studio in the Fine Arts Building.

While this is an age of "specialties," versatility still claims recognition. Possessed of more than one natural gift is Carrie Woods Bush, of the Fine Arts Building. Miss Bush is a writer of ability and a competent musician.

Mrs. Luella Clark Emery, pianist and accompanist, appeared successfully this summer at Chautauqua, Spirit Lake, Ia., and also at the Marinette (Wis.) Chautauqua

Mr. and Mrs. Howard Wells have just returned from a summer vacation spent at Lake Beulah, Wis. Mr. Wells is greeted by numerous recital engagements, and he has a large class of pupils awaiting him at the American Conservatory. Mrs. Wells likewise has many pupils, and her professional duties have increased to such an extent that she is about to occupy a more commodious studio in the Fine Arts Building.

For the past two seasons Maurice Aronson has instructed a class of pupils at Freeport, Ill., on Wednesday of each week, and his efforts have met with such excellent results that he will resume teaching there on September 4. In Freeport this musician is highly esteemed, his influence having been beneficial.

Miss Electa Gifford has been secured by the Boston Symphony Orchestra for concerts on December 20 and 21. This gifted soprano was recently offered by New York managers a fifteen weeks' engagement as the principal member of a prominent concert company, but she was obliged to decline this proposition, owing to the engagements which have been arranged by her present manager.

Chicago musicians will regretfully learn the sad news, which reached this city yesterday, when a personal letter was received stating that Frederick Archer, the well-known Pittsburg organist, is very seriously ill at his summer home in New Hampshire.

Mrs. George A. Coe, pianist and musical lecturer, of Evanston, Ill., has been spending the summer vacation at Alameda, Cal.

A sumptuous revival of George H. Booker's poetic tragedy, "Francesca da Rimini," is being presented at the Grand Opera House, in this city, by Otis Skinner and his company. The latter includes Aubrey Boucicault, William Norris, Frederick von Rensselar, Walter Lewis and Marcia Van Dresser.

Next week several changes will be made in the "King Dodo" cast at Studebaker Hall, Fine Arts Building, William Pruette being succeeded by Edward A. Clarke and Maude Odell by Greta Risley, while Miro Delamotta, the original Pedro, will again assume the leading tenor role. The fifteenth week will be inaugurated on Monday night, September 2, when the 115th consecutive performance will take place.

Musicians in this city deplore the sudden and tragic death on August 21 of Miss Pearl M. Ball, an exceptionally talented young Western composer, whose works, including the "Dance of the Dryads," won popularity and praise. Miss Ball was also a pianist of ability. The pallbearers at her funeral yesterday are all prominent in musical circles, their names being Henry W. Newton, Claude A. Cunningham, Edward C. Rowdon, Elmer Depue and Charles R. Baker.

The Pittsburg Orchestra's manager, George H. Wilson, will arrive in this city to-morrow, his purpose being to confer with Charles R. Baker regarding the Western tour of that oganization, which will probably visit Chicago, Minneapolis, Omaha and Lincoln.

For some weeks to come the Chicago concert season of 1901-1902 will be a thing of the future.

SOUSA IN LONDON.—Sousa's first concert in London will be on October 30 in Albert Hall. An enormous attendance is expected.

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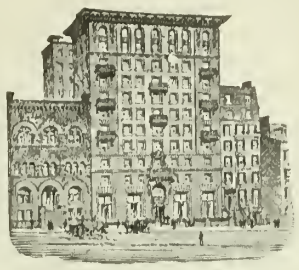

Hotel Bellevue,
17 Beacon Street,
Boston, August 31, 1901.

Mme. Etta Edwards is again in Boston after a most delightful trip abroad. She spent the greater part of her time at the American National Institute, near Paris, which is under the supervision of Miss Smedley and Count von Daur. Madame Edwards met nearly all the prominent French composers, attended many receptions and teas, interviewed publishers, in fact devoted her stay in Paris to the subject of music—new compositions, for even the social side was arranged with a view to her meeting prominent musical people of the Paris world. Owing to exceptional opportunities, Madame Edwards has brought home a rare selection of music, comprising the best of the modern as well as the older schools of France, Italy, England and Russia, so that those of her students who desire to study repertory will have a remarkable opportunity. A week spent in London was given up to music publishers and concerts, of which there was an unusual quantity, it being just in the height of the season. Madame Edwards having lived in Paris for some time and made yearly trips since her return to settle permanently in Boston, she has a large circle of friends and acquaintances in that city. She is always studying for the best to impart to her pupils, and her success as a teacher is thoroughly well established. The concert given by eleven of her pupils last spring was one of the most noteworthy ever given in this city.

Madame Edwards will open her studio in the Steinert Building the coming week, a large number of engagements having already been made.

The Faelten Pianoforte School is now in the process of removing to its new building, where it will be settled and established early in the coming week. The school opens about the middle of September.

Very few of the teachers have returned to the city as yet, but on Tuesday it is expected there will be a large number at their studios after the Monday holiday.

Before leaving Cohassett Miss Aagot Lunde and her sister, Mrs. Sigrid Lunde-Souther, gave a concert, which was largely attended by all the society people of that place. The concert was under the patronage of Mrs. T. B. Williams, who received many expressions of appreciation from the delighted audience. The Boston *Globe* of the 18th says: "Those who were present at the recital could not but have been impressed by the personality of these two sisters. Differing remotely in their personal attributes, a difference that was accentuated by their individual dress, the infectious rippling exuberance of the Norwegian folksong as sung by Miss Lunde was rivaled by the deliciously sympathetic rendering of Tosti's 'Ninon' by Mrs. Souther. Nor by this is it meant to contrast the vocal performance of either, for on the one hand the plaintive, weird little melody of Nevin's 'Rosary' won for Miss Lunde unstinted applause, while the airy Japanese love song of Clayton Johns, as given by Mrs. Souther, was equally well received."

Miss Lunde has returned to her apartment at Trinity Court.

A letter from Adah Campbell Hussey, dated Kingussie, Scotland, announces her return early in September. Miss Hussey made a two weeks' tour through England when first arriving there, then went to London, where she studied with Georg Henschel until his departure for the country after the close of the London season. Her work with him has been close and constant, and among the works studied are Bach's "Passion of St. Matthew," Bruch's "Odysseus," "Samson and Delilah," &c. While in London Miss Hussey sang at Sir Alma Tadema's, Mr. Henschel playing her accompaniments. At the last musical given by the Henschels before leaving London, the "Liederspiel," by Mr. Henschel, was sung, Miss Henschel, soprano; Miss Hussey, contralto; Mr. Lewandowski, tenor, and Haydn Bailey, bass; Mr. Henschel at the piano. At Kingussie Miss Hussey sang at a concert early in August and was to appear again on the 28th.

While in London Miss Hussey entertained at dinner a party of Bostonians, Norman McLeod, Arthur Beresford, Miss Janet Spencer, Miss Pauline Woltman and Miss Anna Lohbiller.

Mme. Etta Edwards was also entertained at dinner by Miss Hussey. After a visit to Edinburgh and Glasgow Miss Hussey will sail for home.

Miss Pauline Cushing, pupil of Mme. Etta Edwards, has been elected to take charge of the department of vocal music at Wesleyan Academy, Wilbraham, Mass. Miss Cushing was graduated from this institution in 1891, she receiving the first honor for scholarship.

Emil Paur, formerly conductor of the Boston Symphony Orchestra, will give four orchestral concerts in Symphony Hall the coming season, between November and April. He will conduct his own symphony orchestra of seventy musicians, who will devote the entire winter to a series of concerts in New York and various parts of the country. Original and novel programs, made up in part of works rarely heard in Boston, will be an element of the greatest interest. At these concerts Madame Nordica will be heard for the only time, and Fritz Kreisler for the first time with orchestra. Other soloists are to be the new pianist, Zeldenrust; Arthur Hochmann, the brilliant baritone; Sydney Biden and Emil Fischer, besides artists to be announced later.

Genius Is Sometimes Blind.—It is a fact, which is recognized by physiologists and others, that the deprivation of one sense renders the other senses preternaturally acute. There have been famous blind musicians—pianists, singers and violinists; of the latter, however, only a few. Every blind violinist either plays in tune all the time or out of tune all the time. His intonation is habitually true or false. If a blind violinist possess talent for music, and his ear has been trained carefully, he will not play out of tune; he simply cannot.

The most notable example illustrating this principle is William Worth Bailey, a young man of twenty-two, who was born blind. Notwithstanding the deprivation of one of the most important of his senses, he has become a master violinist. He has achieved the stupendous task of memorizing some seventy-five of the standard works for the violin.

Although a native, young Bailey has never been heard in the United States. He will make his first tour next season under the management of Robert E. Johnston, who has conducted the tours of many of the violinists who have visited this country within the past decade.

National Institute of Music.—This institution, of which William M. Semnacher is the director, will resume operations next Monday, when the fall session will begin. During the summer Mr. Semnacher has resided at Rockaway Park, and has taught a few of his most advanced pupils. So well pleased is Mr. Semnacher with this summer resort that he has bought several lots, upon which he will build a large residence. It is Mr. Semnacher's purpose to conduct a summer school of music at Rockaway Park, beginning about June 1 of next year.

Ernst Bauer, chief of the violin department of the National Institute of Music, who has been abroad since last June, will return to New York September 25.

Hattie Scholder in Demand.—Samuel Eppinger is receiving from all parts of the country inquiries about his remarkable young pupil, Hattie Scholder, and already he has made some important bookings. It is likely that Miss Scholder will make an extended tour this season, playing in most of the cities in the East, South and West. Negotiations are now under way which will doubtless result in her appearing in connection with the symphony orchestras in New York, Boston, Pittsburg, Cincinnati and Chicago. The indications are that little Miss Scholder will be known from ocean to ocean before the coming season ends.

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EUROPEAN NOTES.

The Paris *Figaro* has published a series of the mottoes of celebrated artists. Calvé's is "Mieux vaut brises son cœur que le former," while Nevada piously displays "J'ai foi." Max Bouvet writes "Bien faire et laisser dire," while Louise Theo rejoices in "Toujours la même," and Mathilde de Capronne is content with "My will be done" She must be a terror to her managers.

The Philharmonic Society of Laibach, founded in 1702, at present under the direction of Josef Zöhrer, begins next season with a festival to celebrate the 200th anniversary of its establishment. An interesting prologue is promised, but not yet published.

A new music paper appears in Hamburg. It is called *The Zither,* and hopes to be the organ of all the zither societies in Germany. In a leading article it says that good temper is the characteristic of all zither players, and recommends for its preservation a special brand of cigars, which will elevate the "stimmung" and strengthen the mind.

Emil Sauer as director of the piano school branch of the Vienna Conservatory will receive a salary of 14,000 crowns and the title of Imperial Royal Professor, while the other teachers receive their professional title from the conservatory simply. The appointment of Emil Sauer caused the resignation of the piano professors named in our Berlin letter last week, and their example has been followed by Jos. Hellmesberger and Stage Manager Stoll.

Julius Stockhausen, an old pupil of Manuel Garcia, lately celebrated his seventy-fifth birthday. His friends presented him with a gold medal, and Garcia, who is now nearing his century, warmly congratulated him.

Otto Schelper, of the Leipsic Opera, has celebrated the fortieth year of his public appearance, and the twenty-fifth of his engagement at Leipsic. In addition to crowns of laurels he received the more sensible and substantial present of 70,000 marks from the subscribers and patrons of the opera house.

The Leipsic Theatre will give next season a one act opera (unpublished) entitled "The Shade of Werther," by A. Randegger. It has just produced with success an operetta, "The Débutante," by A. Zamara.

Felia Litvinne is engaged for four months at the Monnaie of Brussels, to sing in "Tristan," "Walküre," "Lohengrin," "Tannhäuser" and "Götterdämmerung." In April she will sing in the last named piece at Paris.

Berlin in the coming season will have two new organizations devoted to symphonic music. Richard Strauss, with an orchestra of 100 members, will give a series of concerts, consisting exclusively of modern music, and mainly of unpublished works. In the series will be presented in chronological order all the symphonic works of Franz Liszt. The other enterprise, by Herr Einödshofer, will offer a series of programs devoted to "easy, amusing and piquant" music. It seems like a resuscitated Bilse.

A short time ago lovers of singing at Moscow were thrown into a state of great excitement, having heard that a songstress like Adelina Patti had been discovered among the laundresses of the ancient Muscovite capital. It turned out that the individual in question did really possess a marvelously sweet voice, but her chances of rivaling the great artist had disappeared. She is already thirty-five years of age, so that she is too old to have her voice trained. Still, she might have proved an excellent singer for the chorus, and a rich patron was ready to send her to the conservatoire, and meanwhile to endow her with a sufficient income Unhappily all these plans were frustrated by the lady's spouse, who stubbornly asserted that a woman who went to the conservatoire was of no use for ever afterward. The husband was obdurate and refused to yield, and so the world will hear nothing more of this diva of the blanchisseuses.

It is stated that Mendelssohn's "Wedding March" was used for the first time at an actual marriage ceremony on the occasion of the wedding of the late Empress Frederick in 1858; and that Wagner's "Bridal March," in "Lohengrin," also had a hearing at a state concert during the same week—most likely for the first time in connection with a royal marriage ceremony.

HAROLD BAUER, ETC.

LONDON, August 21, 1901.

THE eminent master of the piano, Harold Bauer, has just been engaged for a series of concerts at Biarritz, San Sebastian, Santander and other North Spanish cities. In all these cities Bauer was received with enthusiasm last season and these are re-engagements.

The English engagements of Harold Bauer have already been announced in your columns, but it may be added that prior to his departure for America to begin his next tour he will play no less than twenty times in this country if no more than the present engagements are booked. But more bookings are sure to take place.

The promenade concerts at Queen's Hall open next Saturday night, August 24. I inclose herewith Robert Newman's preliminary circular:

QUEEN'S HALL,
LANGHAM PLACE, W., August 16, 1901.
PROMENADE CONCERTS.

DEAR SIR—I have the pleasure to inform you that the program for the opening night of the promenade concerts on Saturday evening, 24th inst., will be:

Funeral March.....Chopin
(In memoriam of the late Empress of Germany.)
Capriccio Italien.....Tschaikowsky
Overture, Oberon.....Weber
Two Hungarian Dances.....Brahms
Scherzo, from A Midsummer Night's Dream.....Mendelssohn
Overture, William Tell.....Rossini
Grand Fantaisie, Cavalleria Rusticana.....Mascagni
Hungarian March, Faust.....Berlioz

Vocalists, Mme. Amy Sherwin, Miss Jessie Goldsack, Gregory Hast; solo violin, Madame Von Stosch; solo 'cello, Jacques Renard; solo bassoon, E. F. James, solo cornet, Arthur Smith.

On Monday the first portion of the program will be composed of Wagner items, with Madame Sobrino and Mr. Ludwig as vocalists.

On Tuesday the program will be of a popular character, and Mrs. Henry J. Wood will make her first appearance at the promenade concerts, also Herr Wilhelm Backhaus, the pianist.

Wednesday's program will include Tschaikowsky's "Symphonie Pathétique" and "Casse-Noisette" Suite.

Thursday—Overture, "Rienzi"; Prelude Act III., "Lohengrin"; German's "Three Dances from Henry VIII.," and other popular items.

Friday—Beethoven's Symphony No. 1, overtures "Egmont" and "Leonora," No. 3.

During the promenade concert season I intend giving opportunities to several new vocalists and solo instrumentalists, and also to members of my orchestra.

The portion of the grand circle to be set aside for non-smokers will be the section of seats on the right-hand side of the centre doors, between doors E and F.

During the vacation the interior of the hall has been cleaned throughout, and the organ not only cleaned but some important alterations and improvements made by Messrs. Hill & Son.

Yours faithfully, ROBERT NEWMAN.

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CINCINNATI, August 31, 1901.

THE Cambrian Club, under the direction of David Davis, tendered a reception and concert to Maldwyn Evans last Monday in their rooms in the College Building. It was a farewell to Mr. Evans previous to his departure for Wales, his native country, where he has fallen heir to a considerable fortune. Mr. Evans, besides having a very fine tenor voice, is a hail fellow well met and exceedingly popular among his fellows, who wished him well on his good fortune and a bon voyage. An elaborate program was performed. Among the selections rendered by the club were: "Let Mirth and Joy Now Reign," Parry; "To the Sons of Art," Mendelssohn; "Pilgrims' Chorus," Parry. Llewelyn Evans recited "The Land Lubber's Revenge," and Geo. H. Singer "Cheer Up! the Villagers are Approaching." Wm. H. Winkelman sang "Bon Voyage and Safe Return," by Davis, and "Calm Sea and a Flowing Sail," by Bishop. Edward J. Jones and Maldwyn Evans also contributed selections. The souvenirs were printed on white satin, bearing the picture of Mr. Evans. Mr. Evans, after settling up the estate, will return to Cincinnati.

Miss Clara and Miss Bertha Baur are gone for a short trip North. They spent a few days in Chicago, and are at present at Bay Port, Mich.

Oscar J. Ehrgott has returned from a short trip to Put-in-Bay. He will probably sing at one of the afternoon or evening entertainments of the coming fall festival.

One of the features of the fall festival will be a chorus of 1,000 voices, under the direction of Prof. A. J. Boex. It is said they will sing an arrangement of the Andante of the Fifth Symphony to the Easter anthem, "The Lord Is Risen." Ye gods, save us from the sacrilege!

Sidney Durst is mentioned as the successor of Mr. Andrés in the position of organist at the Manuel Street Temple. He is said to have been recommended by Mr. Andrés himself. Mr. Durst would be well fitted for the duties of the position. He is at present organist and choir director of St. Paul's Pro-Cathedral. He studied abroad, principally under Rheinberger.

Prof. Cary W. Grimm has completed his second volume of "Modern Harmony," and it will soon be published.

Edward Ebert-Buchheim, formerly of the College of Music, now of the Central Normal College, Danville, Ind., recently played with much success at Terre Haute and Indianapolis of the Hoosier State.

Mrs. Dunsmore and her son, Malcolm, is in the East for a short vacation.

Hugo Sederberg, pianist and organist of the Conservatory of Music, is East on a month's vacation.

J. A. HOMAN.

THE MOZART ALBUM.

IN the house in Salzburg where Mozart spent his childhood there are carefully preserved four portfolios. They are bound in black covers, and contain sheets decorated with gold. On each sheet is some famous name inscribed in homage to Salzburg's greatest son.

One of the portfolios contains exclusively the inscriptions of emperors, kings and princes and their celebrated heroes. In a bold handwriting, which was almost entirely across the whole wide page, is the autograph "Wilhelm I., Imp. Rex," and the two pages that come next display the names of Bismarck and Moltke. The leaves on which appear the signatures of the Emperor of Austria, the Crown Prince Rudolf and the Crown Princess Stefanie are richly decorated. Two poetic odes by Ludwig I. of Bavaria and Oscar II. of Sweden express their admiration of the composer's genius, and the dedication, "In memory and honor of Germany's great tone poet, this page is subscribed by Wilhelm Duke of Brunswick, January 1, 1878," reminds us of a peculiar epoch and a peculiar prince. King Albert of Saxony writes "Providential memor," and the words "Fideliter et constanter" express the regard for Mozart felt by Ernest Duke of Saxe Altenburg and Ernest Duke of Saxe Coburg-Gotha. Leaf follows leaf, each exhibiting some princely name, and it is pleasant to notice that the great men of this world have given time and thought to adorning a work prepared in honor of a man who never won a battle or been an intriguing diplomat; if he had been perhaps he would not have died in poverty.

Every important theatre, every great composer of all countries are represented in these volumes; neither the Opera House of Berlin, nor the National Theatre of Agram, nor Richard Wagner nor Franz Liszt nor Massenet nor Delibes are absent.

And by men of the pen what noble tributes are to be read in these pages! It is as if a breath of the greatness and beauty of Mozart had inspired them as they expressed their feelings for genius.

Thoroughly Mozart and thoroughly Scheffel is the dedication:

"With childlike naïveté, in tender and powerful harmony to tone, nearer to the revelation of the divine in our planet than many famous sages of the world, our Wolfgang Amadeus only charmed and touched his contempararies, never depressed or wearied them. Hail to every artist who thus completes the earthly pilgrimage to God!"

Rosegger writes: "I measure great artists only by the feelings, hence I know no words to express my love and honor for Mozart."

Auerbach's page is characteristic of the philosophical, warm hearted nature of the poet from the Black Forest: "If everyone told what and how Mozart has been to him, it would be a thought symphony beyond comparison. Next to Goethe and Spinoza, I owe to Mozart during my whole life the grandest elevation and pacification of the soul. I have in many of my writings repeatedly but never adequately attempted to give expression to my grateful feelings. One of my earliest and deepest recollections of youth is that I heard the melody from 'Titus' (lasst Glück, lasst Schmerz uns theilen) sung in my native village, as the text of an Easter hymn in the synagogue, and that I often sang it in field and forest. Who can fathom what is awakened in a youthful soul by such a breath of a far off parted genius? Not till later years did I learn the name of the creator of the melody."

Eduard Bauernfeld breaks into poetry and writes:

So wollt ein Plätzchen uns gewähren,
Den Epigonen die den Genius verehren.

Roderick Benedix devotes to the memory of Mozart a poem which shows that the dramatist was a skillful writer of occasional poetry. The last strophe may be condensed into, "If care and sorrow rule anywhere, if sad misfortune has to be helped, then comes the song modestly before us and begs us to listen, and thus drives away grief. This is the power of song, of German song, so let us hold it fast with faithful heart."

Gustav Freitag is content with quoting from his "Fabians": "The resolute will that ventures to grasp what brings deliverance compels the worst of fates, for help lives for all."

E. C. Brehens writes: "National history is a contribution to the knowledge of man, for it springs from or returns to man."

Heinrich Vogl is practical: "Let the singer's chief struggle be to bring the notes to expression as they were actually prescribed by the composer."

Vogl was not only one of the greatest Wagner singers but also one of the best Mozart singers. In reply to a request from the *Mozarteum*, Madame Marchesi wrote:

"The very thing, sir, on which you lay great stress and which is the foundation of singing, is neglected by all the present teachers, or rather they have not studied th

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female voice and begin with the end, that is, with studying lieder, arias and the like. Every voice has its own peculiarities, and although there are strict rules, yet there are exceptions and every voice must be treated according to its individual character."

The following page, in the form of a letter, reveals the misery and the delicacy of a composer who is appreciated too late.

"To the Provisional Committee of the International Mozart Foundation: As, in consequence of an incurable disease of the ear, I am myself in the sad position of being compelled to receive assistance from strangers, it is repugnant to my feelings to sign with my name an appeal that primarily contemplates a benefit fund. Under other circumstances I should reckon it a great honor for me to forward your noble project with all the means at my disposal. DR. ROB. FRANZ.

Many pages professing to do homage to Mozart read like a protest against the reformation embodied and culminating in Richard Wagner.

One of the greatest of these protesters is C. M. Ritter, formerly Prussian Minister of Finance, who has gained reputation as an historian of music and biographer of Bach. His page relates: "On April 22 of the year 1788 the motet with double chorus of the great master whose simple life I have written, 'Sing to the Lord a new song,' was performed before Mozart on the organ of St. Thomas' Church at Leipsic as a surprise by the pupils. Mozart was ravished with the beauty and magnificence of this work and spent several hours over the study of the remaining Bach motets." To this he rather illogically adds: "He, the greatest of all, was not of the opinion that the Germans if they wished to have a national art had to follow other paths than those of earnest study, of respect for the great masters of the past and of recognizing what artistic beauty demands in form and content."

Emanuel Geibel writes poetically: "The world may for a brief time lose the taste for simple beauty, yet in the long run it will not worship what is unnatural. It will push onward, homeward to the summit crowned by genuine laurels—

And with rapture hears again
Goethe's words and Mozart's strain.

The most characteristic of the protest against Wagner comes from the Berlin Opera House. The late Intendant Von Hülsen openly proclaimed in the period of the Wagner movement his devotion to the old school, and therefore the following lines are no surprise: "Mozart's never to be forgotten creations, 'Don Juan,' 'The Marriage of Figaro' and 'The Magic Flute,' are the music of all times, and therefore the true 'Music of the Future.' —Berlin, June 11, 1879. Von Hülsen, Ferdinand von Strantz, Mathilde Mallinger, Vilma von Voggerhaber, August Fricke, Franz Krolop, Robert Radecke, Marianne Brandt, Salomon."

Two great artists once the glories of the Royal Opera House, Albert Niemann and Franz Betz, are naturally not among the signers of this page.

One page in the Mozart album bears the name of Von Hülsen alone: "You are no better when you are praised nor worse than when you are despised."

ALFRED HOLZBOCK.

LAKE GEORGE.

A SUMMER sojourn on the shores and mountains of this most beautiful of American lakes has forced upon me a rather unwelcome bit of philosophy, to wit: that hope and disappointment, fortune and misfortune, are reciprocal sentiments and conditions. Where there is light there also is intervening shade; and in the train of these beauties and delights of Lake George one must note the interchangeable, inverse conditions which follow.

After enjoying the charm and quietude for a fortnight and feeling full sympathy for those who were held by the thraldom of duty in our heat stricken cities, I was minded of my obligation to devote at least the interval of a few hours to your far reaching columns. Moved by this enterprising thought and equipped with pencil and tab, I reclined for many idle hours in the alluring hammock. I found myself face to face with the same proposition which baffled the boy when he first attempted to write an essay—"Let's see; what shall I say?" and I could not get beyond the preamble of the unskilled letter writer: "I now take my pen in hand." Of course, there were many fruitful themes for discourse—Chromatic vs. Diatonic Harmony; Counterpoint as it is written, not as it is prescribed; Richard Strauss' Leider; the New Italy; Russia's Awakening, &c. But how could I write of these facts and problems when nature had thrown her magic spell about me and claimed my every thought? The cooling air, scented with the breath of flowers, of clover and new mown hay and mountain pine, might inspire a composer to create, but not a theorist to dissect, an art work. And what the eyes behold is still more fascinating. The ever varying lights and shadows play in perspective upon the surface of the lake, and lend to it the charm if "infinite variety." To describe these surroundings and experiences would require the skill and fancy of a poet, which I do not possess.

The last report of the New York State Historical Society furnishes many interesting bits of information concerning the early settlers in and around Lake George, the battles on land and water, the development of the surrounding country, &c. The narrative covers a period of about 200 years and seems quite venerable in comparison with San Francisco, Fresno and even Chicago.

Several well-known New York musicians make their summer homes here. Professor Federlein and Professor Huss (father of Henry Holden) have cottages near the lake. Last week I paid my compliments to H. G. Thunder, the famous Philadelphia organist, who with Mrs. Thunder is passing the season near the head of the lake, on the Eastern shore.

During my last drive to Glens Falls I heard that the organ of the First Presbyterian Church had been placed at Mr. Thunder's disposal, so that he might have a little practice for his recital at the Pan-American Exposition.

A trolley line of cars is now running from Glens Falls to the head of Lake George (Caldwell) and thence over the mountains to Warrensburgh. The management of this road have purchased the large Fort William Henry Hotel at Caldwell, the Otis Inclined Railroad to the tip of Prospect Mountain and other properties, and to incite travel over their road they have imported several variety shows of poor quality. The final result will be that in a few years more the grand solitudes and rustic beauty of Warren County will have been destroyed by cheap inventions and the pranks of rowdies. And all this degeneracy will be classed, with similar evils, as the progress of civilization!

A. J. GOODRICH.

ROYAL CONSERVATORY OF DRESDEN.—The Royal Conservatory of Music and Theatre at Dresden, Germany, with the opening of its fall term this month, begins its forty-eighth year. It is one of the oldest institutions of the kind in the world, and its instructors and faculty comprise some of the most noted in the musical profession.

This institution has long been famous for the instruction offered in the study of piano and string instruments, its instructors being among the foremost members of the Royal Symphony Orchestra, and no less attention has been given to its departments for the study of voice and the opera. It is a frequent occurrence for a pupil to be engaged from the conservatory by one of the Royal Court Opera intendency.

E. A. Leopold, of New Haven, the well-known singing master, in their American representative. Communications should be addressed to him.

E. A. LEOPOLD COMPLETES HIS TOUR.—E. A. Leopold, the well-known vocal instructor, has just returned from an extended tour to the Pacific Coast. He gave recitals at San Francisco and at Los Angeles, and returning home by way of Oregon and Washington, spent a week at Yellowstone Park. Mr. Leopold has traveled much in Europe and this country, and maintains he has never seen such grandeur of scenery and so many unique features as are found in this wonderland of America. He resumes his classes in New Haven this week and in Hartford, where he devotes three days each week to pupils, next Monday. Mr. Leopold makes a feature of non-resident pupils, a specialty of his being to prepare pupils for further study abroad. His success has been very remarkable in his crowded field.

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2046 Leavenworth Street,
San Francisco, August 26, 1901.

SAN FRANCISCO has been undergoing a "hot spell" this last few days, though an Eastern lady who overheard a 'Frisco native complain of the heat one day said in surprise: "What, you don't call this warm?" Still it has been quite tropical enough to sap one's energy and make "dolce far niente" the prevailing theme.

The good work at the Tivoli Opera House goes merrily on, however, and the heat does not keep the crowds at home. Fortunately in "God's country" the nights are cool, and whatever the day has been the moment old Sol puts on his nightcap the weather changes accordingly.

Samuel Adelstein, the mandolinist, has issued an attractive treatise on the mandolin and its nearest of kin in the plectrum family, under the title of "Mandolin Memoirs." It is published in paper covers of dark pastel green, ornamented in red and gold. It is profusely illustrated, and for frontispiece has a photograph of the author and his autograph signature.

A recent letter from Paris states that Hugo Mansfeldt positively sails for home on November 10. That Mr. Mansfeldt's friends will be glad to welcome him home again goes without saying. He has been greatly missed. Mrs. Mansfeldt will remain in Europe some months longer before following her husband homeward across the Big Pond.

Percy A. R. Dow has returned from his camping trip in the Redwoods, much refreshed and quite ready to take up the season's work, which with Mr. Dow is no sinecure, as his "pupils' evenings" and afternoon recitals, which were so popular last year, will be repeated this season with added features of interest, and these are only a part of Mr. Dow's plan for the coming season's duties. He reports some excellent new voices who have engaged for tuition and a prosperous outlook for the year.

Elizabeth Westgate, much to the delight of the Unitarians in Alameda, has arranged her other engagements, so that she can still officiate as organist at the Unitarian Church for the vesper services in the afternoon, which last year her untiring efforts made so popular.

Miss Marion Bear, whose good playing at the piano recital a year ago upon her return from Europe placed her at once in the front ranks among pianists in 'Frisco, is seriously contemplating another recital to be given in the near future, though as yet time and place are not fixed upon for a certainty. So favorable an impression was created by her really artistic work on the last occasion of her public appearance, however, that the prospect of hearing her again will be welcomed, and warmly, by all music lovers.

The Minetti String Quartet is promised us for the coming season, with new numbers—quite as fine a musical menu as was dished up to us last season, and for which our appetites were keenly whetted by the very superior quality of the work then given. The members of the quartet are all artists and under Mr. Minetti's leadership gave a series of afternoon and evening concerts that were largely attended and exceedingly popular. I hope to have more to say in this connection ere long.

It has been told me on good authority and at first hand that financial backing is promised for a first-class school of music, which will be under the directorship of one of our first musicians, and will be able to compete with institutions of the same class in the East. It may be some little time before the plans are perfected for carrying out the work, but it is surely the harbinger of growth and broadening out of our too narrow musical life here, and everything that points to the development in the musical line, or, in fact, any reaching out for the development of art in any branch, should be welcomed with enthusiasm. We are too narrow—we know it—therefore let us "evolute" all we possibly can and help others to do so wherever and whenever the opportunity offers.

I notice that Katherine Ruth Heyman is booked under Loudon G. Charlton for a tour through the United States this season. I hope with all my heart Mr. Charlton finds it profitable to bring Miss Heyman to 'Frisco, for there are many people in this part of the country who remember her as a girl of wonderful ability and fully developed artistic temperament even before she went to Europe to finish. Music under her father's supervision had always been a part of her daily growth and a matter not to be slighted for any consideration whatever. In Sacramento, where she was born and reared, she was familiarly known as "Kittie Heyman," and at one time was editor-in-chief of the high school paper, the name of which slips my memory at this time. Her return to her native haunts even for a season would be hailed with delight by many, many old friends.

Little Irene Goudey, a pupil of Joseph Beringer, of the Beringer Conservatory, San Francisco, recently played at an entertainment in San José, given by the "Vendome Parlor" of Native Daughters in that city. In writing of the entertainment the San José *Daily Mercury* speaks of the piano playing of the little seven year old tot as being "wonderful for so small a child."

Mrs. A. Wedmore Jones.

Rebecca MacKenzie in the West.—Miss Rebecca MacKenzie, the successful soprano pupil of Madame Ohrstrom-Renard, the noted Swedish singer and teacher of this city, recently gave a song recital in Duluth, Minn., with remarkable success, being greeted by a large audience. The Duluth *News-Tribune* of July 22 speaks of her concert as follows:

Miss MacKenzie has verified the predictions of her most ardent friends. The young woman was royally received when she made her bow in the crowded Lyceum last evening. She was enthusiastically greeted at each entrance. She opened the program with the beautiful aria from Gounod's "Mirella," which difficult number she sang with exquisite expression and power. At her next appearance she sang "Lorelei," from Liszt; Hahn's "Si mes vers" and Grondahl's "My Heart's Queen." The melodious Hindoo song from Bemberg and Dvorák's "Songs My Mother Taught Me" were well sung, but the young artist captured her friends entirely when she sang for them the "auld Scotch sangs." "Bonnie Sweet Bessie" was a special favorite. "I Lo'e Na Laddie But Ane" was rapturously applauded and "When the Kye Comes Hame" evoked an encore that amounted to an ovation.

Miss MacKenzie's voice is of splendid range, full, mellow and clear as a bell, and was in excellent condition last evening.

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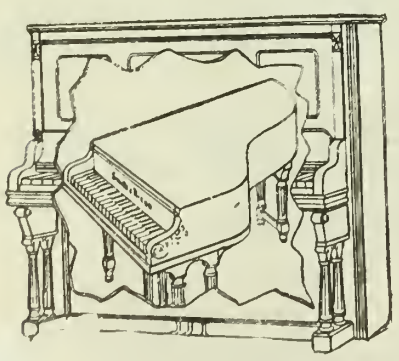

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MRS. EVELYN A. FLETCHER-COPP has just returned to her residence in Brookline, Mass., from Buffalo, where she had a large and most successful class during the summer.

The class consisted of twenty-eight members: Miss Margaretta E. Stephens, Owen Sound, Canada; Mrs. R. H. Peardon, Kamloops, Canada; Miss Margaret L. Hambleton, Willink, N. Y.; Mrs. Margaret Clerihew, Kingston, Canada; Miss Helen M. Muckleston, Toronto, Canada; Miss Ethelwyn Drake, Bay City, Mich.; Miss Anna E. Proudfoot, London, Canada; Miss Ida L. Cleland, Cardinal, Canada; Miss Sally Hardin, Crockett, Tex.; Mrs. Virginia E. Hammond, Anderson, S. C.; Miss Effie Graham Hall, Corsicana, Tex.; Miss Laureen McGregor, Chicago, Ill.; Miss Lucie M. Howell, Hanover, Canada; Mrs. C. A. Grand, Sherman, Tex.; Miss Olive Bradshaw, Kingston, Canada; Miss Helen M. Macfarlane, St. Catharines, Canada; Miss Louise Colborne, Goderich, Canada; Miss Vivler E. Wilson, Fenelon Falls, Ontario, Canada; Mrs. Sally Woods Austin, Warren, Ohio; Miss Ivy M. Ash, Milwaukee, Wis.; Miss Helena G. Mitchell, Waterloo, Canada; Miss Agnes C. Bryan, Hartford, Conn.; Miss Sarah Cryster, Niagara Falls, Canada; Miss Lottie E. A. McLean, Todmorden, Canada; Miss Theresa A. Palmer, Toronto, Canada; Miss Clara S. Stambach, Buffalo, N. Y.; Mrs. Lucella S. Sullivan, Rochester, N. Y.; Miss Amanda Snapp, Buffalo, N. Y.

Mrs. Fletcher-Copp has received a large number of enthusiastic letters from music teachers who have studied with her, and who have been teaching the Fletcher music method for some time, two of which are reproduced.

GUELPH, Ont.

I have taught the Fletcher music method now for about three years with increasing satisfaction as to results. It has helped me wonderfully, not only directly with my junior pupils, but in broadening and deepening all my work, and solving many knotty problems of teaching. There is nothing one-sided about it; eye, ear, fingers, will, memory, imagination, all are reached and made to contribute their share to the general musical culture. Further, it is a delight to the children, who learn easily, love their classes and later on their practice, finding it no hardship, to the great surprise of their parents.

ROBERTA GEDNES-HARVEY,
Mus. Bac. (Trin. College),
Organist of St. George's Church, Guelph, Ont.

MY DEAR MRS. COPP—I have heard you say your method was only common sense, nothing wonderful," but when I think of the many years I taught and how little I accomplished with the average child, and how hard I tried, and now how much I have accomplished in one year and what happy times I have had with the children, it really does seem wonderful. The children love to do things they used to dislike. They love to write notes, scales, intervals and chords. To find them on the piano. How difficult it used to be to teach a child the dominant seventh in all keys. Now they read them easily and find them on the piano, and it is all play. "Now let us have some other game," said a boy who had been writing chords half an hour. "Let us have technic, I like technic," said another. "I did that nine times yesterday," said another, showing that they think of their lessons at home.

The ear training alone is worth all the time the children spend in the classroom.

A pupil at her first private lesson played every major scale, fingering technic, and all were correct. How different from the old first lesson. She also memorizes easily pieces that many pupils would be proud to play in their third year.

I have tested your system of memorizing, both with the children and myself, and am delighted with it. It is so sure. Pieces learned in that way stay. Yours sincerely,

CORA FARMER.

The last normal class of the season in America opened in Boston on the 20th inst. After the expiration of this term the originator and only normal teacher of the Fletcher music method, Mrs. Evelyn A. Fletcher-Copp, will go to London, England, and Leipsic, Germany, to teach normal classes in those cities.

WALTER JOHN HALL.—Walter John Hall is already assigning lesson hours for the coming season, although he will not resume teaching at his studio in Carnegie Hall until September 17. Of his professional pupils who achieved pronounced success last year, and who will be heard even more frequently in public the coming season, deserving especial mention is Herbert Witherspoon, bass soloist at the Church of the Pilgrims, Brooklyn. Mr. Witherspoon has already been secured for many important concerts for next winter and spring by leading musical organizations of the country, and his work is attracting marked attention. Mr. Witherspoon may be said to have arrived. Others of promise are Miss Edith L. Davies, contralto soloist of the Brick Church, Fifth avenue, New York city, and Alexander Howell, tenor soloist of the West End Presbyterian Church, New York city. Conservative critics declare Mr. Howell to possess a pure tenor voice of exceptional beauty, range and power, and as the young man has an artistic nature, correct musical instinct, and a fine stage presence he undoubtedly has a fine future. Mr. Hall is one of the teachers who is proving daily how unnecessary it is to go to Europe to study the art of singing.

E. M. SHONERT.—Edwin M. Shonert, the pianist with the William Worth Bailey Company, sailed for Europe to-day on the steamer St. Paul to join Mr. Bailey at Brussels, and to rehearse with him. He will return with Mr. Bailey on the steamer Deutschland, arriving here October 25. The season begins October 28. Over forty concerts are already contracted for at extraordinary prices for a new company.

MADAME OGDEN CRANE.—Madame Ogden Crane, who has been spending the heated term at Asbury Park, where she has a summer school, will return to her New York studio, No. 3 East Fourteenth street, on September 16.

Sherwood Pupils' Recitals.

WILLIAM H. SHERWOOD, the distinguished pianist and teacher, has finished his summer work at Chautauqua, N. Y., and returned to Chicago, where he resumes his duties at the Sherwood Musical School in the Fine Arts Building. For thirteen summers Mr. Sherwood has been a powerful influence among the musicians and musical students at the famous New York summer school. This season has been by far the most important and successful. The Sherwood pupils appeared in a joint recital on August 16, at the Amphitheatre, with the violin pupils of Sol. Marcosson. Appended is the program:

Sonate, op. 31, No. 3 (first movement).....Beethoven
Miss Mary A. Booth, Rochester, N. Y.
Cavatina.....Bohm
Miss Pearl Mabry, Cleveland, Ohio (pupil of Mr. Marcosson).
Polka Humoresque, op. 68.....Brandeis
Miss Olive Poole, Cameron, Tex. (pupil of Mrs. Tobey).
Polonaise in B major.....Paderewski
Miss Lillian L. Battelle, Demopolis, Ala.
Concerto, F sharp minor (first movement).....Hiller
Miss Florence Huntington, Yonkers, N. Y.
Orchestral accompaniments on second piano by Wm. H. Sherwood.
Liebestraum.....Liszt
Miss M. Ellen Morgan, Wilkesbarre, Pa.
Passepied.....Gillet
Miss Martha Watts, St. Louis, Mo. (pupil of Mr. Marcosson.)
Dialogue, op. 72.....Tschaikowsky
Miss Laura Hawley, Chautauqua, N. Y.
Murmuring Breezes.....Jensen
Miss M. L. Wilson, Belton, Tex.
Gigue (from Fifth French Suite).....Bach
Menuetto-Scherzoso, op. 28.....Liebling
Miss Elizabeth B. Stanton, Greenville, Miss.
Song to the Evening Star, from Tannhäuser.....Wagner
Miss Marjory Clark (pupil of Mr. Marcosson).
Waltz in E, op. 34.....Moszkowski
Miss Bessie Groves, Selma, Ala.
Concerto, op. 25, G minor (last movement).....Mendelssohn
Miss Edith Garland, Memphis, Tenn. (pupil of Mrs. Tobey).
Orchestral accompaniments on second piano by Wm. H. Sherwood.
Hungarian Fantaisie.....Liszt
Mrs. J. Harry Wheeler, New York (accompanied by Mr. Sherwood).

As director of the piano department at Chautauqua, Mr. Sherwood has had as his first assistant his accomplished sister, Miss Eleanor Sherwood, and the other assistant is Mrs. E. T. Tobey, of Memphis, Tenn., also a highly gifted woman. Mrs. Tobey has been associated with Mr. Sherwood seven years at Chautauqua. Miss Sherwood, who will work with her brother at the Chicago school, has studied abroad for some years, principally in Berlin. She is teaching both harmony and theory in addition to piano.

ALBERT GERARD-THIERS' EXPECTED HOME.—Albert Gerard-Thiers has been highly successful with his lecture recitals in France and England this summer. The popular tenor and teacher will return this week, and on September 16 resume his lessons at his studio, 649 Lexington avenue.

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MARC A. BLUMENBERG - - EDITOR-IN-CHIEF.

NEW YORK, WEDNESDAY, SEPTEMBER 4, 1901.

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THE Monday holiday will delay the publication of this issue twenty-four hours.

WILL "Reader," from North Carolina, send his name and address to this office? THE MUSICAL COURIER does not publish anonymous communications.

"BACK to work." That is what musicians as well as men in more prosaic walks are echoing, now that September is here. Work is man's normal condition, and in this country at least the man of leisure is not envied by his friends and neighbors. More often he is an object of pity.

WHILE the theatres in town are opening there will be no concerts in New York to interest cultivated music lovers until the middle or end of October. When we realize that we must wait until November before hearing a first-class orchestral concert we are justified in asserting that artistically New Yorkers have not advanced very far.

AN account of the rowdyism at Corlears Hook Park, Park Commissioner Clausen was obliged to discontinue the band concerts several weeks before the closing of the regular season. Mr. Clausen declared the people of that neighborhood did not appreciate good music, and toward the last the rougher element insulted the musicians and altogether displayed its hostility. Can it be that the ears of Corlears Hook have become excited over the inevitable rag-time?

WHAT is the use of "A Musical Page" in a daily newspaper when the writers are evidently not musicians or even musical in the broader sense of the word? A paragraph in a recent issue of the New York *Press* announced that Mrs. Elizabeth Hazard, the well-known concert soprano, would sing Czibulka's "Dream After the Ball" at the Kaltenborn concert. As this happens to be one of the most hackneyed compositions played by string orchestras, the slip is hardly excusable.

SWEDEN promises a new rival to the Oberammergau play. The scene is the old city of Wisby, and the performance takes place in the ruins of the church of St. Nicolas. The piece is a mystery entitled "Sancta Maria," by Topelius, music by Andreas Hallen. It is a legend of the Swedish crusades in Finland. All concerned—actors, artists, singers and musicians—are amateurs. The performances take place every Sunday, and attract numerous visitors from Stockholm and other large cities of the kingdom. The good people of Wisby are so encouraged by the success of the scheme that they propose to repeat it next year, and will advertise largely in all countries to bring in international visitors. They announce that a visit will be much cheaper than going to Bayreuth or Oberammergau, while access will be easier for the proud possessors of yachts.

ABOUT this time of the year the music schools and conservatories of the country are preparing to resume the fall term. Throughout the twelve months, but more especially in the summer, THE MUSICAL COURIER receives hundreds upon hundreds of prospectuses, year books and catalogues from enterprising directors and presidents, and frequently do we refer to the growth of some of these institutions. Much taste is shown in the design of these interesting publications. In some quarters it is evident that effort has been made to eclipse some rival school in the matter of advanced prospectus, describing the advantages and the superior training of certain members of the faculty. This business acumen on the part of those who issue these publications is to be commended. We know the schools with the best teachers are likely to attract the largest number of pupils.

MUSICAL PROSPECTUSES.

In the South and West there has been a remarkable increase in the number of music schools. Many of the so-called conservatories boast an orchestra and give concerts with elaborate programs. In a country of vast territorial extent like the United States the great majority of the people cannot hope to come to the great cities. Traveling, always an expensive luxury, debars even many people of culture from going where the big orchestras play and great artists appear, and therefore many communities must depend upon their own citizens for musical advancement. Many earnest men and women have accepted this responsibility, and are nobly doing their part to interpret Bach, Beethoven and the other great masters to people who may never have the opportunity to hear these works performed by stars of the first magnitude. It is for this isolated population that the music schools and so-called conservatories in far away places have a great work to do. The tuition is small, often pitifully so; nevertheless there is no limit to ambition and energy and desire to make the most out of meagre talents and opportunities.

WE have already reprinted Mr. Hamish MacCunn's letter to the London *Times*, and now give a reply by Mr. E. A. Baughan in the London *Morning Leader*. Mr. Baughan agrees with the general modern anti-operatic theory which prevails on the structural weakness of opera as an artistic expression, and he differs with Mr. MacCunn on the proposed practical solution of the question. As a very judicious minded musical artist said to us: "When they write opera in English we can have opera in English," but no one is doing that. Why does no one write opera in English? Is it because we—that is, those who indulge in English as the expression of musical or other artistic impulses—are not in the habit of being emotional in the means of expression and are therefore unfit to adopt opera as a means of expression, or is it because opera appeals to us as a foreign means of expressing emotions which we express with an underlying rationalism of method.

OPERA IN ENGLISH.

When we speak in English, when we say something that moves us or something moves us that impels us to speak in our English, is it not entwined with a residuum of balanced or logical self-consciousness that dispels emotional expression or removes the exuberance and fragrance of language. Is not this the difference between our way, our method of saying something intense and that of our Southern neighbors? And can we then write opera to impress us as their opera impresses us?

Our scientific, our literary works generally and our poetry represent the ideal concrete perfection in style, and whether a work is written by Shakespeare or by Dickens or by Huxley or Spencer our language reaches a finish hard to equal in other tongues and never surpassed by them; but opera cannot utilize a scientific, a literary or a poetic text so far as structural language in concerned, no matter how poetic the thought or idea may be. Even Richard Wagner's texts are absurd as poetry—even as Archaic, Teutonic poetry—and he thought he had succeeded in welding the two elements into one.

Therefore it may be most difficult for us to "think" opera as the foreigner—that is, as Teuton, the Tartar (Russian) or the Latin—mentally and consequently emotionally handles it. Opera is exaggeration. It can only exist in exaggerated form and methods of delivery. It appeals to us in

radical manner, as an extreme system of arousing sympathy. The exaggeration does not appeal to the English speaking race. Even the English and American opera singers fail to reach the exaggerated plane of histrionic delivery and always remain below it; hence it can have no Pattis, no Luccas, no Titiens, no Calvés, no Terninas. We have Melbas, Nordicas and others, who are singers and vocalists, but as operatic singers they are constitutionally emotionally disqualified. It takes a Teuton or a Hungarian or Carinthian or Russian or Italian to exaggerate form and content.

But to Mr. Baughan's article:

By Sforzando.

When I opened my *Leader* the other morning and noticed a short article on "National Opera," I knew that the season of miracles and stale topics had arrived indeed. Hamish MacCunn, whose pleading for a national opera was dealt with in that article, is a composer of uncommon talent, who has been silent too long. He seems to have pleaded for three quite separate things: (1) Opera to be performed in English, because if sung in Italian, French or German it cannot be understood of the people, and so can never become a national or democratic art; (2) the establishment of a permanent opera (in English), and (3)—although the article leaves this rather hazy—the founding of a national school of opera that shall be the expression of the race.

All these topics are very stale, but when dealt with by a composer of Mr. MacCunn's position—especially as he has had considerable experience as an operatic conductor in the provinces—they deserve serious consideration. With regard to the first count I quite agree with Mr. MacCunn on principle. In no other country but England, or in no other cities but London and New York, are operas, as a rule, sung in a foreign language. When they desire to hear "Die Walküre" in Paris they translate the libretto into French—and mighty strange reading it is! We have had it here in London in English—and that was quite as strange. In theory, an opera translated into our own tongue should be more intelligible to the ladies in the stalls—for the man in the Covent Garden gallery knows German well; but I must confess that I have attended many an operatic performance in English which, for all I could grasp of its purport, without reference to a book of words, might have been in double Dutch. The crude truth is that very few of our singers can pronounce English with sufficient clearness and dramatic emphasis. Go to an ordinary ballad concert, and you will see that more than half of the audience is compelled to follow the singers in the book of words.

Our singers are not taught to pay attention to clear and intelligent pronunciation. They do not follow Sims Reeves' method of first learning the poem of a song as a recitation and then learning the music. They boggle over the awkward English vowel sounds and clip the consonants until the word has lost its meaning. I believe this is a good deal due to the fact that English singers as a rule have had but little or no training in opera; for I noticed that M. Plançon, when singing as the Friar in Stanford's "Much Ado About Nothing," pronounced his English with much more clearness and with a juster accent than did any of the native artists. In fact, M. Plançon and Mr. Ispham were the only singers who made a copy of the libretto unnecessary.

Before opera in English could become a possibility, except in provincial towns that hear no other opera except that of the Carl Rosa and Moody-Manners troupes, our singers would have to learn how to sing in English. Then there is the difficulty of translation. It is stated that many excellent translations are in existence. They may be, for all I know, but I have never yet met with one that does not fail in the essential necessity of fitting the right word to the musical emphasis. The exigencies of translation often make it imperative that words having a meaning quite different from those in the original libretto should fall to certain musical phrases. The result is that the wrong emphasis is given to the wrong words. It may be said that can only happen in a bad translation. I am afraid it is unavoidable, for it is caused by the different construction of the two languages.

Also I do not think that the genius of our language and our race makes for opera. The exaggerated emotional expression of singing does not (to my mind at least) accord with our modes of speech and thought. That may be, of course, because one is unaccustomed to hear opera in English; but to my homespun British mind it has always seemed more natural for an Italian or a Frenchman, or even a German, to be operatic. Over a bottle of corked wine an Italian will employ an exuberance of gesture which an Englishman would think excessive, as an expression of his grief at the death of one dear to him. Our genius is not toward expression of emotion. But if you repress emotion there is no need to sing. The ideal national opera would be one in which the orchestra did all the talking, and the dramatis personæ expressed themselves in an occasional long drawn out and very big D. But, accepting the convention of singing, we should require artists who can pronounce English clearly and translations which, by hook or crook, fitted the right word to the right note.

The second of Hamish MacCunn's points—the establishment of a permanent opera—means the awakening of the state to the importance of music in civilization. If the people themselves desired opera it would come. In England I fancy it will be left to municipalities to act in the matter, as they are already acting for concert room and open air music. The other alternative is a privately endowed or subscription opera, for it must be remembered that opera run on artistic lines cannot be made to pay. I would point out, however, that the results of the subvention system abroad are not all that English fancy paints them. The Paris Grand Opéra, for instance, is voted hopelessly old-fashioned and ill managed by many musical Parisians. There is always a deal of bureaucratic favoritism wherever state opera exists.

The third point is due to a mistaken view of musical history. We want no national music in the sense that the characteristics of Scotch or Irish folk music should be incorporated in opera. The day has gone by for that. Attempts have been made, but the result has always been a piebald mixture of folksong and modern technic—a wearisome and make-believe mixture. If our folk music is not already embodied in our art music it is because it was not worth absorption. Besides, the great music of the world has always been cosmopolitan. Mozart was an Italianized German; Beethoven was influenced by Mozart and by the fashion of his youth for Italian music; Haydn was a Germanized Croat; Wagner worshipped at the shrine of Bellini and Meyerbeer; Tschaikowsky was steeped in German music. Only one of the greater men—Bach—could be called thoroughly German, and, after all, even Bach was influenced by the Italian school of Palestrina and by the French harpsichord composers, as well as by the Italian violin writers.

In brief, though an English permanent opera is most desirable, it would not prove a panacea for all our musical ills, and I would rather pin my faith to the young composers who recognize that British music must be cosmopolitan in technic than to those who demand a national school—which means a school of limitations.

MUSICIANS BORN IN SEPTEMBER.

WITH the return of glorious autumn weather and regular hours for work and study who is not happier for existence here. The poet raves over the spring, but truly the artist and philosopher loves the time of year best when nature is at her loveliest, and when the climate is enjoyable and health giving. As this is the first issue of the month of September THE MUSICAL COURIER, following the plan inaugurated at the beginning of the year, publishes a review of the musicians born in the month, with some comment upon the significance of their birthdays considered by the laws of the old astrology. We are not astrologers. The faith by which the ancient Egyptians attempted to control destiny, however, does appeal to many to-day, and thousands of highly intelligent people, too, believe it and regulate their walk and aims by the light gleaned from this source. Having studied the science in order to test its truthfulness, as applied to the master minds in music, the writer has repeatedly been impressed with certain consistencies, almost mathematical correctness of branches explained by several learned writers among the faithful.

The sign Virgo prevails in September until on or about the 21st, when Libra (The Scales) comes to replace Virgo (The Virgin), second sign in the Earth Domain. As dissected by the astrologers Virgo people should become remarkable for intellectual attainments, correct and discriminating taste and perennial good health. One authority declares they need never grow old. Virgo people are born critics, and indeed are often severe in exercising the analytical power of their minds. But like all Earth people the Virgo man and woman are not rash. The Earth is more calculating than Fire, Earth and Air. Matters of material import are carefully weighed, and this is why men and women born in the Earth Domain make good managers. Particularly Virgo people are credited with an exalted regard for money and position, but when these characteristics do not "fit" some sign in one of the other domains has neutralized the Virgo influence. Virgo people are generous to their friends, and may be safely trusted with secrets or the execution of missions requiring tact and diplomacy. Uncultivated and unawakened Virgo people are great fault finders, and this objectionable trait is due to the critical bent of their minds. Above everything Virgo people love beauty and elegance, and even when opportunities have been denied them they are noted for the grace and dignity of manner which brings success. Virgo people are generally popular.

Astrology has demonstrated that genius is more likely to spring from the Fire and Air Domains than from the Domains of Water and Earth. Last month in the August instalment we considered this point, and succeeded in making out a fairly strong case in support of this theory, so far as it concerns composers. To begin, we were enabled to prove that Bach, Haydn, Beethoven, Rubinstein and MacDowell were among those born in the Fire Domain; Mozart, Schubert, Mendelssohn, Wagner, Schumann, Verdi, Gounod and Richard Strauss were born in "Air." While these names do not exhaust the list of great musicians, the number almost completes the roll of those who have made the greatest stir in the world, and therefore the claims of the astrologers cannot fail to interest any fair-minded student. Skeptics continue to belittle and ridicule, but here are the facts which each reader can study for himself, when he (or she) cares to reach an honest conclusion regarding the master minds in music:

Giacomo Meyerbeer and Anton Dvorák are the most prominent of musicians born in the month of September. Meyerbeer, who was born on the 5th, died May 2, 1864, and Dvorák, born on the 8th, still lives and composes. Both were born in the sign Virgo.

Other musicians and composers born this month while Virgo rules include: September 1 (1834), Amileau Ponchielli, died January 17, 1886; September 2 (1863), Willy Rehberg, still living; September 3 (1596), Nicolo Amati, died August 12, 1684; September 4 (1824), Anton Bruckner, died October 11, 1896; September 6 (1781), Antonio Diabelli, died April 7, 1858; September 7 (1726), François André Philidor, died August 31, 1795; September 9 (1852), Carl Mengewein, still living; September 10 (1827), Wilhelm Hagemann, still living quietly in Holland; September 11 (1807), Ignaz Lachner, died February 24, 1895; September 12 (1818), Theodor Kullak, died March 1, 1882; September 13 (1819), Clara Josephine Schumann, died May 20, 1896; September 14 (1760), Luigi Cherubini, died March 15, 1842; September 15 (1819), Jules Etienne Pasdeloup, died August 13, 1887; September 16 (1847), Albert Ross Parsons, still living; September 17 (1795), Giuseppe Saverio Raffaele Mercadante, died December 17, 1870; September 18 (1840), Emil Scaria, died July 22, 1888; September 19 (1813), Francesco Schira, died October 15, 1883; September 20 (1815), Charles Voss, died August 28, 1882; September 21 (1845), August Wilhelmj, still living.

Musicians born in September in the sign Libra begins with September 22 (1807), Julius Knorr, died June 17, 1861, and follow:

September 23 (1842), Carl Munziger, still living; September 24 (1806), George Alexander Osborne, died November 16, 1893; September 25 (1683), Jean Philippe Rameau, died September 12, 1764; September 26 (1833), Carl Friedrich Urbach, still

living; September 27 (1827), Heinrich Adolph Wollenhaupt, died in New York September 18, 1863; September 28 (1681), Johann Mattheson, died April 17, 1764; September 29 (1764), Ernst Ludwig Gerber, died June 30, 1819; September 30 (1840), Johan Severin Svendsen, still living.

In each of the four Astrological Domains are three signs. The Fire signs are Aries, Leo and Sagittarius. Aries prevails from or about March 21 to or about April 20; Leo from or about July 21 to August 20; Sagittarius from or about November 21 to December 21. The Earth signs are Taurus, Virgo and Capricorn. Taurus prevails from or about April 20 to May 20; Virgo from August 20 to September 21; Capricorn from December 21 to January 20. The Air signs are Gemini, Libra and Aquarius. Gemini prevails from May 20 to June 21 or thereabouts; Libra from September 22 to October 21; Aquarius from January 20 to February 20. The Water signs are Cancer, Scorpio and Pisces. Cancer prevails from June 22 to July 21 or thereabouts; Scorpio from October 21 to November 21; Pisces from February 20 to March 20 or thereabouts.

Here are the dominating signs of the four domains:

Fire Domain—Anger.
Water Domain—Vanity.
Earth Domain—Selfishness.
Air Domain—Lack of backbone.

The overruling virtues of the four domains are:

Fire Domain—Benevolence.
Water Domain—Adhesiveness.
Earth Domain—Patience.
Air Domain—Magnanimity.

BRAHMS AS A CHORAL COMPOSER.

THE lesson of choral music is—Brahms. He is the legitimate end toward which the study of choral music tends. If any choir or society stops short of the study of Brahms it stops short of the highest musical knowledge, for Brahms assimilated in logical order all musical traditions. He extended the meaning of romanticism and he gave to romantic music a solid structural basis.

Berlioz, Schumann and Rubinstein embodied three striking phases of romanticism. Schumann, the greatest of romanticists, perceived and encouraged the genius of Brahms, and it is said therefore that Brahms received the inheritance of Schumann. In one sense, it is true, he may be called Schumann's successor; but he is also the lineal descendant of Palestrina, Bach and Beethoven. He stands unswervingly on the solid ground of unsurpassable structure. Upon this structure he weaves with incomparable skill the mysteries of counterpoint, of fugue, of polyphonic imitation; primarily in this respect he is more classicist than romanticist; but he also gives full modern interpretation to the spirit of romanticism.

Particularly we may note that Brahms has no touch of defilement. His purity of language is unmistakable. The ideal, the natural, the human—all emotions possible to man—appear in his music, but ever in their true relations. He can set specific ideas in their proper places. He rises above the storm and stress of his time and bases his work upon the fundamental and unchanging laws of mind.

The poetry of Brahms is manifest to all who look intelligently at his compositions; it needs no exposition; it is not the poetry that weakens and destroys; it is the poetry of conscious knowledge, the poetry through which shines not merely a will-o'-the-wisp flicker of fancy but the divine light of reason. His is the language of absolute musical beauty.

One secret of Brahms' power seems to be that he pursued a perfectly natural course of development. He began in childhood by covering reams of paper with exercises in counterpoint; under the wise guidance of Marxsen he studied folk songs and dances, the natural expression of a people's emotion; he studied ecclesiastical modes; he followed the progress of church music, and the gradual development of choral writing through the various cantata art forms, from the chamber cantata of Carissimi and the Church concerto of Viardana to that great Mass of Palestrina, which has never been equaled by any written since for the Roman Catholic service; to that Passion Music, and through the polyphonic variations of later oratorios to the Choral Symphony of Beethoven, whose structural firmness gave Brahms the necessary point of rest. He studied carefully the works of Haydn, Mozart, Händel and Mendelssohn, and was influenced by them occasionally, but never to the extent of modeling his work upon theirs. He has left on record his appreciation of their special excellences, and also of the excellences of certain composers of his own day. He was in every sense of the word eclectic.

It may be said that all this historical study is a matter of course; that all composers follow the same method of development; but the assumption is based upon theory rather than on fact. Many composers of the purely romantic school show by a looseness of structure that they have studied in different fashion; for certain methods bring certain general results notwithstanding predisposition of temperament. We are not attempting, be it remembered, to depreciate the natural characteristics of other composers which lead them to another course of development. We are simply indicating the palpable superiority of beauty based upon order—the order taught by nature and by reason.

Brahms' intellect was equal not only to absorbing all traditional values but to giving them new significance by his marvelous sense of beauty. He did not neglect the harmonic ideal as maintained by Schumann, but he restored the structural ideal, and he purified the extravagances of the romanticists as Palestrina purified the extravagances of the early Church composers.

In passing at once to Brahms, in these steps from one climax to another in choral music, we are compelled merely to refer to another composer who ranks in the estimation of most critics as midway between Brahms and other modern choral composers. Max Bruch is not so generally known in this country as he deserves to be. His "Frithjof Scenen," imbued with genuine dramatic fervor; the subsequent composition, "Frithjof auf seines Vaters Grabhügel," a concert scena for baritone, female choir and orchestra; his "Schön Ellen," with its Scottish coloring; his choral masterpieces "Odysseus," "Arminius" and "Achilleus" stamp him as one who lives on musical heights, while technically his choral works are adapted to general interpretation and are particularly desirable as preliminary to a study of Brahms.

Dvorák, although his peculiar gifts are best revealed in his instrumental music, and many French, English and American composers are also entitled to high consideration. But we are concerned with climaxes. And Brahms marks the fifth climax in the history of choral music.

That there are certain technical difficulties to master in order to properly interpret Brahms is quite true; but this is said in every age of every great composer. This saying is the sign manual of progression, and if intellectual effort is to be eschewed, and if music is to be regarded first of all as a mere emotional accident, as a haphazard titillator of the senses, nothing can be said by the way of argument to those who have so unworthy a point of view. Suffice it to say that those who honestly try to master the technicalities of Brahms find themselves sooner or later introduced to a new world, and will experience the same emotions felt by Keats when he first looked into Chapman's "Homer."

Brahms' songs, from the earliest to the latest—and we may remind those who have forgotten the fact that he has written more than 200, not counting duets, trios or songs for four or six part choirs—though varying in value, are nearly all instinct with tender or brilliant melody. His "Liebeslieder" and "Soldatenlieder" reach the highest point attained in the development of the German lied. Among his lesser choral works may be indicated as examples of musical beauty, quite aside from any question of technical beauty, the "Ave Maria," for female choir and orchestra; the "Rhapsodie," for male choir and orchestra, with alto solo; the "Gesang der Parzen," for six part, chorus and orchestra; the trios for female choir, with two horns and a harp; the Psalm XXIII., for female choir and organ, and the melodious "Rinaldo."

But it is in his greater choral works that he shows himself master of the modern music world. In these he solves some of the music problems which neither Bach nor Beethoven was able to solve. The greatest of his choral works are, as all musicians know, the "German Requiem," the "Triumphlied" and the "Schicksalslied." The first is considered by most German critics the greatest achievement in modern sacred music. It is alive with true spirituality. From the first chorus, "Blessed are they that mourn," to the great double fugue, "Lord, thou are worthy," the choruses represent the high tide of modern choral writing. Two wonderful ideas embodied in this work are the idea of all humanity marching toward the grave, the solemn tramping expressed by a march in triple time, and the idea of God in the great fugue built around a pedal point—"But the righteous souls are in the hands of God." In a description of this fugue Bosanquet (quoted by Humphreys) says:

"That name is translated into music by the pedal note which is held down from beginning to end of the fugue in which these words are set. The pedal note persists, makes its presence felt throughout, is all-enduring, all-pervading. The fugue starts from it, and finally, after many intricate wanderings, returns to it. * * * Everything proceeds from it and returns to it; it alone is permanent, and steadily, continuously and irresistibly self-asserting. Neither poetry, nor painting, nor architecture can express such mysteries as these with such searching force and directness."

Concerning the "Triumphlied" there have been divers opinions regarding the good taste of thus commemorating the Austro-Prussian war, though but little dispute as to the musical merit, especially of the baritone solo with eight-part chorus and orchestra. The "Triumphlied" contains two good examples of choral adaptation—"Heil dir im Siegerkranz" and "Nun danket alle Gott." The "Schicksalslied," that exquisite setting of Holderlein's "Song of Destiny," seems to mark the elimax in sensuous beauty of all Brahms' works. The technical perfections, it is said by those who have heard it, pass unnoticed in the loveliness of the whole.

To enter into any dispute concerning the relative merits of Brahms and Wagner at this late day would be absurd, it is not needful to depreciate the one in order to appreciate the other. Brahms did not invade the field of opera, but in the realm of choral music he is supreme. Like Beethoven, he always suggests the power to master pessimism, to rise above all terrors that beset humanity.

Wagner is dominated by the Zeitgeist, the unrest of the present age. Brahms conquers the Zeitgeist, stretches forth his hand and calms the turbulence. He preaches in his music the eternal, the undying. Wagner fumes and frets and disturbs the soul. He cannot reach the everlasting heights of calm. Brahms, immovable as the Sphinx and undisturbed by passing whim or fancy, is firmly implanted in the sands of the past, but upon his forehead play the beams of the morning sun which tells a musical day.

VITTORIO CARPI.

AN artistic portrait of Sig. Vittorio Carpi, the well-known baritone and teacher, is presented on the cover of this issue of THE MUSICAL COURIER. Signor Carpi has just returned after six years of successful professional work in Milan, and his presence here again will add impetus to the musical affairs of the city.

Signor Carpi, as is well known, established his reputation as an artist in the United States, and the readers of THE MUSICAL COURIER, particularly in Chicago, will recall his highly successful work in that city from 1890 to 1895, while director of the vocal department of the Chicago Conservatory of Music.

Pupils and teachers throughout the country have proclaimed the skillful training of this thorough artist, and widespread were the regrets at his departure six years ago for Milan. Now all his former pupils will be glad to know that the metropolis is to be the future seat of his labors, and students all over the country will appreciate the oportunity of consulting such a master exponent of the old Italian school.

His work at the Chicago Conservatory is part of the history of that institution, and he is also remembered as having appeared from time to time in all the principal theatres in the large cities of the United States, including the New York Academy of Music, and never has anything but the greatest success rewarded his appearances.

Signor Carpi is proud of the fact that he met with success and recognition on his return to his native Italy in 1895. His pupils there were many and talented, and his classes and musicales were features in Milan.

The appended articles were published in the Chicago *Times* in 1891 and 1894:

One of the most prominent vocal artists was brought to Chicago ur years ago by the director of the Chicago Conservatory to take harge of the vocal department, a post which he has admirably led ever since. Signor Carpi is a native of Bologna. His father as the celebrated economist Leone Carpi, grand officier of the rder of the Crown of Italy, and a member of the famous Roman nstitution of 1869. After finishing his studies at the professional chnical school of Turin, his love for music was so strong that he as placed by his father under the tutelage of the celebrated artist d teacher Giovanni Corsi. He studied singing, and after a thorgh course of study and training entered upon his operatic career 1871, and for twenty years sang with phenomenal success in all e principal theatres of the world, his tours embracing Europe, orth and South America and Egypt.

He has been associated with the world's greatest artists. Among em were Patti, Frezzolini, Donadio, Nevada, Volpini, Stolz, aldmann, Biancolini, Ferni, Urban, Bellincioni, Gayarre, Tamagno, asini, De Lucia, Medini, Castelmary, Nannetti, Fioravanti, Bottero d others.

He has assumed the leading roles in fifty-eight operas, some of em in French; appeared in over 1,500 concerts, and has had the nor of singing at the courts of Italy, England, Germany, Spain d Egypt.—Chicago Times, 1891.

Signor Carpi appeared at the leading theatres in the most imtant cities of the United States, including the New York Acady of Music, at all of which he was accorded the highest praise d received with rapturous applause.

In the summer of 1890, at the instance of the director of the Chio Conservatory, he accepted an engagement there as a teacher the Italian art of singing, for the period of five years. At the of the first year his services were so satisfactory and his talent highly appreciated he was given the entire charge of the vocal artment. During the five years at Chicago his success as a teacher and singer was unparalleled, having carried vocal instruction to a higher plane than it had ever been before.

Many of his pupils sang with great success at the principal theatres in concert and opera, and during the Exposition (1893) Boïto and Coronaro's opera, "Il Tramonto," was given in Italian for the first time in America, under the direction of Signor Carpi, by some of his pupils.—Chicago Times, January 28, 1894.

Here are more of Signor Carpi's many press notices:

Signor Carpi immediately demonstrated his artistic fitness to occupy a commanding position.—Chicago Inter-Ocean, 1891.

Miss Mary Linck, former pupil of Signor Carpi, has secured an engagement for two years with the Carl Rosa Opera Company in London. The Carpi Ladies' Trio sang with great success at the concert given at Festival Hall, at the Columbian Exposition.—Chicago Herald, 1893.

At the lecture-concert given yesterday by Signor Carpi at the Royal Conservatory of Music, his pupils sang very well, and the famous teacher, who is a man of culture besides a fine artist, will render great service to the lyric stage.—Il Secolo, Milan, 1895.

Last night at La Scala Signorina Toni, pupil of Signor Carpi, was much applauded in the difficult trio of "Götterdämmerung."—La Perseveranza, Milan, 1897.

At the Famiglia Artistica concert the light soprano, Miss Winnie Titus, a former pupil of Signor Carpi, was much applauded.—The Corriere della Sera, Milan, 1899.

The great baritone Signor Carpi, gave last night a great concert in commemoration of Verdi, and Mlle. Mansour, Signorina Toni and Miss Titus, his former pupils, were greatly applauded.

Great praise is due Signor Carpi for his able management of the concert, which had the assistance also of eminent professional artists, among them the orchestra director of La Scala, Milan, Signor Vanzo.—The Perseveranza, Milan, 1901.

Among Signor Carpi's many pupils in the United States are the following professionals: Miss Mary Linck, Miss Jennie Osborn (Hannah), Miss Mabelle Crawford, Mrs. H. D. Packard, Miss Mary Peck Thomson, Miss Grace Quive, Mrs. Carlton H. Marsh, Miss Marguerite McKinney, Miss Sallie Furnass, Mrs. Edward Toby, Mrs. Kate M. B. Wilson, Miss Padget Watrous, Mrs. Gordon B. Williams, Miss Farie Stewick Skinner, Carl Christ, Harry Christ, Charles W. Clark, Mr. Cain and W. A. Lamson.

Among many other professionals and amateurs in America and abroad are her Highness the Grand Duchess Paul of Mecklenburg, Countess Paolina Durini, Miss Mary Leiter (Lady Curzon), Miss Buda Peck, Prof. E. Crowe, A. F. Clark, professor in the Chicago University; Mrs. Elliot (Elisa Inverni), Mrs. John Mackay, Miss Fannie Francisca, Madame Wronecka, Mlle. Jane Mansour, Signorina Elvira Toni, Miss Winnie Titus, Signora De Mickalska, Signor De Micheli, Signor Tremolada.

In July, 1895, the director of the Chicago Conservatory offered Signor Carpi a new contract, but pressing business in Italy necessitated his return to that country, and all the while he remained there he devoted to teaching. From his school in Italy several pupils graduated with high honors. Prominent among them was Signorina Elvira Toni, who has had the fortune and honor of an engagement at La Scala of Milan.

Among his late American pupils is the light soprano, Miss Winnie Titus, who has already received great applause in Milan for concert singing, and who, without doubt, has a great future before her.

During Signor Carpi's residence in the United States and in Italy many teachers from all parts of the world have availed themselves of the opportunity to profit by his instruction and to know his system of teaching.

Signor Carpi is an honorary member of the Royal Philharmonic Academy of Bologna, of many important music circles, and he had the honor to receive from Verdi in May, 1900, his photograph, with a flattering dedication. Some fifty songs have been dedicated to Signor Carpi, and the list includes some by famous composers.

As is generally known, Signor Carpi is the inventor of the Graduated Voice Rectifier, a simple contrivance for easily correcting, placing and perfecting stiff and defective voices, throaty and nasal voices, of voices too open and all in the chest, as well as of voices uneven in the different registers; also for trembling voices or for those who sing flat.

It is indorsed by Tamagno, Signora Teresa Stolz, Frau Kupfer Berger, Prof. Leone Giraldoni, Signor Carlo Carignani, Signora Fricci, Professor Vanini, Mrs. Kate M. B. Wilson, Mrs. Johanna Hess-Burr, Professor Crowe, &c.

Signor Carpi will sing this season under the management of Rudolph Aronson, and New Yorkers will have an opportunity to hear him during the late autumn or early winter.

MYER AT POINT CHAUTAUQUA.—The Point Chautauqua Summer School for Singers and Teachers of Singing, under the direction of Edmund J. Myer, has just closed its fourth and most successful season. Forty-two pupils from many different States were in attendance. Mr. Myer was assisted by John Randolph, of the State University of Lincoln, Neb., and Howard Kirkpatrick. Every period of time was filled the first week of the term, and after that many applicants were turned away. There is a movement on foot now to put up a building to especially meet the wants and needs of this growing school. The school has been recognized for the next season, with Mr. Myer as director and head of the department of vocal technic, the art of teaching, &c., Mr. Randolph will teach interpretation, diction, &c., and Mr. Kirkpatrick harmony, coaching and the art of accompaniment. Mr. Myer will reopen his studio in the city October 1.

NEW YORK COLLEGE OF MUSIC.—Alexander Lambert, director of the New York College of Music, has returned from his country seat to attend the reopening of his institution, which took place September 3. The entire building has been renovated and elegantly fitted up. The faculty has been increased.

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EXCESS SECURITY to Policy-holders,	$4,698,785.19
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GAINS: 6 months, January to July, 1901.

IN ASSETS,	$1,270,172.92
IN INSURANCE IN FORCE (Life Department Only),	4,739,635.00
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BUFFALO, N. Y., August 30, 1901.

JOHN LUND'S PAN-AMERICAN ORCHESTRA.

The engagement of John Lund and his Pan-American Orchestra at the Temple of Music is giving an unusual amount of pleasure to all visitors at the Exposition. The high opinion which our people have of Mr. Lund's ability is being shared every day by the thousands of visitors now here. Twice a day at 11 a. m. and at 8 p. m. the Temple is crowded, and the great applause given each number indicates in a conclusive manner the favor of the audience. Every Wednesday night is "Request Night"; every Friday night is devoted to Wagner. Among numbers by request last Wednesday were Tschaikowsky's "Marche Slave"; scenes from "Walküre," Wagner; Raff's "Lenore" Symphony; Delibes' "Sylvia Ballet," &c. Henry Schmitt is concertmaster, and the orchestra numbers fifty men, mostly from New York.

Buffalonians have a pardonable pride in Mr. Lund's work. Since his coming here in the eighties he has been director of the Orpheus, a society whose work has attained a remarkable degree of perfection during his leadership. During the dozen years he directed our Symphony Orchestra we have had the opportunity of hearing much of the best, some of the newest and only the most interesting music. As a composer Mr. Lund has established a well founded claim to serious consideration. His larger and more important published works are for solo voices, chorus and orchestra. His "Greek War Song" and his "Germanenzug" have become a part of the repertory of the leading singing societies. All his compositions display a fertile imagination, excellent judgment of effects, a broad style and a complete mastery of technical details.

Mr. Lund is comparatively a young man. Having accomplished so much in his time we look for much more from his brilliant talent in the future.

John A. O'Shea, of Boston, has given five evening concerts. His reputation is an established one in Boston, and his work here was no less admired. Annotations of his concerts will follow later.

HENRY GORDON THUNDER.

It is difficult to describe within restricted limits an active artistic life in its progression and results. Mr. Thunder gave three concerts, and at the beginning it needed only a few minutes to realize that a master hand touched the keys. Mr. Thunder's chief characteristics as a virtuoso are great technical ability, a careful observance of the composer's inner meaning and a regard for the production of

JOHN LUND.

the legitimate in the interpretation of orchestral effects. Mr. Thunder is the conductor of the Choral Society of Philadelphia. He has been conductor of the Symphony Orchestra and organist of St. Patrick's and St. James' churches. He has composed a mass and several choruses.

He is a member of the American Organ Players Club and one of the founders of the Guild of American Organists. His programs consisted of selections from the best composers, containing some of Mendelssohn's, Widor's and Guilmant's sonatas. The Wagner arrangements for the organ are all his own.

Mrs. Eleanor Baum-Shaw, of Philadelphia, assisted. She is a pupil of Mr. Whelpton, Buffalo, and possesses a clear pure soprano voice. She sang nicely "Shepherd of the Fold," Zarnard; "In May Time," Buck, and for an encore "Thy Beaming Eyes," MacDowell.

Andrew T. Webster, Buffalo's well-known organist, gave an excellent concert in the Temple, August 26. His selections were mostly from French composers, with the exception of "Elevation," by Rev. Father Bonvin, who is the poet and musical composer connected with St. Michael's Church and school. Mr. Webster was assisted

H. G. THUNDER.

by Mr. Hicks, tenor, who sang "The Soft Southern Breezes," from "Rebecca," and for an encore he gave a selection from the "Bohemian Girl." Mr. Tanner, one of Buffalo's lawyers, gave two fine selections. His nice baritone voice rang out full and clear in "King of Eternity," Jones. Continued applause induced him to sing the quaint old Irish melody, "Bendemeer Stream," Gatty

Arthur Bernier, of Quebec, gave three organ recitals. He has an immense technic, but his furious tempo cannot suit the musician, who considers the organ the instrument to convey our best and holiest aspirations to God's service. He raced through his program as though speed and volume of sound was the one thing most desired in organ music. Of course his selections were all from the French school. He was assisted by Miss Marion W. Hutchison, soprano, from London, Ontario.

Walter Heaton, of Reading, Pa., gave two organ recitals August 27 and 28. He was assisted by "The Singing Four," of Buffalo, the quartet of the Church of the Ascension, who sang two selections from Bullard and Buck with admirable taste.

THE HAVANA BAND.

Captain Tomas and his Havana Band had a veritable ovation at the Temple of Music last night. They have made this their last week especially such a one that th

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people of Buffalo and visitors from the entire United States will remember them and regret their departure.

Without exception, the band is the finest one we have had at the Exposition. At the end of the concert they played a selection by Tomas Meacham, a medley of all the patriotic American airs; "Uncle Sam's Land," then "Farewell, Farewell," by Schubert, closing the program with the National Hymn of Havana. Cheer upon cheer arose, handkerchiefs were waved and among a general handshake by those nearest, the band said "Au revoir, we meet next spring."

MRS. KATHARINE RIESBERG.

MADAME VON KLENNER'S NEW RESIDENCE.

A BRILLIANT scene of many artistic musicales and notable receptions will be the new residence of Mme. Evans Von Klenner, whose New York home, after October 1, is to be, not 40 Stuyvestant street, but 230 West Fifty-second street. In the former locality the distinguished American representative of the Viardot Garcia method of singing will be greatly missed; but, in consideration of the highest interests of her pupils, of whom, as has frequently been said, "she is ever thoughtful," Madame Von Klenner will move to West Fifty-second street.

The Greeks of old, who promoted art, were not regardless of the enlightenment which beautiful surroundings and associations offered, and to-day educators are writing much on behalf of the worldly advantage or spiritual inspiration which students may derive from congenial and elevating environments. Thus, in making this selection, Madame Von Klenner has displayed unquestionable wisdom. Her numerous pupils will now find Carnegie Hall, Mendelssohn Hall, the Metropolitan Opera House and kindred buildings more accessible than formerly, while many of the Fifth avenue churches whose choirs excite the admiration or studious attention of visiting vocalists, will not fail to exert their beneficial influence upon pupils of the Von Klenner School of Singing—pupils who in future years will continue to grace choir loft or concert platform of these or equally famous metropolitan institutions.

ELECTA GIFFORD.—Electa Gifford, the young soprano, has been engaged by the Boston Symphony Orchestra to sing in that city in December.

THE FAELTEN PIANOFORTE SCHOOL IN ITS NEW HOME.

IN removing to Huntington avenue the officials of the Faelten Pianoforte School, of Boston, have taken a long look ahead, and have not only provided greatly improved accommodations for the school's already splendid patronage, but have planned for the natural increase in attendance for several years to come. The new building, which is known as Huntington Chambers, is situated opposite the Public Library and Copley square, in the educational centre of the city. A tour of the premises shows that, in every detail, the special needs of the school have been considered, while its convenient location, as regards street car and railroad facilities, leaves nothing to be desired. Faelten Hall is on the street floor. It is a large, well lighted and well ventilated auditory, with spacious lobbies, waiting rooms and lavatories, for the convenience of patrons. The pupils' recitals will be given in Huntington Chambers Hall, which is also on the street floor. The offices, main waiting room and teaching rooms are on the third floor. Nearly all have a frontage on Huntington avenue, and are of generous proportions and convenient arrangement.

The advance registration for the new school year is unusually large, and all indications favor an exceedingly prosperous season for this popular school.

CHARLOTTE MACONDA.—Mme. Charlotte Maconda has returned to her New York apartment in Central Park West, after a long rest and recreation at Seabright Silver Lake and other summer resorts. Madame Maconda's engagements, which begin with the New England festivals in the early fall, will be followed by a transcontinental recital tour. Immediately after her return she is booked for "The Creation," with the Haverhill Choral Society, and later in the season she is to be soloist at the big music festival at Milwaukee.

E. PRESSON MILLER'S NEW STUDIO.—Mr. Miller has issued the following:

E. PRESSON MILLER
begs to announce that he has severed his connection
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Metropolitan College of Music,
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MADAME OHRSTROM-RENARD.—Augusta Ohrstrom-Renard, the well-known singer and teacher, returned last week after several weeks' rest in the country, and will resume teaching at her studio, 444 Central Park West. Madame Renard, although but two seasons in New York, has during this time built up a large and constantly growing clientèle of pupils, many of whom are now meeting with much success. Miss Rebecca Mackenzie, her pupil and protégée is in a fair way to achieve an international name.

MAUD ROUDEZ'S SUCCESS.—This soprano, who sang with the Grau Opera Company, was the principal in a series of concerts in Western Pennsylvania, giving three concerts in Oil City and vicinity, and one in Meadville, which not long before was visited by Schumann-Heink, Leonora Jackson and others. She was highly successful, making many new friends by her beautiful voice and artistic personality.

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FREDERIC MARINER TO LOCATE IN MAINE.

Frederic Mariner announces to his many pupils and friends his withdrawal from the Virgil Piano School, New York city. On October 1 he will assume the directorship of the Bangor Piano School, Morse-Oliver Building, Bangor, Me.

THE above announcement will be a surprise to many who have valued Mr. Mariner's work in New York. But for many summers past Mr. Mariner has taught in Maine, and his recitals, too, have attracted large audiences up there. A large number of new pupils will enter the school when Mariner assumes the directorship. The fact that he is going to locate in Bangor has created something like a sensation in that prosperous and picturesque city. The following extracts are from the Bangor *Daily Commercial* of August 29, 1901:

TO SETTLE HERE.

FREDERIC MARINER HAS DECIDED TO CONTINUE HIS WORK IN BANGOR—NOTED PIANO TEACHER—BANGOR PIANO SCHOOL TO BE STARTED IN MORSE-OLIVER BUILDING—WEEKLY RECITALS TO BE GIVEN.

Frederic Mariner, the noted technic specialist, and one of the foremost piano instructors in America, has decided to locate in Bangor, and on October 1, in conjunction with Miss Abbie N. Garland, he will open a studio in the Morse-Oliver Building. This news will be received with delight not only by Bangor music lovers, but by those all over Maine. It means that hereafter piano instruction can be received in Bangor such as cannot be had in Boston or in places east of New York. Mr. Mariner has but just decided to locate in Bangor, and the details of his work have not as yet been wholly determined.

Up to the present time Mr. Mariner has been the principal instructor at the famous Virgil Piano School, at 29 West Fifteenth street, New York. By the direction of his physicians, however, he has decided to resign his place there and devote himself to work which will not be physically so fatiguing. Mr. Mariner is in Bangor at present, as has already been announced in the *Commercial*. He has been here before and is attracted by the place. By locating here Mr. Mariner will do much toward making Bangor the musical centre of the State.

With Mr. Mariner will be Minor Walden Gallup, his star pupil, and probably the best known boy pianist in America to-day. Master Arthur Beaupre, of this city, who has been studying with him in New York, will be another of his pupils. He does not commence active work until October 1.

Miss Abbie N. Garland, a well-known Bangor music teacher, will be associated with Mr. Mariner, and a suite of four large rooms have already been engaged by them on the seventh floor of the Morse-Oliver Building. Mr. Mariner's institution will be known as the Bangor Piano School, and that it will draw pupils from among music teachers and pianists all over New England is certain.

Studio recitals will be given by Mr. Mariner's pupils once each week, to which Bangor music lovers will be invited. Every month larger and more elaborate recitals will be given, possibly in Society Hall or the Memorial Parlors, to which a larger number of invitations will be issued.

A COMPARATIVE REST.

"My work in New York has been very fatiguing during the past few years," said Mr. Mariner to a *Commercial* reporter Thursday, "and by the advice of my physician I have decided to leave there, at least for the present. I am very much taken with Bangor and have always had a desire to be here more. I have received many inquiries from Maine people who desired to come to New York to study with me, and I have decided to come here to them instead, that is all."

As is well known, Mr. Mariner is a Maine man, having been born and brought up but a short distance from Portland. His decision to remain in Bangor will be greeted by musical people and by his friends with great satisfaction.—Bangor Daily Commercial, August 29, 1901.

National Conservatory of Music—Examination Dates.

THE dates for the seventeenth annual entrance examinations of the National Conservatory, 128 East Seventeenth street, New York, are as follows:

Piano and Organ—September 17 (Tuesday), 10 a. m. to 12 m., 2 to 4 p. m.

Violin, Viola, 'Cello, Contrabass, Harp and all other Orchestral Instruments—September 18 (Wednesday), 10 a. m. to 12 m., 2 to 4 p. m.

Singing—September 19 (Thursday), 10 a. m. to 12 m., 2 to 4 p. m., 8 to 10 p. m.

Children's Day—September 21 (Saturday), Piano and Violin—10 a. m. to 12 m., 2 to 4 p. m.

We give the above dates every week because we believe in calling the attention of the readers of THE MUSICAL COURIER to the remarkable advantages offered by the National Conservatory to those desiring a thorough musical education. The faculty of the institution is of wide reputation and the pedagogic system pursued has hitherto been productive of the highest results. Every department of the National Conservatory is unique, every department has at its head a teacher who has won artistic honors and has had large experience as a musical instructor. The orchestral classes attracted much talent last season, and the series of public concerts inaugurated in 1898-9 will be continued this coming season. The operatic classes are filling in, and the examinations promise to be of the liveliest competitive character. Do not forget that genuine talent will be carefully nurtured and developed at the National Conservatory, as the remarkable history of the institution so conclusively proves. September 3 the season of 1901-1902 began.

Mrs. Jeannette M. Thurber, founder and president, will personally receive all applicants, their parents or guardians.

CAROLINE MABEN.—Miss Maben, the piano teacher, whose studio is in Carnegie Hall, has returned from her summer vacation at Saratoga and will resume teaching.

Miss Maben took part in the musicale given in Saratoga, August 21, at the residence of Mr. and Mrs. Julius Caryl, the occasion being a patriotic tea, under the auspices of the Saratoga Chapter, Daughters of the American Revolution.

DR. LAWSON ENGAGED.—Dr. Franklin D. Lawson, the tenor, has been engaged for the double quartet of the Temple Beth-el for the coming year. Dr. Lawson will retain his positions at the Brick Church and the Washington Square M. E. Church.

Adele Margulies at the National Conservatory.

ONE of the silent workers and one whose accomplishments in her chosen field far outshine others more belauded is Miss Adele Margulies. Miss Margulies was a pupil of Anton Door in Vienna, and a gold medallist for three years in succession at the Vienna Conservatory. She has played abroad and here with Theodore Thomas, but her life work is teaching, and as a teacher of piano her success is unique. She possesses in an eminent degree the psychologizing faculty, the flair, the divination of a pupil's peculiarities of individuality. Then her great experience, thorough science and frugality in expenditure of the nervous and muscular energies of her pupils make her an ideal teacher. The fruits of her labors are many. Her pupils have an unmistakable cachet in their technical finish and musical conception, yet no two play alike. A double score of names ought to be adduced to prove this, names that to-day are well known in the piano playing world. Suffice to mention one, Bertha Visanska, whose piano and musical education is entirely the results of her years with Miss Margulies at the National Conservatory. The brilliant European successes of the Visanska girl, successes the readers of THE MUSICAL COURIER are acquainted with, are due to Miss Margulies and to her the credit must be given.

DEATH OF EMIL J. NORDLINGER.—Emil J. Nordlinger, a prominent member of the Harmonie Club, died last Sunday at his home, 245 West 122d street. He was forty-four years old, and is survived by a widow, one son and a daughter. Mr. Nordlinger was born in New York city. He succeeded his father in the feed business, and was for a time a member of the Produce Exchange. Music and philanthropy occupied his thoughts when away from business. Mr. Nordlinger died after two weeks' illness from typhoid fever.

THIS SPACE IS TO BE DEVOTED TO THE INSERTION OF

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AUGUSTA COTTLOW'S POPULARITY IN EUROPE.

IT is safe to assert that no young American pianist has more fame in Europe than Augusta Cottlow has, and her successes on this side of the water since her return have been equal to those abroad. The best proof of the impression she created abroad was the frequency of her return engagements. One of her most notable triumphs was achieved in Warsaw, Poland.

It was with no little trepidation that she made her initial bow to the large musical audience that awaited her in the Hall of the Philharmonie. But her fears were groundless, as she was most cordially received, and the last measures of her closing number were drowned in enthusiastic "bravos" and cries of "bis-bis" (encore). She was compelled to add four numbers to her program before the audience would leave the hall.

Hers was a sensational success, and she was at once engaged for a second appearance a month later. A few short extracts from the notices accorded her by the Warsaw press will serve to illustrate in a degree the impression she made upon the musical, poetical Poles. Her dates are being rapidly booked with the best organizations in this country.

Last night we heard for the second time the wonderful young American pianist. Miss Cottlow possesses a technic that is simply astounding, yet it cannot be called mere virtuosity. * * * But the marvelous characterists of the little artist's playing are her clear interpretations, strong individuality, great imagination, energetic, fresh temperament and the seeking for original effects, so that the Grieg concerto was presented in a much clearer and poetical light than we had ever before heard it. * * * The cadenza in the allegro was stupendously played, and created the greatest enthusiasm. * * * Among her soli the "Krakowiak," by Moszkowski, was rendered with true Polish feeling and rhythm, and to satisfy the imperious demands of the audience had to be repeated. * * *—Kurjer Warszawski, Warsaw, February 23, 1899.

* * * In this day of technical display how very welcome is an artist who brings to us a wealth of original thoughts and individual feeling; in a word, a genius whose personality makes itself felt in everything she does. Miss Cottlow's playing is full of fine color and shading, by which she is able to present many ideal tone-pictures. The Grieg Concerto was given with all the romantic spirit that the composer intended. * * * The wildest enthusiasm prevailed, and the young artist was compelled to repeat several of her soli and add encores. Slowo, Warsaw, February 24, 1899.

The second appearance of the unusually gifted Augusta Cottlow served to strengthen the splendid impression she made a month ago. * * * Besides her natural endowments, she possesses everything that the most exacting schooling can give. * * * She made the Grieg Concerto more interesting to us than it had ever been before. How splendidly she played the big cadenza, and with what majesty and strength the grand finale! Kurjer Poranny, Warsaw, February 23, 1899.

* * * Miss Cottlow belongs to the small category of artists who at once captivate the entire audience through her finished, thoughtful, energetic, poetical and rhythmical playing. * * * Her performance is like a newly blossoming flower, which fascinates by its color, form and fragrance. Her beautiful technic and the repose at her command lend a great charm to her work. * * * Several of her soli were stormily re-demanded amid the greatest enthusiasm. Her success was decidedly sensational.—Curjer Codjienny, Warsaw February 24, 1899.

Miss Augusta Cottlow's dates are rapidly filling, among the important ones being the Theodore Thomas Orchestra, Chicago, January 24 and 25; Young People's Symphony Orchestra, Brooklyn, March 8; Choral Symphony Orchestra, St. Louis, March 20; Boston Symphony Orchestra, Boston, April 17 and 18.

A SEMNACHER PUPIL.—The success which Miss Stella Newmark has won as a pianist is very gratifying to her former teacher, William M. Semnacher, who has watched her progress with a great deal of interest. Miss Newmark is one of a number of most excellent pianists who were taught by Mr. Semnacher. After taking a course of instruction from him she went abroad and studied for several years with Jedlczka.

THE ROBINSONS.—Walter H. Robinson and his wife, Mrs. M. Wessin Robinson, of Carnegie Hall, while spending a portion of their vacation in Canada, sang frequently in church and concert.

Their voices aroused much interest and won admiration from the musicians and music loving public. Before returning to New York they will spend a few weeks at Glenmore, Essex County, in the Adirondacks.

MISS JESSUP, PIANIST AND VOCALIST.—Miss Emily C. Jessup, of Salt Lake City, daughter of a member of the Salt Lake City *Tribune* staff, took a prominent part in a concert recently given at the Cornish House in the Catskills. She is a pianist as well as vocalist, and is one of Madame Devine's most promising vocal pupils. The audience, numbering 200, gave Miss Jessup a very hearty reception.

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We are more than pleased with the graduates of your institution who have become members of the Bostonians and will gladly avail ourselves in the future of the opportunity for engaging singers who have pursued a course of study under your direction. With best wishes always, Yours very sincerely.

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The London Press says of Mr. Tew's singing:

Times—"Mr. Tew displayed a magnificent voice and great dignity of style."

Telegraph—"Mr. Tew possesses a fine voice of cultured style; he is a singer of high quality and a musician of broad sympathies and wide research."

Express—"Revealed the possession of a prodigious memory, a sonorous voice and a wealth of vigor."

Daily News—"Manifestly an experienced vocalist, endowed with a powerful voice of agreeable quality. He is a linguist and his artistic taste and judgment demonstrated by his excellent choice of a program."

Musical Courier (London)—"A hearty, straightforward delivery, which was all the more charming because of his admirable diction and pure intonation."

Lady—"His songs were admirably chosen, and the beautiful quality oi his voice and his good method were best shown in Brahms' Liebeslieder."

Sunday Times—"Displayed a resonant low baritone voice and a refined method."

Musical Standard—"Eminently successful as an interpretive artist, for he sang with much feeling and intuition into the dramatic and poetic meaning of his text. His voice is a fine organ."

Musical News—"Mr. Tew has a good bass voice which he uses always with finished art and discretion. That he possesses an extensive repertory culled from the best music written for the bass voice was evidenced."

Morning Post—"Mr. Tew's deep bass voice was well suited to the music of the Landgraf." (National Grand Opera Co., in Tannhauser.)

The Stage—"Mr. Tew gave a strong and impressive embodiment of the Cardinal."

The Era—"Mr. Whitney Tew, the author, gave a strikingly characteristic reading of Richelieu, his acting in the downfall scene bein especially impressive and touching."

Field—"That fine bass singer, Mr. Whitney Tew, gave the first oi nis recitals last week. He possesses a powerful voice of beautiful quality which can stand work. He has both voice and brains."

Anglo-American—"Mr. Tew's fine voice was in the best of form. He is to be commended for his persistent fidelity to a really superior class of music."

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James Oppenheimer Drowned.

CHICAGO OFFICE THE MUSICAL COURIER, September 3, 1901.

JAMES OPPENHEIMER, leader of Oppenheimer's Orchestra, Chicago, was drowned while swimming in Lake Michigan on Sunday morning. He was overcome 200 feet from shore and sank just before help came.

H.

ZELDENRUST.—It always carries double weight when one musician speaks in praise of another's achievement. More convincing, therefore, than the ordinary advance announcement are the comments upon Eduard Zeldenrust, the famous Holland pianist, made in a letter from Carl V. Lachmund, director of the Woman's Orchestra, and head of the New York Conservatory bearing his name. This letter, addressed to Zeldenrust's American manager, Loudon G. Charlton, Carnegie Hall, New York, speaks for itself:

"My Dear Mr. Charlton—Let me congratulate you on your success in securing Eduard Zeldenrust for the coming season in America. We were fellow students at the Cologne Conservatory in 1881-1882. Although at that time he was but a lad he was one of the star pupils notwithstanding, and whenever he played he made a sensation.

"I remember well his exceptional aesthetic sense, his fine touch, artistic style and intellectual interpretation. His whole habit of life and thought showed beautiful refinement and culture.

"He already had at that time a local reputation as a pianist of mark, and I shall certainly be very glad of the opportunity to hear him again in his maturity and the fulness of his power. Believe me, very truly yours,

"CARL V. LACHMUND."

EMIL HOFMANN.—Emil Hofmann, the baritone, who filled many important engagements in America last season and scored successes everywhere, writes the following incident from Leipsic, where he is making some summer appearances in opera and concert:

The morning following a recent concert where Mr. Hofmann had sung a group of songs the paper said: "After the Liszt Concerto we made the acquaintance of a young, much-talked-of lieder singer, who was on the program for twelve classical songs. Herr Hofmann, however, disappointed the audience—" Just there the end of both column and page were reached, and Mr. Hofmann quickly turned the paper to find wherein the critic had found him lacking, when on the next page he was much relieved to read—"in none of the beautiful songs. His beautiful rich baritone and splendid interpretation marked him at once as an artist of highest distinction, and at the end of his group he was accorded an ovation."

This coming season Manager Loudon G. Charlton will have the sole management of Mr. Hofmann's American appearances, and he will said in time to meet his first engagement in October. His bookings in oratorio, concert and lieder recital already extend over a large amount of territory and well into the spring.

MISS CHITTENDEN TO RESUME HER WORK.—Miss Kate S. Chittenden, who has passed the summer in the Adirondacks, returns to the city September 9, preparatory to the opening of the sixteenth year of the Metropolitan College of Music, now amalgamated with the American Institute of Applied Music. Miss Chittenden begins the season with a special three weeks' course of advanced work for teachers. Last year ninety-six passed through the regular courses. Since the formation of the classes in pedagogics, thereby condensing the teachers' course, Miss Chittenden has not only been able to manage a much larger professional class, but she has also gained time to devote more attention to pupils pursuing piano playing, exclusively. Aside from the larger following of private pupils her normal piano classes are extensively patronized. Teachers who have studied other methods in other schools bring their pupils for criticism at the fortnightly meetings, as they gain there the results of a long professional career, which has been passed under circumstances calculated to produce a sympathetic understanding of the needs of both teachers and pupils.

RUDOLPH ARONSON.—Rudolph Aronson, the impresario, returned from Europe last week with a number of attractions for America for the coming season. One of his most important contracts is that with Sig. Vittorio Carpi, who arrived here a few days ago from Italy.

DEATH OF A SONG WRITER.—Anthony Stanford, a song writer, died last Monday at the New York Hospital soon after an operation for appendicitis. He was thirty-one years old, and resided at 226 West Thirty-eighth street.

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Parsifal a vaincu les filles, leur gentil
Babil et la luxure amusante et sa pente
Vers la chair de ce garçon vierge que cela tente
D'aimer les seins lègers et ce gentil babil.

Il a vaincu la femme belle au cœur subtil
Etalant ces bras frais à sa gorge excitante;
Il a vaincu l'enfer, il rentre dans sa tente
Avec un lourd trophée à son bras puéril.

Avec la lance qui perça le flânc suprême
Il a guéri le roi, le voici roi lui-même
Et prêtre du très-saint trésor essentiel;

En robe d'or il adore, gloire et symbole,
Le vase pur où resplendit le sang réel,
Et, O ces voix d'enfants chantant dans
la coupole.

PAUL VERLAINE.

PARSIFAL AND BAYREUTH.

BY JAMES HUNEKER.

I.

THE BOOK.

ARSIFAL was published in book form December 25, 1877. The first act was completed during the winter of 1877-8, and the instrumentation of the prelude finished by December 25, 1878. The spring and summer of 1878 were devoted to the second act, a sketch of which was prepared October 11 of the same year. The third act was finished by April 25, 1879, and from 1878 to 1882 the gigantic task of orchestration was undertaken. In this Wagner was assisted by the late Anton Seidl and Engelbert Humperdinck. The entire first act was not completed until the spring of 1880. In a villa near Naples he finished the second act, with its famous garden scene; and in Palermo, January 13, 1882, the sacred music drama was given its final form. July 28 of the same year "Parsifal" was first performed at Bayreuth, with Materna as Kundry, Winklemann as Parsifal, Reichmann as Amfortas; Kindermann sang the phrases allotted to Titurel and Scaria as Gurnemanz. The Klingsor was Karl Hill. Hermann Levi conducted. Thus much for dry statistics.

"Besides my 'Siegfried,'" Wagner wrote August 1849, to Uhlig, "I have in my mind two tragic and two comic subjects; but not one of them seems to me to be suitable for the French stage. I have just found a fifth one; it is indifferent to me in what language it will appear first; it is 'Jesus of Nazareth.' I have the intention to offer it to the French and thus to get rid of the whole affair, for I foresee the indignation this project will excite in my collaborator."

Wagner's plan was to make a play in which Christ would be tempted by Mary Magdalen. This idea was abandoned. With the exception of "Tristan and Isolde" came the scheme for a "Parsifal." He wrote of this to Liszt in 1876, being full of Schopenhauer and Buddhism at the time. "The Victors" was the sketch found among his papers, the hero of which is the Eastern prince Ananda, who rejects the love of the beautiful princess Prakriti, and by this act of renunciation achieves his and the woman's redemption. "Parsifal" is not far removed from this sketch. In 1857 near Zurich Wagner became obsessed by the idea, and on a Good Friday the genesis of "Parsifal" occurred. In 1864 this sketch, at the request of Ludwig II., was carefully developed, and as we have seen became the complete music drama.

Wagner has rooted his story in the old legends and history of Wolfram von Eschenbach and Chrétien de Troies. The latter wrote his poem in 1175, "Perceval the Gaul; or, the Story of the Grail"; the former was composed between 1201-1210. But the story was centuries old before Chrétien handled it, its origin probably being Provençal. And before that it may have sprung from the Moorish, from the Egyptian, from the Indian, from the very beginnings of literature, for it is but the old story of might warring against right; evil attempting to seduce good. It crops out in a modified form in the Arthurian cycle, for the Round Table and the Grail are united in one. Whether Perceval, Parzival or Parsifal, we find the guileless young hero fighting against wrong and resisting evil. There is even a Romance of Peredur to be found in the Mabinogion or Red Book, a collection of Welsh romances. Some believe this Peredur to be the prototype of the French Perceval. In all these poems there is a Kundry, or Kondrie, or Orgeleuse, a sorceress; and a King who has sinned—*Le Roi Pecheur*. The Knighthood of the Grail is a consecrated community that worships the sang-real, the precious blood of Jesus Christ, which some say was caught up in a goblet after the soldier Longinus pierced the side of the Saviour on Calvary. This lance also plays an important part in the poems, and in Wagner's music drama. Montsalvat is a beautiful temple in a far away land—presumably Spain—where the Knights of the Grail, or Graal, meet to receive spiritual nourishment from the holy chalice containing God's blood. Every year a white dove descends from heaven to lend new powers and strength to the miraculous vase inclosing the blood. These knights are vowed to chastity, and it was a sin against chastity committed by Amfortas that caused the monarch all his suffering. Kundry it was who tempted the King. Klingsor, the enchanter, a eunuch by his own act, prompts Kundry to all this evil. Gurnemanz, the aged servitor of the Grail, and Titurel, the dead King, though miraculously alive, father of Amfortas, make up the rest of the characters in this strange drama of pity and renunciation.

Wagner saw many opportunities in the legends and poems, and as was his wont synthesized them into the shape we know Parsifal. His Parsifal is a born innocent, a pure fool. Wagner pretended to derive the word from Parsi-fal or Fal-Parsi—i. e., Pure Fool—born after the death of his father, Gamuret, and living alone with his mother, Herzeleide, in the woods. Attracted by a cavalcade of shining knights he follows it and finally enters the domain of the Grail. Let us leave him there and consider that curious composition of the poet-musician—Kundry. Wagner found some of her characteristics in the old poems, but to him belongs the credit of creating the woman we see in his drama. She is Kundry the enchantress, Herodias, who laughed at Christ, who had John the Baptist beheaded—"she is said to have laughed when she bore aloft the head," and it breathed upon her, thus condemning her to eternal wandering. Besides this Kundry is also Gundryggia of the Northern nymphs, the slaying Valkyr. A type of the eternal temptress, and yet a Magdalen, Wagner calls her the Rose of Hell, the She Devil, a tempestuous spirit, a perpetual seducer. She is under Klingsor's rule, though she humbly serves the Grail Knights in their estate when not asleep. Asleep Klingsor can summon her as he wills, and then, instead of the Beneficent Kundry, she becomes the Demon Kundry.

Now follows the story of Richard Wagner's "Parsifal," which I condense with the help of Maurice Kupferath's version and from the epitomes of Von Wolzogen, Albert Heintz and others. It is assumed before the curtain rises that the spectator is acquainted with the tale of the foolish lad Parsifal and his roaming in the forest, bow and arrow in hand, in pursuit of the "shining men mounted upon noble steeds." He loses his way and enters the region of the Grail. At this point the curtains part

and we see a deep wood in a mountainous district. The book of the play tells us of the scene of action: "The domains and Castle Montsalvat of the Guardian of the Grail, with scenery characteristic of the northern mountains of Gothic Spain. Later Klingsor's enchanted castle on a southern slope of the same mountains, looking toward Moorish Spain." The scene in act one represents a clearing upon the border of a beautiful lake. It is morning. Stretched in slumber upon the ground are Gurnemanz, a pious, hale old servant of the Grail, and two squires. Brass music awakens them, and after prayer they prepare to attend the King Amfortas, who is at the very moment approaching the lake for his bath—he suffers cruelly from his wound. Two knights appear and inform the others of this suffering. The balsam of Gawain is without effect. Suddenly there appears on the edge of the forest a terrible figure. It is Kundry. Wagner thus indicates her appearance: "In wild garb fastened high with a hanging girdle of snakes' skins; black hair, flowing in loose tresses; dark brown, reddish complexion, piercing black eyes, at times flaming wildly, but oftener fixed as in death." She brings from Arabia a balsam to soothe the King's pain. Enter Amfortas. He seeks the cool of the forest after his night of agony. The lake, too, will give him some surcease to his pain. But Gurnemanz knows better: "But One thing helpeth—One the helper," he mutters. Amfortas repeats the prophecy that once in letters of fire appeared about the rim of the Grail vase: "Durch Mitleid wissend, der reine Thor, harre sein, den ich erkor"; that is, "By pity waken'd the blameless Fool, him await my chosen tool." The King longs for death. Kundry offers him the balsam. "Of what use the balm? All is useless; rather a bath in the waters of the lake." The litter bearing the royal sufferer moves sadly and slowly away, while Kundry crouches down like a hunted wild animal. The squires tease her until Gurnemanz recalls to them that even beasts are sacred within the territory of the Grail. Then follows a long recital by the elder man, who, in reply to questions, relates the story of Amfortas and his sin. Klingsor, enraged at being denied admission to the Order of the Grail, after his mad act of self-mutilation, raises by his infernal arts a magic castle and gardens not far from Montsalvat. This he fills with lovely girls, who tempt the Knights of the Round Table. Amfortas resolves to destroy this Castle of Perdition. Armed with the sacred lance which pierced the Saviour's side he lays siege to Klingsor's abode. Unluckily for him a supernaturally beautiful woman, Kundry, is sent by Klingsor—whose heart is black with envy, for he can no longer indulge in the delights of the senses, nor yet participate in the divine mystery of the Grail—and waylaid by her Amfortas succumbs to her fascinations. As he is clasped in her embrace the spear drops and is seized by Klingsor, who gives him a fatal thrust in the side. No alleviation is there for this pain. Even the mystic bread which he occasionally dares to dispense to his knights does not bring ease. Klingsor keeps the sacred spear, and by its aid hopes some day to capture Montsalvat itself.

When Gurnemanz finishes this harrowing tale the four squires kneel and sing the above prediction, "Durch Mitleid wissend." Cries are suddenly heard, and knights rush in to inform their horrified hearers that a blasphemer has dared to enter the sacred park and shoot one of the swans. The culprit is dragged in. It is Parsifal, with his bow and arrow. The swan lies in death throes before him. While vainly endeavoring to discover his name, his identity, Gurnemanz reproaches him for having shed innocent blood, and points out to him the heineousness of his offense. Parsifal is overcome with shame—and pity. Here is first indicated the cardinal trait of his character. He relates to Gurnemanz the little he knows of his early life—with which the reader is already acquainted—and tells of his mother Herzeleide. Kundry sneeringly interrupts. His mother is dead from sorrow at her boy's desertion. Parsifal, raging, throws himself upon the woman, but is dragged away. The truth forcing itself upon him, he grows faint and is revived by water from a spring. At this juncture Kundry grows sleepy. Well she knows—though the others do not—that her master is about to summon her. Filled with despair she staggers into the bushes and is seen no more.

Gurnemanz, his heart revived by the pure foolishness of the lad, begins to hope anew, and the King's litter returning to the palace, he again questions Parsifal: "What is the Grail?" asks the youth. Then the pair appear to move slowly, and the scene changes, to the accompaniment of the sombre "Verwandlungs musik," from the forest to rocky galleries, finally to the Byzantine hall of the Holy Grail. All this is accomplished by scenery which moves in grooves. Parsifal questions Gurnemanz as to this phenomenon. "I slowly tread, yet deem myself now far," he says. "Thou seest, my son, to space time changeth here," answers Gurnemanz, which is a choice metaphysical morsel for the admirers of Kant and Schopenhauer.

Now begins the most magnificently solemn scene of the music drama. To the pealing of bells, the intoning of trumpets and trombones, the scene of the Holy Grail is inaugurated. Into the vast hall files the cortège of the sick monarch, and the Grail Knights, wearing white coats of arms, a dove embroidered upon a red mantle, advance in double lines and group themselves about the table. They chant, and boys' voices from the middle part of the dome reply, while children's voices in the cupola high above join in a celestial chorus. This scene is overpowering. After a profound silence the voices of Titurel issues from his tomb behind the throne. The dead man is revived by the potency of the Grail. He bids his erring son to perform the sacred office, to uncover the Holy Grail. Then follows a thrillingly dramatic episode. Conscious of his unworthiness and showing his bleeding side Amfortas long resists the request of his father. It is a part of his expiation that, sinner as he is, he must officiate at the solemn sacrifice. His protests are not heeded. The children's voices from the cupola recall the prediction, "Durch Mitleid wissend." Exhausted, pale and suffering untold agonies, Amfortas lifts the crystal vase, the Grail. A ray of piercing pure light falls from above on the chalice—the hall is now dark—which becomes luminous and glows with purple splendor. Amfortas sings, "Take this bread, it is my flesh; take this wine, it is my blood which love has given thee." The singing by the various choirs breaks forth anew, and as daylight returns the holy ceremonies conclude with the kiss of peace by the brethren. The King is carried away, the knights withdraw as the voices from the cupola sing, "Happy in faith, Happy in love." Parsifal, who has been staring about him all this time, is interrogated by Gurnemanz. The latter has not seen the convulsive start made by the pure fool when he sees Amfortas fall back upon his couch. Pity has entered his heart, though he is not able to voice this sentiment to Gurnemanz. The latter, angered by such seeming stupidity, thrusts him roughly from the hall, bidding him go seek a goose for his gander. Then, saddened by this fresh disappointment, the old man stands alone in the hall. Like a gleam of hope an alto voice from the mysterious height repeats the prediction, "Durch Mitleid wissend," and is joined by boys' voices. To this music the curtains close.

As in "Rheingold" where Nibelheim follows Walhalla, Wagner gains a violent contrast by placing the action of the second act in Klingsor's dread castle. The scene represents the magician's laboratory—a sort of Faust-like chamber at the top of a tower. The place is in semi-darkness, a well-like abyss to the left evoking a shudder of anticipation. A narrow staircase ascends to an aperture in the wall, an azure slit of the sky being revealed. The floor is strewn with implements of sorcery, and on the steps Klingsor, an Arabian, and fierce looking man with a black beard, is seated gazing into a wizard's metallic mirror. By its aid he perceives Parsifal approaching the castle, having already forgotten his experiences in Montsalvat and haled by Klingsor's spell. With a cry of satisfaction the magician leaves his vantage post, descends and approaches the chasm. Throwing incense into it he begins his cabalistic spells: "Up Kundry, ascend from the gulf! Come to me. Thy master calls thee, thou nameless one, primal fiend, rose of hell! Thou who wert Herodias, and what more! Once Gundriggia, now Kundry; up, up, to thy master; obey him who has sole power over thee!"

A lovely woman appears enveloped in a misty veil. It is Kundry. She screams, a blood curdling scream which modulates into a feeble, whimpering moan. The dialogue which ensues is not a pleasing one. Klingsor berates the woman for serving the knights like a beast of burden, as reparation for her crime against Amfortas. She sneers at his lost powers and absolutely refuses to seduce the approaching Parsifal. But in vain she resists her master. A sound of battle is heard. Single handed Parsifal, without, routs the feeble, enslaved knights of Klingsor. From his window in the battlements the wizard views the strife with satisfaction. He would be pleased to see his weak servitors killed by this robust, handsome youth. Kundry vanishes to prepare for her fell work of destruction. The tower sinks to strange, thunderous noises, and we behold Parsifal in a many colored tropical garden dense with flowers of an unearthly hue and splendor. Almost immediately he is surrounded by girls, living flowers who coquet, tease and lure him to ravishing music. The scene is a gay one. Parsifal repulses one group after another, when suddenly a voice of supernatural beauty sings: "Parsifal, stay." He is deeply moved. "Parsifal? Thus once my mother called me." He remembers his

name at last. Thus does Wagner subtly indicate the growing knowledge that passion reveals. A scene of temptation follows that has no parallel in art or literature. Lulling the youth's chaste suspicions by telling him of his mother Herzeleide, she at last wins him to her side and imprints upon his lips his mother's kiss, her own magic kiss. Instead of succumbing Parsifal leaps to his feet and presses his heart. He cries in agony, "Amfortas! the wound—the wound! It burns within me, too." Kundry's kiss shows him what the entire Grail did not know—that she was the cause of the King's downfall. He understands all now and his one thought is to go to the King and relieve his pain. He is the pure fool who pities. Mad and desperate, Kundry detains him. She believes that he can, if he so wills it, release her from Klingsor's hideous spell. He to be her saviour; a second one, not the real Jesus at whom she laughed and meeting whose reproachful gaze she forever after wandered. She is the real Woman who laughed. Her laughter shudderingly resounds throughout hell, whenever a sinner yields to her seductions. But Parsifal is different. Perhaps, being a frequenter of the Grail land, and a very Erda for wisdom, Kundry knows of the prediction. She weaves a web of voluptuous beauty, but Parsifal escapes its blandishments. Then finding that this fails she curses him with furious and hysterical curses. "Renounce desire; to end thy sufferings thou must destroy their source." Thus Parsifal enjoins her. But Kundry will not be convinced. "My kiss it was that made thee clear sighted. My embrace would make thee divine." He asks for the road to Amfortas. She curses him. "Never, never, shalt thou find that road again. The Saviour's curse gives me power. Wander!" She frantically summons Klingsor, who appears upon the terrace with poised spear. The flower girls rush in, and Klingsor hurls the weapon at the audacious intruder. But it whizzes over Parsifal's head, where floating in the air he seizes it and makes the sign of the cross. An awful cataclysm ensues. The castle and garden sink into the earth, accompanied by volcanic explosions, the flower girls become withered hags, and all the enchanting vista of flowers is transformed into an arid waste. Kundry falls to the ground prostrated. Parsifal, surveying this desolate ruin from the shattered ramparts, utters to Kundry these prophetic words: "Thou knowest where to find me." Immediately the curtains veil this impressive scene.

Act three brings us back to the Grail confines, where a tender idyllic landscape on the edge of a forest discloses a hermit's hut, with a spring hard by. It is a spring morning. Gurnemanz, now a white haired, sorrowful old man, has relinquished all hope of a saviour for the king. He feels that unless death intervenes Klingsor will become master of the Grail, for he knows nothing of the stirring events in the preceding act. A low cry in the bushes apprises him of Kundry's presence. She is half dead, but is revived by the old hermit She feebly moans: "Service, service," and then rises and goes to the hut, where she gets a pitcher. This she carries to the spring and fills. Gurnemanz marvels at her altered and penitential appearance. But she makes signs. One is approaching. A stranger knight in coal black armor, with visor down and spear in hand, is seen. He gravely advances. Gurnemanz asks his name. The stranger shakes his head. Adjured to remove his armor, as it is Good Friday, and no Christian knight must bear arms on that holy day, the stranger obeys. He plants his spear in the ground, removes his shield and sword, unfastens his armor, takes off his helmet and kneels in fervent prayer before the lance. At once he is recognized by Gurnemanz as the youth who killed the swan, and the lance is also remarked with keen emotion. "Oh, blessed day," cries the old man, who knows that his king's saviour is now at hand. Then follows an indescribable series of pictures. They move before the eyes like some strange dream in a land where life has resolved itself into processional attitudes. One picture dissolves into another. The kneeling knight recalls an Albrecht Dürer, and his blessing by Gurnemanz, his baptism of the repentant Kundry—who utters but two words during the act—and the washing of his feet Magdalen-like, are all accompanied by music that is almost gesture, and with gestures that are almost musical. Gurnemanz informs Parsifal that Amfortas is in sad extremities, his father, Titurel, no longer strengthened by the Grail, is really dead, and the king refuses to perform the sacred office. It is this great hour of need in which Parsifal appears. Parsifal tells Gurnemanz of his weary wanderings over the earth in search of Montsalvat. Sorely beset by foes, yet he dare not use the sacred spear. It has been kept intact from worldly stain or strife. Then follows the soothing Good Friday magic music episode, when all nature puts on its sweetest attire to give thanks to the Saviour who suffered. Bells are heard. It is noon. As in the first act, but by a different route and accompanied by other music, the scene slowly changes to the domed Temple of the Holy Grail. The funeral services of Titurel are being held. The hall is full of mourning knights. Amfortas, his agony at its apex, refuses to unveil the Grail, and begs his companions to slay him, for he can no longer endure his pain and shame. Parsifal enters, accompanied by Gurnemanz. He witnesses the king's paroxysm, and then advances to him. With the point of the lance he heals the wound. Kundry dies on the altar steps, and Parsifal, now King of Montsalvat, mounts the step and lifts on high in silent invocation the crystal vase. Mystic voices in the cupola sing "Wondrous work of mercy. Salvation to the Saviour." Thus the mystery ends.

In the first draft of his poem Wagner ended the play with these words:

Great is the charm of desire,
Greater is the power of renunciation.

In all the complicated web of this drama Pity and Renunciation are the two principal motives Wagner drew his themes from all sources. Sagas, legends, poems and histories. He incorporated episodes from the Saviour's life, and boldly utilized the theme of the Last Supper. The blood of Christ which Joseph of Arimathea is said to have received in a chalice becomes the comforting and eucharistic Grail. Then side by side with all these conflicting stories he places the semi-Saracenic Klingsor, the very embodiment of a magician of the Dark Ages, and Kundry, the type of the woman of all times, the wandering Jewess, the Magdalen. Parsifal is a mediæval Jesus. The knights of the Holy Grail, the Apostles transposed to a later epoch. As it suited him Wagner violently tossed about and made sport of the poetic ideas of Chrétien de Troies and Wolfram von Eschenbach. He Wagnerized everything he touched. The result is "Parsifal" as we now see it at Bayreuth.

If the poem is charged to the full with Semitic, Buddhistic, Patristic, Christian and Schopenhauerian philosophies, the play affords the great master fresco painter superb opportunities for scenic display. The stepson of Geyer, himself a scene painter, dramatist, poet and composer, did not fail to take advantage of the chance to indulge his taste for luxuriant, glowing colors, for sensational contrasts, lofty spaces and all the moving magnificence of panoramic display. There are many tableaux in this drama, genuinely a static drama. In Act I. we see Gurnemanz surrounded by the tender squires, while Kundry cowers in the foreground. "Doch Vater sag, und lehr' uns fein; du kanntest Klingsor, wie mag das sein?" The tableau of the killed swan, with Parsifal admonished by Gurnemanz, is another noteworthy grouping. Nothing is so impressive, however, as the spectacle of the sick King being raised, as he elevates the Grail. Klingsor's tower is as sinister as an etching by Salvator Rosa. The flower garden, first with the damsels and then desolate, gives two striking pictures. Parsifal stands spear in hand. "Du weisst: wo einzig du mich wiedersiehst!" The praying knight in Act III.; Parsifal in white baptismal robe, recalling Ary Scheffer's portrait of Christ, and last of all the noble harmonies of the last scene, the descending dove and the mystic chant:

"Höchsten Heiles Wunder,
Erlösung dem Erlöser."

Next week the music of "Parsifal" will be discussed; also its real value as an artistic and ethical music drama.

BAYREUTH, August 24.

MINNE HUMPHRYES TO MAKE A WESTERN TOUR.—Mrs. Minne Humphryes, the church and concert soprano, returned from her vacation this week restfully passed up in the beautiful Berkshires. This artist will make a Western tour in November under the management of Arnold Somlyo, of Carnegie Hall. Mr. Somlyo will be her manager for the remainder of the season, and she will be heard here and in the nearby cities in oratorio, concerts and recitals. Mrs. Humphyres has sung with success at several places in New England this summer. Last Sunday the singer resumed her place in the quartet choir of the Greenwood Baptist, where her lovely voice and gracious womanly qualities have won for her many friends.

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The seventeenth scholastic year begins September 3 and ends May 1. Annual entrance examinations: **Piano and Organ**—Sept. 17, 10 A. M. to 12 M. and 2 to 4 P. M. **Violin, Viola, 'Cello, Contrabass, Harp and All Other Orchestral Instruments**—September 18, 10 A. M. to 12 M. and 2 to 4 P. M. **Singing**—September 19, from 10 A. M. to 12 M.; 2 to 4 P. M. and 8 to 10 P. M. **Children's Day**—September 21, **Piano and Violin**—10 A. M. to 12 M; 2 to 4 P. M.

LONDON AFFAIRS.

London, August 25, 1901.

If no mention were made in this paper of the first Promenade Concert at Queen's Hall this season, which took place in that renovated Chamber of Sounds last night, the musical world, with the exception of Provincial London, would not become acquainted with the fact; but this letter tells at once to the whole musical world that the event transpired, and hence musical Europe and musical America derive the necessary knowledge. It will be asked how this is, and it may be replied that the London papers—to a limited extent in number and in the space they devote to it—refer to the concert, and London papers are London institutions, whereas The Musical Courier, floating as it does all over America and Europe, and specially in musical spheres, informs the international musical world of the fact. Millions of people read the London papers, but few of these are interested in music, while all who read The Musical Courier read it because they are interested in music, and therefore this and all other concerts and musical affairs which are to be known to the world of music must be announced through this paper in order so to become known.

The hall was packed, the pit being devoted to the standees, who, with covered heads and cigars or pipes between their succulent lips, listened devotedly to the program annexed herewith, and enthusiastically encored everything bad as much as that which was good. Discrimination in music goes into smoke, for the connoisseur is supposed to be Bohemian in habit and partially in thought, and he philosophizes gently over the work or the composer as he listens to the music, puffing smoke with the beats and blowing with the rhythms. If he puffs his smoke against them—with the exception of a syncopated puff—he is unmusical sure, like the woman in the audience who fans irrespective of the rhythmical air; but there were so many smokers below that it was impossible to dissect the musical from the unmusical, and all that could be done was to leave it to the applause to decide, and that did decide vociferously, and even—when things were really bad—vehemently, that smoking in London does not necessarily mean musical judgment.

However, as I am on foreign ground I shall not apply any rigorous critical diagnosis to the Queen's Hall opening Promenade, but I will say that Gregory Hast, the tenor singer, who appeared and really did sing as an artist only can sing, proved to be the musical treat of the evening, and all American lovers of song and of song in pure English should congratulate themselves on the opportunity his visit to our country this season will grant to them. In Mr. Hast are centred a fine musical temperament, a delicate refined temperamental glow; a most consummate mastery of the language in its lyric sense and in its application to tone; a truly scientific tone and voice placement instructive to all vocal enthusiasts and enthusiastic vocalists, who will hear how a voice is fitted by culture to meet realistic song and do it full justice. And then besides this, Mr. Hast knows what he is singing from the musical side of it, let alone his vocalism.

The question was recently put: "Why are there so few true critics of the vocal art?" Because there are so few vocal artists to illustrate to the critic what the art is in contradistinction to the screaming, the bellowing, the screeching and the moaning that go for singing. Gregory Hast tells the critic what singing as effected by artistic vocalism signifies, and adds to this art the instinctive and the cultured knowledge of music. That is what we all want, particularly when it is honest and free from any alliance with exaggerations.

But I am forgetting all about the Program, which must follow here to secure some further understanding of the sandwiching of vocal between instrumental that helped to make the interesting popular concert it proved to be. People who go to hear popular concert should not criticise, for the programs are made to please the audiences, and the soloists are selected to please themselves. We combine the two and, although it makes it a difficult matter for the conductor to build up a balanced or unbalanced program, we secure an agreeable mélange, so long as we remember that we are at a popular concert from which scholasticism and technical analysis are banished. Henry J. Wood, who for years past has been the orchestral commandant of these concerts, has by this time become a prestidigitateur in the handling of the programs, and if he had a thoroughly disciplined and rehearsed orchestra he could, if he liked, exaggerate still more where he does it now, and where he imbues a movement with true musical feeling he could vastly improve it, for Mr. Wood is a conductor of orchestra without doubt, and probably the best equipped in England—among the Englishmen. In England, like in its renegade daughter, America, there is a deep seated prejudice against native composers and conductors due to the uninterrupted free trade importation of foreign artists of all kinds. Good ones come here, among them expert conductors such as Richter, Mottl, Nikisch, Lohse and our Paur, and thereupon the British man and woman, like our Yankee and American men and women, simply puff out of existence the native artist.

A man like Mr. Wood (whose woodwind by the way needs much improvement) must have had a difficult climb to have reached the present height of Olympus, particularly with a name so harsh as compared with that, for instance, of euphonious Mottl. Had his name been Henry J. Mottl or Harry Nikisch or Hen Lohse he could have impressed more deftly, but Mr. Wood at the baton is too plain not to have presented nearly insurmountable obstacles in Great Britain and America to an orchestral conductor. Therefore we Americans should glory in Wood, and our musical Smiths, Joneses, Johnstons, Tompkinses, MacDowells, Chadwicks, and particularly Van der Stuckens should never despair. Lady Hope still prevails.

But I must not neglect to give the program which, as will be seen, is not overburdened with the heavy thought of brain to require assimilation if one is at all musically mosaical. In memory of the beloved Empress Frederick, first child of the late Queen, the Chopin Funeral March was played (not Theodore Thomas' arrangement). After the audience (which stood uncovered during this devotion) was seated the program ran as follows:

Part I.

Capriccio Italien.....Tschaikowsky
Flower Song (Carmen).....Mr. Gregory Hast, Soloist
Oberon Overture.....Weber
Zigeunerweisen (Sarasate)...Leonora Von Stosch, Soloist
Two Hungarian Dances.....Brahms
"Sevillana" (Massenet).....Mme. Amy Sherwin, Soloist
Midsummer Night's Scherzo.....Mendelssohn
Song (Gounod).....Miss Jessie Goldsack, Soloist
William Tell Overture.....Rossini

Part II.

Cavalleria Fantasia.....Mascagni
Song (Sullivan).....Mr. Gregory Hast, Soloist
Bassoon Solo.....Mr. E. F. James, "
Song (L. Ronald).....Mme. Amy Sherwin, "
Cornet Solo.....Mr. Arthur Smith, "
Song (old English).....Miss Jennie Goldsack, "
Rakoczy March.....Berlioz

A few words regarding Mme. Amy Sherwin, who was compelled to sing an encore after the "Sevillana." This artist has been singing in Europe, Africa and Australia, covering an extensive geographical area, and has been received everywhere as a most welcome addition to the artistic forces. She

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has the accomplishments and the finesse of the experienced singer, and her interpretations are carefully thought out and scrupulously followed. The "Sevillana" requires thorough vocal technic and an intelligent conception of the Spanish atmosphere, as supplemented by the art of Massenet, and Madame Sherwin accomplished the task in a convincing manner with spirit, abandon and genuine dash.

There were many opportunities in this orchestral program for Mr. Wood to prove his love for the percussion instruments, for they proved tympani smashers knocking the ear drums out of shape. Why Mr. Wood insists upon these factious accents instead of distributing them with equal favor among all sections of the orchestra some of us, who are none too critical and who are rather anxious to see a full fledged British conductor succeed, cannot perceive. When the kettledrum drummed it nearly split the calves-skins and the bass drum, taking advantage of noise, simply shattered it with one blow, whereupon silence ensued—comparatively speaking. But probably these are conductorial idiosyncrasies, due to the summer vacation study of crickety scores and manuscripts of home composers who, at last, hope to get a hearing on their native heath. No doubt after getting in the way of these accents for several weeks one might find one's aural nerves accustomed to the thunder, for, as will be seen, these concerts are projected far out into the hemisphere of time as it were, so to say. One can realize what it means to indite a musical scheme, with few interruptions, by studying this capacious and unadorned proposition:

ROBERT NEWMAN'S PROMENADE CONCERTS.

MONDAY, AUGUST 26.

WAGNER NIGHT.

Overture, Rienzi.....Wagner
Prelude to Act I. (Lohengrin).....Wagner
Overture, Tannhäuser.....Wagner
Träume.....Wagner
Overture, Die Meistersinger.....Wagner
Huldigungsmarsch.....Wagner
Grand Fantasia, Il Trovatore.....Verdi
Marche Romaine.....Gounod

Madame Sobrino, William Ludwig, Arthur W. Payne, solo violin.

TUESDAY, AUGUST 27.

POPULAR NIGHT.

Overture, Di Ballo.....Sullivan
Largo in G, for strings.....Händel
Overture, Der Freischütz.....Weber
Four Old English Dances.....Cowen
Suite No. 1, Peer Gynt.....Grieg
Grand Fantasia, Faust.....Gounod
March, Habt Acht.....Gungl

Mrs. Henry J. Wood, M. Mercier, Herr Wilhelm Backhaus, solo piano.

WEDNESDAY, AUGUST 28.

TSCHAIKOWSKY NIGHT.

Suite, Casse-Noisette.....Tschaikowsky
Symphony Pathétique.....Tschaikowsky
Overture, 1812.....Tschaikowsky
Grand Fantaisie, H. M. S. Pinafore.....Sullivan
Marche Heroique.....Saint-Saëns

THURSDAY, AUGUST 29.

POPULAR NIGHT.

Overture, Rienzi.....Wagner
Three Dances from Henry VIII.....Edward German
Prelude to Act III. (Lohengrin).....Wagner
Hymne à Saint Cécile.....Gounod

Solo violin, harp and organ.

Danse des Sylphes, Minuet des Follets, Marche Hongroise } Faust.....Berlioz
March from Le Cid.....Massenet
Grand Fantasia, Carmen.....Bizet
March, Radetzky.....Strauss

FRIDAY, AUGUST 30.

BEETHOVEN NIGHT.

Overture, Egmont.....Beethoven
First Symphony in C.....Beethoven
Overture, Leonora (No. 3).....Beethoven
Grand Fantasia, Aïda.....Verdi
March, Tannhäuser.....Wagner

SATURDAY, AUGUST 31.

POPULAR NIGHT.

Overture, A Butterfly's Ball.....Cowen
Malaguena from Boabdil.....Moszkowski
(a) Spring Song, (b) Bee's Wedding } from Songs Without Words.....Mendelssohn
Overture, Tannhäuser.....Wagner
Minuet in A for Strings.....Boccherini
Hungarian Rhapsodie (No. 1) in F.....Liszt
Grand Fantasia, Carmen.....Bizet
March, Le Prophète.....Meyerbeer

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QUEEN'S HALL, SEASON 1901-2.

1901.

August 24 to November 9. Promenade Concerts nightly at 8.
September 29 to March 23. Sunday Concert Society's Concerts, every Sunday afternoon at 3:30.
October 19. Mark Hambourg's piano recital.
October 21 to February 8. Chevalier recitals daily at 3, also Thursdays and Saturdays at 8:30.
October 26, November 9, 23, December 7. } Saturday Symphony Concerts at 3.
November 7. Ysaye-Busoni recital.
November 14, 21, 27. Ysaye-Becker-Busoni recitals.
November 29. Scotch concert.
December 25. Christmas Day concert.
December 26 to February 1. Christmas Promenade concerts nightly at 8.

1902.

January 1. New Year's Day concert.
January 18, February 1, 22, March 8. } Saturday Symphony Concerts.
February 8. Herr Hugo Becker's recital.
February 12. Ash Wednesday afternoon concert.
February 15. Ysaye-Busoni recital.
March 17. St. Patrick's Day concert.
March 28. Good Friday concerts.
March 31 to June 28. Chevalier recitals daily at 3, also Thursdays and Saturdays at 8:30.
April 28 to May 3. London Musical Festival.

The prominent artists in the list above have all been in our country, and some of them will return, among them Mark Hambourg, who is engaged for the season 1902-3. Some negotiations have also been afoot with Busoni, but they have not reached any definite conclusion.

Among new appearances—youthful, too—I may mention a young girl—Gertrude Peppercorn is her name—who is a pre-eminently gifted pianist and whose power to evoke tone from a piano without the application of force, but simply by means of a natural touch à la Rubinstein, makes her at once a piano player of unequivocal distinction. She has besides this the musical atmosphere, the buoyancy of enthusiasm with the equilibrium of matured judgment and the developed technic of the twentieth century pianism. She grasps the keyboard in both senses, the poetic and the scientific, and her

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interpretations are unique because they are always, at the proper time, dramatic without the slightest dynamic exaggeration. The young lady is on the tapis for the next period of piano playing, and is sure to be heard from. I heard her in a group of Chopin, the Brahms variations on the Händel theme, and a lot of modern morceaux, and she is no less than what we call in America a wonder. No doubt some manager has already secured an option for her American appearances.

I learn from our Florence correspondent, who is at the same time an impresario, Joseph Smith, that Duse has closed her contract for the United States and will give her performances during the approaching season in the large cities only. I met Duse in Italy in 1899 and have been instrumental, with the aid of Mr. Smith, in inducing her to give America once more the benefit of her exquisite art and the effect of her personal influence in directing the dramatic ideal in the proper channel. Madame Duse's extensive repertory will be drawn upon liberally this time and she brings a complete company along.

Montague Chester, the English and French general representative of THE MUSICAL COURIER, and whose headquarters are at the Hotel Cecil here, is one of the best known newspaper men in Europe, having traveled extensively for six years prior to his association with this paper in the interests of a weekly Paris publication. He is consequently personally known in the best and most progressive circles of European artistic and journalistic life. Mr. Chester has accomplished the unique task of placing THE MUSICAL COURIER in all prominent centres, and it can now be found all over Europe where music is cultivated. Mr. Chester is a musical connoisseur and critic, but is devoting all his attention at present to the general distribution and placing of THE MUSICAL COURIER side by side with the great weekly publications of Europe. There is no musical paper of Europe that has as great a circulation in its own country as has THE MUSICAL COURIER in that country, whichever it may be, and as for general circulation—no musical paper of Europe is to be found on any news-stands or in prominent places, as the editions of these papers are limited to the few subscribers and advertisers.

Under Mr. Chester's management of his special department musical artists will find an agreeable source of information on all subjects pertaining to musical, operatic and other engagements, the movements of artists in Europe and America, the production of musical works, the general musical movement, and Mr. Chester will be pleased to answer all questions within his power that may be suggested on this interesting problem of music in its practical relations to the development of the artist and his artistic pursuit. BLUMENBERG.

VIENNA ITEMS.

VIENNA, August 24, 1901

JOSEF HELLMESBERGER has resigned from the Conservatory of Music here on an ethical controversy, but it is hoped that upon the proper amends he will be induced to reconsider his step.

Moriz Rosenthal, the renowned pianist, is at present on a vacation at Gastein. He has his approaching season nearly booked completely.

The "Don Juan" performance at the Imperial Opera House to-night will have in its cast Mmes. Sedlmaier, Walker and Michalek, and Messrs. Nadal, Demuth, Hesch, Felix, and, of course, Grengg as Leporello.

The applications from America of students in music in this city are not as numerous as the teachers and musical institutions would like them. Vienna musicians have not learned the art of making themselves known outside of Vienna until after their death. B.

Musical . . People.

H. M. Bauer has been engaged for the new department of vocal music at the Colorado State Normal School.

Rocco Venuto has composed a march and named it after and dedicated it to the Kansas City (Mo.) *Journal*.

Miss Ann J. Routt, of Springfield, Ill., possessor of a rare contralto voice, is studying with Bouhy in Paris.

Mrs. J. T. McLain has been teaching in the summer music schools in Georgia during the months of July and August.

Miss Blanche Vignos has recently accepted a position as teacher of piano at the Wolfram School of Music, Cleveland, Ohio.

Mrs. G. O. MacFarland, leader of the choir of the First Presbyterian Church, Butte, Mon., has returned to her home after several months' study in the East.

Miss Florence Hodge, a talented young woman from Murfreesboro, Tenn., has been engaged as organist by one of the Presbyterian churches of Chicago.

Mr. and Mrs. Charles W. Weeks, director and organist of the First M. E. Church, Duluth, Minn., have taken a studio in Rooms 306 and 307 Masonic Temple.

Miss E. Louise Russell gave an organ recital on August 22 at the Central Presbyterian Church, Summit, N. J. William E. Harper, basso, was the vocal soloist.

Miss Antoinette Harding, a contralto who is known in Pittsburg, is planning to give a concert during October, at which she will be assisted by well-known artists.

Miss Gertrude D. McBrien gave her annual piano recital at Canton, N. Y., on August 22. She was assisted by Mrs. Frances Dutton Wood, a Boston vocalist.

Miss Bertha Fisher, who studied at Chautauqua this summer with William H. Sherwood, opened on September 1 a studio in the Odd Fellows' Building at Springfield, Ill.

Director Llewellyn B. Cain, of festival choruses in the western part of Maine, has returned to his home in Waterville, after a vacation of several weeks at Martha's Vineyard.

The La Crosse (Wis.) *Chronicle* announces that Mrs. Sallie McKay-Ross, of that town, has composed a new list of stirring compositions which are being played by military bands in this country.

Miss Mary E. Cook, a soprano, gave a song recital at the Mount Everett House Annex, Great Barrington, Mass., on the evening of August 27. Miss Mae Howell, pianist, and Paul Robert, tenor, assisted.

Mme. Mabel Morton, dramatic soprano; Master Aubrey Nash, boy soprano, of Grace Church, New York; R. Shields, tenor; the Misses Everett, piano and violin, gave a successful concert recently at Stamford, Conn.

Miss Isabel McKinley White opened the musical season at Kalamazoo, Mich., with a concert at the People's Church, on the evening of September 4. Miss White is a soprano. In the program she was assisted by Miss Harriet Hasty, pianist, and William Wagenvoord, baritone.

A quartet composed of Mrs. Maude Gordon Ruby, first soprano; Mrs. Katherine Prescott Crafts, second soprano; Miss Anna B. Mosgrove, first alto, and Mrs. Una Cross-Brown, second contralto, gave a concert at the Congregational Church at Bristol, N. H., on the evening of August 28.

The pupils of Mrs. Edith Du Mond gave a song recital August 23 in the M. E. Church of Stroudsburg, Pa., in aid of the M. E. Sunday school. Miss Emma W. Bruen, a contralto from Philadelphia, and William H. Burkhardt, Jr., a violinist from New York, helped to make the program interesting.

Ernest Appy has issued a prospectus of his "School of Music" in the Miller Building at Carthage, Mo. The faculty includes Ernest Appy, piano, violoncello and harmony; Gerard Appy and Mrs. Appy-Edmonston, violin; Miss Cornelia Appy, violoncello; W. H. Leib, chorusmaster and voice trainer; Dr. Chas. Van Hoogeveen Sterk, lecturer on music and biography of composers.

MARIE BASHKIRTSEFF AND MUSIC.

THE new volume of Marie Bashkirtseff's journal and letters tells us much of her musical ambitions. When she had her fortune told in 1876 the fortune teller said: "The cards are good. You are a musician. As a singer you will arrive at great glory." She was, as Anatole France says, "more vain of her voice than of her beauty. Her voice, indeed, was two notes short of three octaves, and her earliest dreams were to become a great singer. When a brilliant marriage was proposed to her, "I sank back into my chair," she writes, "and said, 'Too much trouble, and, besides, I want to be a singer.'" In one of her anonymous letters to Guy de Maupassant she wrote, "Dare I ask who are musicians and painters?" And the great novelist replied, "You ask me who is my painter among the moderns. Millet. My musician? I have a horror of music?" Much we may suppose to her discomfiture. In 1884 she enters in her journal, "It is nearly 2 o'clock, and I am writing in bed after my return from the Italiens, where Massenet's 'Herodiade' was sung. The first act surprises by the novelty and largeness of its sonority. It resembles nothing I know. It is truly new, full and harmonious. All the opera is ravishing. It is music and poetry incorporated—no airs, no mere filling in work. It is large, magnificent, grandiose. Massenet is a great artist, and henceforth a national glory. They say that good music cannot be understood all at once. Nonsense! Here one understands at once that it is admirable and melodious, in spite of a very learned orchestration (but I do not know Wagner). Without doubt my Italian music cannot struggle against its splendor. Massenet is a melodious and French Wagner. Here is my comparison: 'Wagner is Manet, the incomplete father of the new school of those who seek talent in truth and feeling. There have always been new schools: it is only for the last hundred years that painting lost its way; it is now regaining the right path. So, Wagner is Manet.'" Marie remarks that it is a "stupid invention to make St. John in love with Salomé. I should prefer to see him as a prophet 'exalte,' and her, too, 'exaltée.' But love would be inevitable. I would have loved John! Massenet is an open air artist. He will have air in opera, and have his characters and melodies move in a musical atmosphere which envelops them and makes them live." She makes a very neat and true criticism of Alphonse Daudet—"a pizzicato without end."

DR. HENRY G. HANCHETT.—Dr. Henry G. Hanchett is enjoying a rest at the seaside, having closed his labors at his Tennessee Mountains Summer School. The work there included seven sacred concerts, seven church services and three miscellaneous concerts, all with chorus and orchestra; eight piano recitals, six of them being analytical recitals without assistance, and presenting the largest piano solos (such as Beethoven's "Appassionata" and last Sonatas, Schumann's "Symphonic Studies" and Fantaisie), three song recitals by M. W. Bowman, of New York (who was in charge of the vocal department), and many appearances of other soloists. Besides all this, there were given an average of twelve orchestral concerts a week during the six weeks of the session, the orchestra of nine men presenting a large variety of music, some of it particularly helpful to the music students. There were fifty of these in attendance, for whom classes in interpretation, musical analyses and harmony were organized, and to whom 262 private lessons were given. The chorus registered ninety-nine members. Altogether, the session was most busy, pleasant and profitable, and one of its results has been a largely extended demand for Dr. Hanchett's fascinating recitals during his projected tour, to occur next January and February.

DAVENPORT'S NEW STUDIO.—Warren Davenport has removed to his new studio, 140 Boylston street, Boston.

ST. LOUIS ADVERTISEMENTS.

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CINCINNATI.

CINCINNATI, September 7, 1901.

MISS ROSE CECILIA SHAY, of this city, is getting ready for her first American tour of English grand opera. She certainly occupies a commanding position in the musical world through her engagement to create the title role in the new American grand opera, "Priscilla, the Maid of Plymouth," of which an early presentation is promised in Washington, D. C. The score of the new opera is the work of Francisco Fanciulli, the distinguished conductor, and it is a tribute to the young American artist to have thus been honored.

Miss Shay will have good support in her company, named after her, which will open the season at Norfolk, Va., late in the fall. An extended tour has already been booked for the company through the principal Eastern cities.

While Miss Shay is a newcomer on the operatic stage, a great success is predicted for her. She has a wealth of personal endowments in addition to a magnificent voice to aid her to this result. Her personality is singularly charming and striking. And yet this seems but to be the natural sequence of one so gifted and well related. Her head is nobly formed and admirably poised on her shoulders. Her smooth, even, white forehead shaded by very dark hair, her eyes expressive of soul, all her features are significant of intelligence to a very extraordinary degree. She is perhaps slightly above the medium height and finely proportioned, moving with all the dignity of a veritable queen. Her magnificent carriage bears out the evidence that she is a superior woman of whom great and grand things may be reasonably expected. Possessed of a dramatic power that is wonderful in one so young, she seems to know the stage by intuition, as if she had been matured to its requirements by the study and practice of years. Thus in her acting she is able to express the strongest emotions without monotony and the most violent passion without harshness, holding herself under perfect control. There is no truer saying in the world than that "blood will tell," and back of Miss Shay's personality lies the foundation of talent inherited, and a distinguished ancestry.

The College of Music begins its twenty-fourth academic year on Monday morning, September 9. Already there has been a very good enrollment and the prospects for a large school the coming season are very favorable. The examinations of students entering under the clerical rate takes place at 3 p. m., Monday, September 9, and the scholarship examination on September 14 at the same hour. The talent of the candidates for admission this year is very much above the average.

The members of the faculty will all be on hand next Monday to welcome their old and new pupils.

Signor A. Gorno, head of the piano department of the College of Music, after a pleasant summer on the seacoast, has returned and will give every afternoon from 2:30 to 3:30 for receiving and examining new pupils for the piano department.

Signor Romeo Gorno, after a successful season of teaching and concert work at Winona Lake Summer School, after which he went East, is home, looking well and ready for his usual large class of piano pupils.

Signor Mattioli arrived in New York from Europe on August 29, much improved in health from his European trip and will greet a larger class of pupils than ever next Monday. He will have more than he can handle, and will be ably assisted by Miss Antoinette Humphreys, who has been added to the faculty this year.

Dr. N. J. Elsenheimer will have charge of the theory department and will also teach piano this season. Dr. Elsenheimer was formerly a member of the piano faculty, and taught this branch during the successful summer term of the college.

E. Hale will give his usual time to instruction and will also be heard in recital during the season.

F. J. Hoffmann is in Europe on leave of absence. Mr. Hoffmann is studying under Leschetizky.

Miss Dickerscheid, a valuable member of the piano faculty, who taught piano during the summer term, will again take up her duties with the opening of the college.

Mrs. Dexter, who will be remembered as the teacher of Miss Therese Abram, one of the Symphony soloists of last season, is expected to be on hand for her vocal work at the college this year.

Mr. Marien returns in a few days from Europe. He will have a large class in violin. The violin department is very strong, and furnishes much of the string material for the college orchestra.

Mr. Schliewen, teacher of violin, returns from Europe soon. Mr. Schliewen has been visiting in his old home, it having been sixteen years since he was there. He will have a good class.

Mr. Gantvoort will have charge of sight-singing classes, history of music lectures and the popular evening classes.

W. S. Sterling, dean of the faculty, after a successful season at Winona and a trip East, is daily in the office, from 9 to 12 a. m., to receive students and visitors, and will be glad to see anyone who wishes to acquaint himself with the college system of musical education, or who are desirous of studying music, but whose means are limited.

Mr. Sterling will have a large class in voice culture and will be assisted by E. A. Jahn and Miss Elizabeth Matthias, both former pupils of his. He will also supervise the organ department and be assisted therein by Adolph Stadermann.

E. A. Jahn, a pupil of Mr. Sterling, has been added to the faculty this season. Mr. Jahn was a soloist at one of the symphony concerts last season. He will be heard in recital.

Miss Humphreys is also a new member of the faculty. She is a pupil of Signor Mattioli and made a most successful appearance in the operas given by the opera class last season.

Miss Clara M. Zumstein, of the Americanized Delsarte culture department of the College of Music, has returned to her duties as dirctor of that department, after a most active and successful season at Chautauqua, N. Y. While at the centre of learning (the Chautauqua Assembly) Miss Zumstein was requested to give in person some "artistic" work from the Chautauqua platform at the annual exhibition of the great schools of physical education to an audience of 8,000 people in the Amphitheatre.

Miss Zumstein gave lesson-talks at the request of Mrs. Emily M. Bishop, author and head of the Americanized Delsarte system in the United States, and was publicly announced from the platform by Mrs. Bishop as her exponent in the West, and as one of the four persons in this country recommended by her as thoroughly competent to teach her work—in the words of Mrs. Bishop: "I desire to say publicly that she is one with whom I can safely trust the people."

After a trip to New York and the East Miss Mannheimer, director of the School of Expression of the college, is again in this city and ready for work. Miss Mannheimer has added a new dramatic organization to the school, the Odeon Players. With her usual energy, she is planning some excellent work for the season.

Special rates for class lessons in piano for those students in any department who wish to take piano as a secondary branch will be arranged for on application to Mr. Sterling.

Joseph Surdo, one of the most efficient music teachers of the public schools, made a few side trips during his summer vacation, and spent some time in a resetting of the Ninety-sixth Psalm for soli and chorus, which will be performed at the next High School commencement. At the recent Normal School exercises his playing on the violin was much admired.

Georg and Mrs. Krueger returned this week from their bridal tour of Europe, and Mr. Krueger returned to his duties in the piano faculty of the Conservatory of Music. They traveled through Germany, Holland, Belgium and England. In London they were delighted with the performance of "Otello" at Covent Garden. They also visited the National Gallery, where they had occasion to admire the paintings of Rubens and Rembrandt. They took in Brussels, Cologne, the Rhine region, Bingen, Ruedesheim, Wiesbaden, Mayence and Baden-Baden. At the latter famous health resort they spent several weeks and were greatly benefited his health. Subsequently they visited Hamburg, Altona, Kiel, where they saw the statue of Emperor William the Great, and the great warship, Hohenzollern. On their return tour they passed through Schleswig-Holstein, and next visited Osnabruck, where they inspected the ancient cathedral of that city. Their tour through Holland was a most pleasant one.

Mr. Krueger is looking forward to a most prosperous season. Several of his advanced pupils will appear in individual recitals, and he also will give several. Mr. Krueger is a teacher who deserves success.

Pier A. Tirindelli, head of the violin department of the Conservatory of Music, returned Thursday from a sojourn in Europe, where he has been for over three months. He left the latter part of May to fill the engagement of concertmeister at the Covent Garden opera season. Both as a violinist and composer his work was much admired. In London he had occasion to hear the great violinists of the present day, Maud Powell, Kubelik, Ysaye, Sarasate, Joachim, Sauret. Miss Powell played his violin Concerto in public, and was enthusiastic about it. She will play it during her concert tour next season in Germany.

Mr. Tirindelli heard many symphony concerts conducted by Richter and Wood. His impression is that in general the American orchestras are better than the English—they are made up of better material and play better. The Covent Garden season was very successful, and Mr. Tirindelli considers Mancinelli and Lohse most able conductors. "Manru" will be given next season, probably under the composer's direction.

After the London season, Mr. Tirindelli visited his wife's mother in Venice. He returned to America via Genoa on the steamer Hohenzollern. He was accompanied on his trip by his wife and child.

The Bellstedt-Ballenberg Concert Band returned from their summer tour this week. Under the management of Louis Ballenberg the band left Cincinnati the latter part of May. They played over four weeks at the Omaha Musical Festival, four weeks in Kansas City and after filling one week's engagements en route in different cities they began a five weeks' season in Denver, playing at

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the Arlington Park, which had been made especially attractive for this engagement. In all cities their reception was a triumphant one.

A critic in the Denver *Post* thus speaks of one of the opening performances:

"The program last evening ran all the way from Wagner to—well, to Bellstedt—and, to be quite candid, the latter was much the more popular. His bright jingles, affluent in melody, usually given in waltz time, or as tripping two-steps with a gay gavotte effect, which he usually presented as encores, tickled the auditors, immensely, and upon one or two occasions last evening the bandmaster had to repeat again and again. Bellstedt is a capital director, and the man seemed to feel his decided musical skill. The band is admirable in its cornets, trombones and horns. The brasses were in excellent fettle, demonstrating the splendid qualities to be acquired by long association and continual study. It is with music as with all things else—perfection cannot be acquired unless by constant effort to improve. A ragged performace at first grows smooth and charming by persistent effort. Culture is at the bottom of all things satisfying. Thistles, brambles and sage brush grow out on our plains and noxious weeds rise up without effort, but the great red rose of the conservatory, which gladdens the eye and breathes its sweet fragrance upon the air, has to receive careful culture throughout its brief but beautiful life. Bellstedt's band has, in my opinion, reached the conservatory stage.

Prof. David Davis received a letter recently from Alberto Randegger, the eminent vocal teacher, of London, England, in which he expresses his pleasure in what he terms the pleasure of instructing Miss Bessie Tudor, of this city. Miss Tudor owes her musical education to Mr. Davis, and Mr. Davis has reason to be proud of her.

Max Grau, 'cellist, died a few days ago at his brother's residence in Pleasant View avenue, Evanston. Mr. Grau was a composer of some note and his compositions showed talent.

The Conservatory of Music opened the academic year last Tuesday. Among the members of the faculty who have been spending their vacation abroad are Mr. and Mrs. Theodor Bohlmann, Georg Krueger, Pier Adolfo Tirindelli and Frederic Shailer Evans. They all returned to their duties during the present week. Others who have returned are Miss Frances Shuford, who has been spending the summer at Holly Springs, Miss., and Mrs. Wickersham.

Adolf Hahn, one of Cincinnati's distinguished violinists, has returned from a five weeks' hunting and fishing tour in Northern Canada. He has resumed his work in the Piler Building studio and expects a very large class. J. A. HOMAN.

MAUD ROUDEZ.—Miss Maud Roudez was the chief attraction at a concert given at Atlantic City September 2. She sang Aria from "Le Cid," Massenet; "Elizabeth's Greeting," from "Tannhäuser"; an Aria from "Herodiade," and other well-known selections.

IRENÆUS STEVENSON.—Irenæus Stevenson, of the *Independent* and *Harper's Weekly*, was in Budapest a month ago after a visit to Transylvania. He is now in Hungary. During the month of October he will be in England, and in November he will be here for a few weeks.

RICHARD BURMEISTER RETURNS FROM EUROPE.

RICHARD BURMEISTER, the pianist and composer, returned from Europe last Wednesday on the steamer Barbarossa. He was accompanied by Mrs. Burmeister, and together they have enjoyed a delightful summer in Germany. The Burmeisters made an early start, leaving New York in May. After a visit to his mother in Hamburg Mr. Burmeister went to Berlin, where he witnessed the unveiling of the Bismarck monument. This monument, a marvel of beauty and strength, designed by the sculptor Begas, is erected in front of the Reichstag. The unveiling took place early in June, and was attended by the flower of German society, with Emperor William as the most conspicuous figure.

From Berlin the Burmeisters made a flying trip to Leipsic, and there Mr. Burmeister met Dr. Von Hase, the president and treasurer of the Liszt Monument Fund. The meeting proved mutually happy. Dr. Von Hase expressed to Mr. Burmeister personally his gratitude for the contribution toward the fund from America. As readers of THE MUSICAL COURIER will recall, Mr. Burmeister, who is Liszt's most distinguished pupil in this country, gave a concert at Mendelssohn Hall last November for the benefit of the Liszt Monument Fund, and the sum realized just completed the amount required to complete the monument.

The monument will be unveiled in Weimar next June, and Dr. Von Hase has already invited Mr. Burmeister to represent the Liszt pupils in America at the ceremonies. Hahn, the sculptor of the Liszt monument, also designed one of Von Moltke. He is a young man still. In Munich, which, by the way, Mr. Burmeister now declares to be his favorite city in Germany, he met an old Liszt pupil, Professor Kellermann, quite famous in that region because he was chosen the hero of a book entitled "Kraft Meier," by Walzogen. Kellermann, who is a man of wealth, made the first contribution, a large one of 5,000 marks, to the Liszt Monument Fund. He is a man distinguished for his amiability, and that is why the title of Walzogen's musical novel is amusing when applied to him. Liszt's pupils had a reputation for pounding. Many got over the habit, but in youth most of them were addicted to vehemence. In Munich Mr. Burmeister also met Max Schillings, the president of the Allgemeine Tonkunstler Verein, founded by Liszt. This is the society that performs modern works, and next summer Mr. Burmeister is to play his arrangement of the "Concerto Pathétique." While in Munich the Burmeisters visited the new Prince Regent Theatre.

After Munich they visited the old mediæval town Rothenburg, which has only recently been discovered by tourists. Through a book by Paul Heiser, "Das Glück von Rothenburg," several painters were attracted to the old town, and through their sketches other Germans were attracted thither. The old town stands unaltered, a striking illustration of the architecture of the Middle Ages. The old wall with its thirty towers, all of them different, remains a wonder to all visitors. Each summer there is a three days' festival at Rothenburg, annually commemorating some historical episode.

After a delightful sojourn the Burmeisters went to Bayreuth, and there attended "The Flying Dutchman." Mr. Burmeister's criticism of the opera will doubtless meet the approval of many other modern critics. He does not approve of the old, stilted style of acting, for instance. "At Bayreuth," he said, "the performance of 'The Dutchman' was not dramatic, and there seemed to be no correct conception of the part. The Spinning Song was the only scene and Mme. Schumann-Heink the only artist in the cast that could be accepted by an up to date standard."

The Burmeisters attended one of the receptions at Wahnfried, and there met many distinguished people, and one of the pleasant moments was the interview with Siegfried Wagner. The son of the great dramatic composer said he would like to visit the United States, but his duties will not permit him to take the journey in the immediate future.

Leaving Bayreuth the Burmeisters located for a period of six weeks at the Hermitage, an old castle occupied and built by Wilhelmina, a sister of Frederick the Great. The Burmeisters lived in a peasant's cottage an ideal life. Mr. Burmeister managed to secure a fairly decent piano, and he went to work, arranging regular hours for practice. Since then he has written a new orchestration for Weber's "Concertstuck" in F. Mr. Burmeister does not think that Weber is appreciated in this country as he should be. The fact that no less than six composers wrote arrangements for Weber's "Invitation to the Dance" ought to be an indication of the vitality of his wonderfully inspired music. "Der Freischütz," Mr. Burmeister declares, is one of the greatest dramatic operas ever written.

Mr. Burmeister resumes his work at once at his Park avenue studio. He has been engaged as soloist for the Worcester festival and for two concerts with the Boston Symphony Orchestra. He will play in Worcester September 27, and in Boston October 25 and 26. At all three concerts he will play the "Concerto Pathétique," which Liszt wrote for two pianists, and which Mr. Burmeister arranged for the solo instrument and the orchestra.

While in Bayreuth Mr. Burmeister had several pleasant meetings with his friend Madame Schumann-Heink. The great contralto has his tone poem "The Sisters," written for contralto and orchestra. She expects to sing the work in New York this season.

Troetschel Organ Recitals.

HUGO TROETSCHEL, the organist of the Schermerhorn Street Evangelical Lutheran Church, Brooklyn was engaged for the inaugural recital on the new organ in the Evangelical Lutheran Bethlehem Church on Marion street, Brooklyn. The first public hearing of the fine new organ attracted a large congregation last Wednesday evening. Mr. Troetschel was assisted by Mrs. Gertrude Albrecht, soprano; Alfred Van Guelpen, basso; Joseph Zoellner, violinist, and the Bethlehem Church Choir, of which Heinrich Davids is the conductor. The following was the program:

Symphony Movement.....Widor
Melody.....Salom
Gavotte.....Thoma
Chorus, Du Bist's, dem Ruhm und Ehre.....Haydn
Church chorus (Heinrich Davids, conductor).
Soprano solo, Elsa's Dream (Lohengrin).....Wagner
Mrs. Gertrude Albrecht,
(Soloist of Schermerhorn Street Evangelical Church).
Toccata and Fugue in D minor.....Bach
Vision.....Rheinberger
Fanfare.....Lemmens
Violin solo, Concert Andante.....Mendelssohn
Prof. Joseph Zoellner.
Grand Fantaisie in E minor (The Storm).....Lemmens
Bass solo, An der Weser.....Pressel
Alfred von Guelpen,
(Soloist of Schermerhorn Street Evangelical Church).
Chorus, Benedictus.....Gade
Church chorus (H. Davids, conductor).
Selections from Tannhäuser.....Wagner
Pilgrims' Chorus.
O Thou Sublime Sweet Evening Star.
March.

J. JEROME HAYES.—J. Jerome Hayes, the vocal instructor has resumed teaching at his studio, No. 40 West Twenty eight street. A number of his pupils, who have been professionally engaged during the summer, will resume their studies with him. Heathe Gregory has been singing at many social events in Newport, and Miss F. M. Chase, also a pupil of Mr. Hayes, has accepted the solo soprano position at the First Congregational Church at Buffalo, N. Y. Two well-known teachers from the West are coming to New York to study with Mr. Hayes, and will bring several of their advanced pupils with them.

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2016 Leavenworth Street,
San Francisco, September 2, 1901.

FRISCO is in a delightful mood just now. After a spell of heavy fog and our regulation trade winds, we are having summer weather again, with warm sunshine, balmy air and our lovely bay, blue as Venetian waters. It has often been said that nowhere in the world is there ich a harbor and that the scenery right around San Fransco Bay could not be exceeded in beauty anywhere. This om people who have traveled and know. Certainly, it oks serenely beautiful to me this morning, as I see it om my window, with Alcatraz Island and its fortresses t like a jewel in the midst—but what has all this to do ith music? True, but the subject is fair enough to win rdon for me if I rave over it a bit.

This is Labor Day, too, and there is to be a mammoth rade. It is initiatory of the seventh week of the great rike, which has affected everything in our business cen-es, even music, and that seriously, though it does keep ngs lively, and between that and the circus this week e cannot complain that affairs in town have been dull.

I am glad to be able to record a more agreeable impression of "Mefistofele" through a second hearing. It s evidently the people, not the opera, that lacked proper rit. This week the improvement was more than ordiarily marked, both as to movement and interpretation. short, the people were more familiar with their parts, everything moved as it should. Mr. Steindorff had a ge undertaking before him when he determined to give Boito's heavy music-drama, but his success is measured the people who crowd the entrance nightly, and many whom are going a second time to listen to the lovely mes that one must study to appreciate.

This week the fine old Bellini opera of "Norma," which s been on the shelf for years, is to be given a hearing.

The Western Concert Company is the name of the ganization under the direction of Roscoe Warren Lucy hich has for its members Miss Grace Davis, soprano; Ms. Sedgeley Reynolds, contralto; J. F. Veaco, tenor; Van Lingrem, basso, and Roscoe Warren Lucy, solo pnist and musical director. This company, with the assistance of Mrs. Mary Carpaneto Mead, Miss Isobel Kerr, Miss Xena Roberts and Miss Elsie Arden, who comprise the Colonial Ladies' Quartet, and Walter C. Campbell, basso, and H. J. Jenkins, elocutionist, gave an interesting concert August 27 at the United States Naval Training Station, on Goat Island, before the naval officers and families and the naval apprentices. The latter were in white uniforms for the occasion, and made a festive appearance, adding much to the enjoyment of the occasion by their genuine appreciation of the program. Those who participated report a most enjoyable trip. The program is given below:

Quartet, Estudiantina.....Lacome
Miss Davis, Mrs. Reynolds, Mr. Veaco and Mr. Van Lingrem.
I'll Sing the Songs of Araby.....Clay
L. Van Lingrem.
Recitation.....Selected
H. J. Jenkins.
For This.....De Koven
Miss Grace J. Davis.
Quartet, Cuckoo.....Jensen
Miss Mead, Miss Kerr, Miss Roberts and Miss Arden.
The Armorer's Song (Robin Hood).....De Koven
Walter C. Campbell.
Oh! That We Two Were Maying.....Gounod
Mrs. Sedgeley Reynolds.
Quartet, Moonlight.....Eaton Faning
Miss Davis, Mrs. Reynolds, Mr. Veaco and Mr. Van Lingrem.
Though You Forget.....Tipton
J. F. Veaco.
Recitation.....Selected
H. J. Jenkins.
Quartet, Drink To Me Only With Thine Eyes.....Mozart
Mrs. Mead, Misses Kerr, Roberts and Arden.
America, by Apprentices.

The question of singing in English undergoes a periodical overhauling and discussion. Of late the subject has again arisen among professionals, some arguing for Italian, others for any foreign language or tongue, but utterly tabooing their own. To anyone who has studied the proper method of tone production there can be no question about it. English is neither more difficult to enunciate nor, properly sung, is it less musical than any other language. I must confess that after arias and arias given in the never-so-melodious and tripping Italian, it sounds, as the darky said, "pow'ful sweet" to hear good, clean-cut English once in a while.

We may prefer Italian notes
And love the melody that floats
About the gay Venetian boats,
Half wild in our extolling.
But shall we then despise the sound
When some rude native harp unbound
Strikes up like cherries round and round,
With English fol-de-rolling?

There is in our town a woman, a native Californian, with a splendid voice, splendid stage presence, colossal ambition—and all that goes to make the proper equipment for the operatic stage, which she has in view, and she declares for English absolutely and decidedly. She intends, she says, to have written for her an opera in the English tongue, and it will be grand opera, too.

The first of the conservatory evenings at the California Conservatory of Music will be held to-morrow night, September 3. A short program will be rendered, in which none of the students are expected to participate, as this is the initial evening of the season.

Miss Helen Hagar, John R. Lewis and Lovell Langstroth, the latter but recently returned from study in Brussels, have formed a trio for the performance of high class ensemble work, and give their first concert on Tuesday evening, September 10, at the Unitarian Church, Oakland, when they will be assisted by A. H. Cogswell, baritone. A fine program has been prepared, embracing numbers from Raff, Locatelli, Gounod, Bazzini, Schubert and Schutt. Miss Hagar is a rising pianist, who has done good work in Oakland and is well and favorably known there. John Lewis, a favorite pupil of Sir Henry Heyman, last season gave promise of becoming a violinist of far more than ordinary ability. He is very young, but his artistic performances of last season fixed him in the public eye, and his career will be followed with interest.

Miss Dorothy Goodsell has returned from her vacation and resumed her classes in singing at her various studios in Alameda, Berkeley and Redwood City.

Mrs. Oscar Mansfeldt is recovering rapidly from her late illness and is now able to use her hand a very little. The doctors think she will ere long recover its use entirely. Mrs. Mansfeldt's work among us is of an order that can ill be spared, and her friends will be glad when she is in a condition to give the recitals that had been planned to take place this fall.

From Across the Bay.

Miss Dorothy Goodsell, soprano, of this city, recently sang two solos at the vesper service of the Unitarian Church, Alameda, "I Mourn as a Dove," from Benedict's "St. Peter," and "Sancta Maria," Faure, with obligato by Richard Jose Ferrer, a pupil of Ysaye. Mr. Ferrer also gave two violin solos, the Andante from Mendelssohn's violin Concerto and the Largo from Händel's "Semele."

The date of Grace Carroll's recital is September 3, and it will be at the Oakland Unitarian Church. Miss Carroll is a pupil of Bjorksten, and has arranged a program of twelve songs, carefully selected from French, English and German composers, nearly all of them new here. Miss Ethel Bates will be her accompanist.

James Hamilton Howe has been appointed organist of St. Dominic's during Franklin Palmer's absence. Will have more to say in regard to it next week.

Mrs. A. Wedmore Jones.

Fannie Bloomfield Zeisler.—Beginning early in November, Fannie Bloomfield Zeisler is to make an Eastern concert tour, playing a number of recitals, two of which she will give in this city and two in Boston. Her New York recitals will be on the afternoons of November 16 and 19, and those in Boston on the evening of November 20 and afternoon of November 23, under the management of Henry Wolfsohn.

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MUSICAL COURIER OFFICES—FINE ARTS BUILDING.

CHICAGO, September 7, 1901.

AN event which doubtless will afford music critics an opportunity for eloquence will be the opening of the rearranged and beautified University Hall, in the Fine Arts Building. The date has not as yet been announced.

The advisability of having the annual meeting of the Illinois State Music Teachers' Association take place at Christmas time, instead of during the month of June, has been discussed by a number of musicians, but as yet nothing regarding this change has been effected by the executive committee.

A meeting of the Amateur Musical Club is announced to take place in Steinway Hall on October 28, when talented performers, including Miss Mary Peck Thomson, soprano, will contribute an attractive program. Mrs. Burton Hanson is the competent president of this organization.

Dates of the Thomas Orchestral concerts for the season 1901-1902 are announced as follows: Friday afternoons, October 25; November 1, 15, 22 and 29; December 6, 13, 20 and 27; January 3, 10, 17, 24 and 31; February 7, 14, 21 and 28; March 14, 21 and 28; April 18 and 25; May 2. Saturday evenings, October 26; November 2, 16, 23 and 30; December 7, 14, 21 and 28; January 4, 11, 18 and 25; February 1, 8, 15 and 22; March 1, 15, 22 and 29; April 19 and 26; May 3. Artists engaged to appear at these events include: Pianists, Slivinski, Mrs. Ella Dahl Rich, Miss Augusta Cottlow, Mrs. Fannie Bloomfield-Zeisler, Ludwig Breitner, Harold Bauer; violinists, Gregorowitsch, Kreisler, Miss Olive Mead, Leopold Kramer, Emil Baré; 'cellist, Bruno Steindel; vocalists, Madame Schumann-Heink, Gertrude May Stein, Ben Davies, Charles W. Clark; reader, George Riddle.

The following words, which formed a part of Amy Fay's recent retrospective article in *Music*, may well be reproduced in these columns: "Mme. Fannie Bloomfield Zeisler electrified us all with her piano recital in New York a short time ago, upon which occasion a large audience mostly composed of our best professional musicians gathered to hear her. She has made great strides during the past ten years, and is now among the few who stand on top of Mount Parnassus. I was most impressed by her rendering of Schumann's 'Symphonic Etudes,' of which her interpretation was very original and striking, but all of the program was splendidly done. It was a most taxing one to the powers of an artist. She is the 'Sarah Bernhardt' of the piano without doubt, as I christened her long ago."

Holmes Cowper, the well-known tenor, has returned from a pleasant vacation spent at Rat Portage, Lake of the Woods, in the western part of Canada.

Two acceptable additions are now being made to Grace Episcopal Church, in this city, a set of chimes having been donated by R. Floyd Clinch and a memorial organ by Jesse Spalding.

The American Violin School, Joseph Vilim director, opens its third season this week at Kimball Hall.

Miss Carolyn Louise Willard, pianist, who has returned from a successful summer session of teaching at Coldwater, Mich., has accepted a number of concert engagements.

The Spiering Violin School, in the Fine Arts Building, has issued an attractive prospectus for the season 1901-1902.

Miss Mary Peck Thomson's October engagements include a recital at Knox College, Galesburg, Ill.

Frederick John Maguire, teacher of the Virgil Clavier method, has decided to accept pupils in Chicago. His studio is in Kimball Hall.

The many pupils of Mrs. Hess-Burr will be happy to learn that she has entirely recovered from a severe illness. This eminent musician will resume teaching at her studio in the Fine Arts Building on Monday, September 9.

Marie de Rohan, the exceptionally gifted dramatic soprano, has arrived in Chicago, having recently returned to America from a series of European engagements. So thorough an artist will be an acquisition to music in the West.

Miss Lelia Breed, vocal instructor, has returned to the Fine Arts Building from a summer vacation in Wisconsin. Already a number of her pupils have been successful in securing important concert and recital engagements for this season.

Charles R. Baker has received numerous complimentary letters concerning his unique circular, reference to which was made in these columns last week. Many persons are taking advantage of the statement that copies may be secured upon application.

Upon his return from Europe this week, John J. Hattstaedt, director of the American Conservatory, found in his studio a very handsome desk, the gift of members of his faculty.

Sydney Lloyd Wrightson will sing "Hiawatha" before the Evanston Musical Society on December 21. On the same occasion the baritone will give also a short miscellaneous program.

The artistic interpretations and sympathetic voice of Frederic Warren, of the Auditorium Conservatory of Music, are combining to make the baritone very popular, both as soloist and instructor.

Miss Hortense Mazurette, Miss Ooliata Zimmerman and Miss Delight Barsch, talented students of the Chicago Auditorium Conservatory, are touring with "The Serenaders," under the management of Clarence Drown. Other successful pupils of the same progressive and thorough institution are Josephine McGillan, a member of James O'Neill's company, and Florence Coleman, who is taking part in "The Girl from Porto Rico," at Warren Ohio.

The marriage of Hermann Walker, of the above conservatory, to Miss Jane Canfield is announced.

CHARLES R. BAKER'S ARTISTS.

Charles R. Baker makes the following interesting announcements concerning additional engagements of artists under his capable management, the importance of the events in question testifying in favor of the gifted soloists associated with him:

Electa Gifford, soprano, engaged with the Boston Symphony Orchestra at Providence, R. I., December 18 and at Cambridge, Mass., December 26. These are in addition to her two appearances in Boston on December 20 and 21.

Esther Feé, the violinist, with the Mendelssohn Club, Chicago, for its miscellaneous concert, March 6.

Mabelle Crawford, contralto, with the Mendelssohn Club, Chicago, March 6; at St. Paul, with the Philharmonic Society, in "The Messiah," December 9, and at Minneapolis, in the same oratorio, on the following night.

Glenn Hall, tenor, in "The Messiah," Minneapolis, December 9, and St. Paul, December 10. It is probable that Mr. Hall will be secured for an appearance with the Pat Symphony Orchestra.

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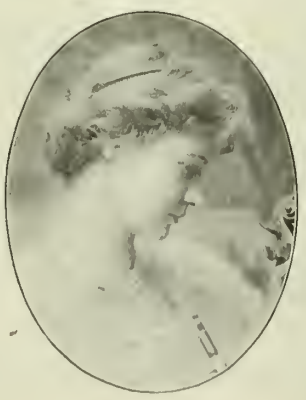

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ALMA STENCEL.

BERLIN, August 14, 1901.

IN January of last season Jan Kubelik gave his sixth recital in the Grosser Musikvereinssaal in Vienna, and on his program appeared the announcement that he would be assisted by Alma Stencel from America. This little girl of thirteen appeared as a total stranger before a Vienna audience of about 3,000 people, and played, with orchestral accompaniment, the Scherzo from the Litolff Concerto in D minor, followed by a group of solos by Liszt, Schumann and Chopin.

At the conclusion of the concert, Impresario Dunkel, of Budapest, sought out Alma's mother to arrange an early appearance of the little pianist in Budapest with the Philharmonic Orchestra, under the direction of Raoul Mader, and on the same evening Kubelik's manager, Alexander Rosé, secured Alma's co-operation for the seventh concert in Vienna of the said violinist, to occur two weeks later. The morning following Alma's début in the Austrian capital, the newspapers, without a single exception, praised the musical feeling, intelligence, power, delicacy and almost flawless technic of the young artist, and the *Neues Wiener Tagblatt* predicted that "aus der Kleinen Stencel wird eine sehr grosse werden."

In Budapest Alma's success became an ovation, and it was with difficulty that she was finally allowed to retire from the stage. Returning to Vienna, she appeared there twice again, always with increasing success, and on the last occasion the imperial family occupied their box and manifested great pleasure in the performance of this musical child. At the conclusion of the concert her Imperial Highness Maria Josefa, accompanied by her son, the heir apparent, came to the artist's room to compliment Alma personally. After this her services were eagerly solicited by Vienna's most exclusive circles, but not many engagements were accepted as Alma's mother soon brought the little girl to Berlin, where she has since pursued a course of uninterrupted study under Hugo Mansfeldt.

Alma's only appearances in Berlin have been thus far semi-private at the receptions of Hon. and Mrs. Andrew D. White, the American Ambassador.

It is not quite six years ago that Alma Stencel's musical education was begun, and her first public appearance was made at the age of ten, when she played a Mozart Sonata, Mendelssohn's Capriccio Brillante, with second piano accompaniment, and a number of shorter solos. One year later she gave a recital of formidable dimensions, and in the spring of 1900 she gave in America eleven recitals, of which the following is a specimen program:

Rondo e Capriccio, op. 129	Beethoven
Sonata, E minor, op. 7	Grieg
Scheruglöckchen	Tschaikowsky
Etude, op. 10, No. 5	Chopin
Waltz, G flat, op. 70, No. 1	Chopin
Romanza, F sharp, op. 28	Schumann
Etude, op. 25, No. 9	Chopin
Valse, E minor, op. posthumous	Chopin
Etude, op. 10, No. 12	Chopin
Nocurne, F, op. 23	Schumann
Mazurka, B flat, op. 7, No. 1	Chopin
Galop de Concert	Emil Sauer
Hungarian Rhapsody, No. 5	Liszt
Serenade, Hark, Hark, the Lark!	Schubert-Liszt
The Nightingale	Alabieff-Liszt
Venezia e Napoli, Tarentelle e Canzona	Liszt

On different occasions Alma has played privately for some of the most distinguished pianists of our day, including Sauer, Rosenthal, Paderewski, Carreño and De Pachmann, and has been complimented by them all. De Pachmann pronounced her talent colossal, and Paderewski was interested enough in her to ask her to play almost her entire repertory.

Under the management of Hermann Wolff she will make her Berlin début in Beethovensaal, on October 26, playing the Concerto in E minor, by Emil Sauer, and the Liszt E flat major Concerto, accompanied by the Philharmonic Orchestra. In the same hall on November 8 she will give a piano recital. Then will follow concerts in Vienna and Budapest. Upon conclusion of these concerts the little artist will sail for New York to concertize there, and in a few other large Eastern cities. Engagements are now pending for next spring in Paris and London.

The following are liberal translations of some of the criticisms taken from the various Viennese newspapers:

There appeared yesterday in Kubelik's concert a very graceful blonde personality, who created an extraordinary sensation. The little thirteen year old American pianist, Alma Stencel, conquered everyone, even with the first few measures. Her technic at this moment is simply astounding. From her little steel fingers, with which she performs everything but the impossible, roll passages like strings of pearls, with the greatest ease. Her touch is powerful and yet tender, her musical conception is healthy. The little Stencel will become a great one. Neues Wiener Tagblatt, January 8, 1901.

The program of Kubelik's concert offered a surprise, the first appearance of the thirteen year old piano virtuosa, Alma Stencel, from America. The beautiful blonde child, an exceedingly lovely personality, gave proofs of a charming art of delivery, supported by a truly marvelous technic and a powerful touch which was unusual for her age. The little one had stormy applause and had to play encores.—Neue Freie Presse.

In Jan Kubelik's concert we heard a wonder child, the thirteen years old pianist, Alma Stencel, from America. She played with charming fluency the brilliant scherzo from Litolff's Concerto Symphonique, accompanied by the Philharmonic Orchestra, under the efficient leadership of Karl Komzak, receiving at its conclusion a perfect ovation.—Illustrirtes Wiener Extrablatt.

The youthful Alma Stencel showed herself a pianist with a very promising endowment, who has received a thorough schooling and whose talent entitles her to look forward to a beautiful career.—Neues Pester Journal, January 12, 1901.

After Kubelik appeared the thirteen year old Alma Stencel. The little piano virtuosa displayed a remarkable talent; the difficulties of Schumann, Chopin and Liszt she conquered with ease. The graceful little personality may look forward to a highly promising artistic career.—Wiener Journal.

Last evening at the Concordia Club the performance of the thirteen year old American pianist, Alma Stencel, created a sensation. The little artist aroused liveliest interest; her astonishing technic called forth immense applause.—Neue Wiener Tagblatt.

A charming little American pianist made her début in Budapest yesterday. She performed her pieces, in spite of her thirteen years, in a manner that left nothing to be desired. The audience rendered her well earned, stormy applause.—Budapester Tagblatt.

A youthful American pianist, Alma Stencel, introduced herself most successfully. The little lady possesses an imposing technic, and Schumann, Chopin and Liszt are well within her grasp.—Wiener Tagblatt.

Wolfsohn's Artists.

HENRY WOLFSOHN has arranged for the following artists to sing at the coming Worcester Festival, which will be held at the end of this month in Worcester, Mass.: Miss Shannah Cumming, soprano; Mme. Clara Poole-King and Gertrude May Stein, contraltos; Evan Williams and Ellison Van Hoose, tenors.

A series of Sunday evening concerts are to be given in this city commencing the end of October, at which the most prominent concert attractions available are to appear, including Hofmann, Gérardy, Kreisler, Electa Gifford, soprano; Whitney Tew, bass, and Miss Estelle Liebling. The latter three are to be heard in this city for the first time at these concerts.

Fannie Bloomfield-Zeisler, the pianist, who was successful when she was heard here last winter in a recital, is to give more recitals in this city in Mendelssohn Hall, during November.

In addition to such concert attractions as Hofmann, Kreisler, Gérardy, Fannie Bloomfield Zeisler, Electa Gifford, Whitney Tew and Carl Ambruster, the noted Wagner lecturer, Mr. Wolfsohn will also have the sole management of the following well-known singers: Shannah Cumming, Dorothy Harvey, Marie Zimmermann and Mrs. Hissem De Moss, sopranos; Mme. Clara Poole-King, Isabel Bouton and Miss Gertrude May Stein, contraltos; Evan Williams, Mortimer Howard, Dr. Jackson, Mackenzie Gordon and Ellison Van Hoose, tenors; Gwilym Miles, Robert Hosea, Julian Walker, Heathe Gregory, Francis Rogers and Harry Girard, baritones. Among the instrumentalists are Augusta Cottlow, pianist; David Mannes, Franz Wilczek and Miss Anna Otten, violinists, and Leo Schulz, 'cellist.

CARBONE.—Signor A. Carbone, the distinguished artist, formerly with the Metropolitan Opera Company, and now a prominent teacher of the art of singing, has resumed his regular course in vocal instruction and opera at his new studio, 240 Fifth avenue. Signor Carbone looks forward to a very busy season, as he has already booked many new pupils for the coming year.

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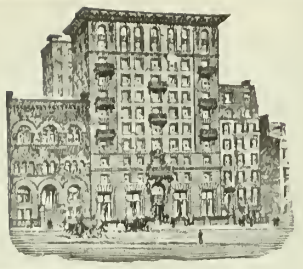

Hotel Bellevue,
17 Beacon Street,
Boston, September 7, 1901.

The two Boston singers who are to appear in the Worcester Festival this month are Miss Adelaide Griggs, contralto, and Stephen Townsend, baritone.

Miss Griggs will sing in "The Beatitudes," and also will give for the first time in Worcester Berlioz's great aria, "The Captive." This remarkable and charming composition has seldom been heard on the concert stage since the days of Annie Louise Cary.

Mrs. Helen Hunt, pupil of Mme. Gertrude Franklin, has been offered the position of soprano in one of the prominent New York churches, with a salary of $1,200. Owing to business matters Mrs. Hunt was obliged to decline this tempting offer, and will remain in Boston, where she will be heard in concert during the season, and where she has a large class of pupils.

H. Carleton Slack has returned to the city and resumed teaching. Mr. Slack is known as the exponent of the Sbriglia method, and has pupils from all parts of the country who know and admire the work done by Mr. Slack during the past few years.

Norman McLeod has returned from Europe, but does not open his studio for teaching until the latter part of the month.

Miss Clara Munger was in town for a day during the week, but will remain at Annisquam until the 20th of the month. Miss Priscilla White, who is at Annisquam with Miss Munger, will also open her studio about the 20th.

Madame Sargent-Goodelle resumes her work at her studio in Boston on October 1. She will be in this city on Wednesday and Saturday during the season. Mrs. Nellie Panchaud, one of Mrs. Goodelle's pupils, the soprano of the Clinton Avenue Church, Brooklyn, has been in Haverhill for her vacation, and will return to Brooklyn the last of September.

Frank E. Morse will open his studio on the 16th. Mr. Morse had a most successful season at the summer school, Bay View, Mich. All the concerts were most successful, a high grade of music marking the programs. John Manning, pianist, and Henry Eichheim, violinist, from this city, were well received. There were more teachers this year than ever who took advantage of the summer school. Among them were Miss Elizabeth Millspaugh, vocal teacher at Perdue College, Lafayette, Ind.; J. Burt Rogers, tenor, at the head of the vocal department in Ohio Wesleyan College, Delaware, Ohio, and Miss Clara Goodman, of Grand Rapids, Mich.

Mr. Morse has many applications from old pupils and others for the coming season.

Everett E. Truette gives three organ concerts at the Pan-American on the 6th, 7th and 8th.

Miss Mary Porter Mitchell was the contralto soloist at the Newport, N. H., festival in August, the other soloists being Shannah Cumming, Glenn Hall and Gwilym Miles. Miss Mitchell is a member of the quartet at the Presbyterian Church, Orange, N. J.

Homer A. Norris, the well-known lecturer on musical matters, recently spoke before the Greenacre conference, Greenacre-on-the-Piscataqua, at Eliot, Me. Mr. Norris, who will open his studio in the Pierce Building in September, has been a guest of Mr. and Mrs. F. W. Kittredge at Little Boar's Head.

Eugene Caton has resigned his position as tenor of the Commonwealth Avenue Church, and will travel during the season.

Dr. H. J. Stewart, organist of Trinity Church, this city, who recently came here from San Francisco, has taken a studio in the Steinert Building, having the room formerly occupied by Mr. Baerman.

The Maine Musical Festival will take place this year at Bangor, October 3, 4 and 5, and Portland, October 7, 8 and 9, five concerts in each city, the list of artists including Mme. Suzanne Adams, Madame Maconda, Madame Schumann-Heink, Mrs. Jennie King Morrison, Mme. Isabelle Bouton, Willis E. Bacheller, Signor Campanari, Gwilym Miles, Miss Anna E. Otten and Miss Carrie Hirschman. The Maine Symphony Orchestra will render several great compositions. The choral music for the festival is of the highest order, and includes "The Redemption," by Gounod; "Hymn of Praise," by Mendelssohn; operatic selections and à capella numbers. Choruses from Aroostook and Washington counties will join the eastern division, and the western division will add recruits from Kennebunk, Bridgton, Mechanic Falls and Livermore Falls. The same artists will appear in the same program at Manchester, N. H. October 10, 11 and 12, and at Burlington, Vt., October 14, 15 and 16.

The Handel and Haydn Society, Emil Mollenhauer conductor, which enters upon its eighty-seventh season this fall, makes the following announcements, which include an innovation in the way of concerts, the proceeds of which will be devoted to the building fund: Two extra concerts will be given this year before the opening of the regular season for the purpose of starting the building fund. Verdi's "Requiem," which was the great artistic success of the society last season, will be given in Symphony Hall, Sunday evening, November 10. "Elijah" will be given in the same hall Monday evening, November 11. The regular concerts of the season are announced as follows: "The Messiah," Sunday, December 22 and Wednesday, December 25 (Christmas); "Gallia," Gounod, and "Stabat Mater," Rossini, Sunday, February 9; "Passion Music of St. Matthew," Bach, April 4 (Good Friday) "The Creation," April 6, Easter Sunday. The rehearsal of the society will begin Sunday, September 15, at 7 p. m. in Copley Hall, Clarendon street.

The twenty-first season of the Boston Symphony Orchestra, and the second in Symphony Hall, will begin on October 19. There will be the usual two separate series of twenty-four Friday afternoon public rehearsals, and twenty-four Saturday evening concerts, each pair of performances with the same program and soloist. The orchestra will make the usual monthly trips of one week to New York, Brooklyn, Philadelphia and Baltimore, its growing popularity requiring two series of concerts in New York and Philadelphia. To avoid Good Friday and at the same time allow the Handel and Haydn Society to give its usual concert on that day, the public rehearsal which would ordinarily be listed for Friday, March 28, will be given on the previous Thursday afternoon, March 27, at the usual hour. The method of admittance to the unreserved 25 cent seats in the second balcony on Friday afternoons so successfully tested last year will obtain during the coming season. The almost unanimous approval of the rule prohibiting standees justifies its continued enforcement. The tickets will be sold by auction the same as in former seasons, the sale taking place in Symphony Hall on Monday, Tuesday, Thursday and Friday, September 23, 24, 26 and 27.

Douglas-Powell.—Douglas-Powell, the English baritone is on a visit to Paris to see Saint-Saëns, as there is a project on foot in Canada to induce the French composer to visit that country to produce "Samson and Delilah." Charles A. E. Harriss, the Canadian manager, is interested in it.

To Study With Mme. Doria Devine.—Miss Emily Jessup, a niece of Morris K. Jessup, and a young singer from Salt Lake City, has come to New York for further study with Mme. Doria Devine. Miss Jessup's voice is a dramatic soprano of unusual beauty, to which she adds a very magnetic personality. Her singing was much admired at a musicale given at the Cornish House, Pine Hill, in the Catskills, August 22, when she was heard in the following selections: "Ouvre tes Yeux Bleus," Massenet; Gavotte from "Mignon," Thomas, and "La Serenata," Tosti.

Season 1901-1902

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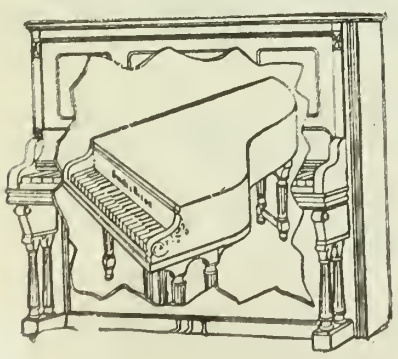

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LOUIS MOREAU GOTTSCHALK,

THE following is an account, taken from the New Orleans *Courier* of May 17, 1845, of the first public concert given by Louis Moreau Gottschalk, at Paris, in the Salle Pleyel, on the evening of April 2, 1845. As Gottschalk was born on May 8, 1829, it will be seen that the youthful artist was not quite sixteen years old when he played before a Parisian audience the compositions of Thalberg, Liszt and Chopin, receiving at the same time the encouragement and support of the foremost artists and critics of the musical world. The article reads as follows:

On April 2 about 1,200 persons assembled in the rooms of Pleyel at Paris. They belonged chiefly to the upper ranks of society, and awaited with impatience the appearance of a youth who has just commenced the thorny career of music. A studious youth always and everywhere finds sympathy. Young Moreau Gottschalk was at length introduced by Messrs. Chopin, Halle, Thalberg, Zimmerman, Berlioz, Halevy, Caraffa, Osborne Habeneck and Auber—all men of the highest eminence in the musical science. Geraldy, Franchomme, Marras and Mlle. Bernou were anxious to aid in the triumph of the young musician. All the elements, all the means of complete success, were united in the concert of which we are speaking. Young Gottschalk executed a fantasy on "Semiramide," another on "Robert le Diable," and a Concerto of Chopin, who, delighted with a performance so ample and so perfect, affectionately seized the hands of Gottschalk, drew him to his bosom and said: "I thank you, my child, for having interpreted my work in this manner." The young victor comprehended the value of such a compliment. The applauses that have attended his efforts are the omens of a glorious future. In truth, it is the voice of masters in the science—the homage of a select society—that have hailed the début of young Gottschalk.

This interesting young artist had put the name of his country at the head of the program. A Creole, he desired that New Orleans should partake of his first success. If he remembers us, we have not forgotten the studious child who so happily profited by the lessons of his first master, Mr. Letellier, and we look forward with pride and hope to the future success of this young and interesting child of Louisiana.

Our readers will be pleased to see what is said of their youthful citizen by the Paris journals.

From *La Revue Musicale:* A precious child who has passed at once from a lover of music almost into a perfect artist was heard on Wednesday, April 2, in Pleyel's rooms, under the auspices of his master, Mr. Stamaty. Mr. Moreau Gottschalk is a young American belonging to New Orleans. He made his first appearance in the E minor Concerto of Chopin, a very difficult piece, and, except in the rondeau, not very brilliant. The fantasy of Thalberg on "Semiramide" and that of Liszt on "Robert le Diable" gave young Gottschalk an opportunity to display his brilliant qualities—the neatness and elegance of his playing. When a more mature age shall have given him force and confidence—that sort of familiarity so necessary in all the arts—the talent to prepare, to make the most of everything, and, by hitting the proper moment, to make the inspired thoughts of another his own—then the fame of young Gottschalk as a pianist will equal that of any other.

From the *Menestrel:* "A pianist of very great merit was heard last week at the rooms of Pleyel. He played pieces from Chopin, from Thalberg and from Liszt, in such a style as to deserve to be placed in the first rank of our virtuosos."

The article in the *Courier* ends as follows: "Overwhelmed by thousands of applauses showered upon him by a most intelligent audience, the young artist threw himself into the arms of his mother, so happy, so proud of her son, and murmured with enthusiasm the names of two absent ones—the name of his father and that of his master, Mr. Letellier."

A year or two after the concert, Hector Berlioz, in concluding an elaborate criticism of Gottschalk, said: "Le jeune pianiste est a cette heure dans tout l'éclat de son talent et d'une célébrite bien acquise; tellement qu'il pourrait retraverser l'Atlantic avec la presque certitude d'être, au retour, prophéte dans son pays." The old aphorism, however, appears to have been carried out, inasmuch as Gottschalk has unfortunately and unjustly failed to receive the recognition so eminently earned in Europe by his genius, both as a pianist and composer.—W. L. Hawes, in the New Orleans Daily Picayune.

GERARD-THIERS.—Among the passengers on the new steamer Haverford, which is due on September 13, is Albert Gerard-Thiers, the celebrated voice specialist, who has been spending the summer abroad with his teacher, the famous Delle Sedie. Mr. Thiers will return to the city in vigorous health, and anxious to resume his work with his pupils, to whom he devotes his entire time and energies. Five of his last year's pupils have signed contracts with opera companies for the coming season. They are Miss Amy Forslund, Miss Edela Manstone, Miss Thelma Fair, Miss Mildred Reeves and Robert d'Armond. Many new students have already signified their intention of studying with Mr. Thiers, and hours of study are now being assigned by Mrs. Thiers.

DE PACHMANN.—De Pachmann, the Chopinist, arrived in London, August 29, and is back at his old lodgings in Soho. He is engaged for London and the provinces, beginning about October 1. He states that he is abandoning his mannerisms, and seems to be in earnest.

JOSEFFY AND THE NATIONAL CONSERVATORY.

RAFAEL JOSEFFY, the great pupil of a great master—Karl Tausig—is and has been head of the piano department of the National Conservatory for over a decade. Not only one of the most masterful of living pianists, he is also one of the greatest pianists that ever lived, and is the exponent to-day of a school that is fast vanishing. To supreme technical finish he unites a finish that is ethereal, a poetry that finds its fullest utterance in Chopin, its most brilliant eloquence in Liszt, and its reflective side in Brahms. Joseffy is a superb specimen of the eclectic methods of Tausig. He is a severe classicist, his purity of style, happy rhythmic sense and beauty of tone being alike admirable in Bach, Beethoven and Brahms, while the dash and unequaled spirit of his jeu lend to his readings of Tschaikowsky and other modern composers a peculiar charm. Master of all styles, impeccable as an interpreter, Rafael Joseffy is among latter day virtuosi unique because of his versatility.

As a man and a teacher he is that rare combination of magnetic mentor and amiable consellor; his teaching hours are indeed object lessons in the art of playing the piano beautifully. His ideal is beauty, he insists on a beautiful quality of tone and a beautiful manner of delivery. To the music world he is the great virtuoso, to his pupils he is the beloved friend and guide, Rafael Joseffy.

Mr. Joseffy teaches only at the National Conservatory.

FRITZ KREISLER.—Following are more of Fritz Kreisler's criticisms received last season in this country:

A great violinist is Kreisler—one of the greatest players of the world, by far the most notable since Ysaye, and in some respects superior to that master of the violin. He has a broad, strong, elegant tone, and, above all, a deep and potent something that stirs and thrills the emotions as no player of late has been able to do. He stands among the first in the world.—Boston Traveler, December, 1900.

Kreisler is a master of the violin. He is one of the violin colossi. His tone is powerful, true and very broad, and superbly authoritative.—Boston Times, December, 1900.

Kreisler is a technical wonder worker. Plays with great dash and assurance, and attacks alarming difficulties with a boldness that must astonish more cautious players. His tone is big.—New York Times, December, 1900.

He played upon his instrument superbly; he played with it—and his listeners like the audacious young wizard he is. Fritz Kreisler is a great violin virtuoso.—New York Sun, December, 1900.

He is a violinist out of the ordinary, a man of very considerable gifts and a most interesting artist.—New York Evening Post, December, 1900.

Twelve years ago Kreisler toured this country as a "wonder-child." To-day he reappears as an absolute wonder with his astonishing violinistic powers.—Pittsburg Post, December 1, 1900.

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MUSICIANS all the world over, in common with other men, deplore the dastardly attempt to assassinate President McKinley. That the shocking deed should have occurred in the Temple of Music at the Pan-American while a sublime Bach number was being played on the great organ in the building seems all the more horrible. At this writing the bulletins from the sick chamber at Buffalo are most reassuring. If the united prayers of the whole world can save a man's life the President will recover.

THE London *Week-End* of August 31 publishes the following item of direct interest:

MELBA'S FAVORITE SONGS.—Following upon my mention of Madame Melba last week, I have, in response to numerous requests, persuaded the distinguished cantatrice to give me the following list of her favorite songs:

Ah! fors e lui.....Verdi.
Ardon gl' Incensi.....Donizetti.
Good-Bye .....Tosti.
L'Anero .....Mozart.
The Prayer from Tannhäuser.....Wagner.
Nymphes et Sylvanes.....Bemberg.

Outside of Melba there are very few women living to-day who can sing these songs and arias as Melba does, for it cannot be denied that great voices are extremely rare. When one travels through Europe one realizes how little artistic singing of the "grand" type is heard, and Melba is one of the few singers whose voice and style entitle her to the highest rank among the living vocalists. It were stupid to assume any other position. She is subject at times to criticism, but the principle is not thereby invaded.

IT is learned that the Moody-Manners Opera Company, of London and Great Britain, generously offer two prizes of £250 each for: (1) the best opera written by a British subject, and (2) the best opera written by a non-British subject. The prize winners will, in addition, receive 10 per cent. of all net profits made on the sale or representation by the company of their works. Fuller particulars of the conditions may be had from Mr. C. Manners, 44 Berwick street, Oxford street, W. It may here be mentioned that the gentlemen who have consented to act as judges are, for the English opera: Sir A. C. Mackenzie, Professor Prout and Mr. Joseph Bennett; and for the foreign opera, M. Colonne, Signor Mancinelli and Herr Lohse.

It will be observed that no American judge is included in the list, although should an English new opera become successful its greatest pecuniary reward would come from America. Probably the Moody-Manners Opera Company does not intend to invade our country, although it would find it interesting to do so—if properly managed.

WE are asked what particular advantage accrues to a piano when publicly played upon by artists. No particular advantage accrues to the piano except that the shrewd piano manufacturer, having magnificent opportunities at concerts and in large halls of observing what is done or accomplished on his pianos by various artists, learns exactly what the defects are and endeavors to remedy them, thereby improving his instrument. As there is no such thing on this earth as perfection there can be no piano made which is not susceptible of betterment, and if this is denied we may as well assert that the planet should cease moving, and that the limit of progress has been reached—a paradox, for progress has no limit; it would not be progress if it had.

A great advantage, however, accrues to the piano manufacturer because, as the artists playing his piano in their travels through the country play before thousands and thousands of musical people, these musical people become familiar with the name of the piano, and that aids the local agent of the piano manufacturer to sell his pianos to advantage or even better advantage. Piano manufacturers who have abandoned their support of the concert artists have thereby, to a certain extent, abandoned their support of their own local agents, and those piano manufacturers who have entered the field are sure to secure a large volume of trade that would have been retained by the local dealers, who have been abandoned by the piano manufacturer who does not support the concert artists. Besides this, the concert artists themselves will recommend only those pianos used by them, and that means a great prestige for the manufacturer. It is a reciprocal affair and works both ways.

SIEGFRIED WAGNER seems very much agitated because of the recent opening of the Prince Regent Theatre in Munich (according to the *Daily News* Berlin correspondent). He regards the new theatre at Munich as an undertaking calculated to weaken the power of attraction of the Bayreuth Festspiele. This view is strongly contested by the Intendant-General Posart. "There is no doubt," said Herr Wagner, in the course of an interview, "that the Prince Regent Theatre has been built to compete with our Festspielhaus. The building has been copied, the admittance fee of 20 shillings has been copied, in imitation of the Richard Wagner Verein. Naturally, we shall not let it come to a lawsuit about the righteousness or unrighteousness of the performances in a house which bears the name of our highly venerated Prince Regent, the patron of the Bayreuth Festspiele. But that we should say 'Yes' and 'Amen' to the existence of the Prince Regent Theatre, whose aim and end it is to get up 'Festspiele à la Bayreuth,' is more than can be expected." So much for Herr Siegfried Wagner. Naturally, quite another standpoint is taken up by Herr Posart, the Intendant-General of the Munich Theatre. "I never thought," he says, "of competition with Bayreuth. I know that Bayreuth is 'hors concours.' I was a personal friend of Richard Wagner, and as far as it was in my power I always showed my veneration and enthusiasm for the great master. For this reason Bayreuth is to me above comparison or competition. The new theatre is in the first place to be a Richard Wagner Theatre, and Richard Wagner's musical dramas are the only operas to be performed. At the close of the Wagner performances pieces by classic authors, like Goethe, Schiller and Shakespeare, will be performed yearly, from October till May, on Sundays and festal days, at low prices."

DISPUTATIONS ON WAGNER AFFAIRS.

Vernon Blackburn, in the London *Daily Mail* of August 26, predicts the decadence of Bayreuth from the date of the Munich opening. However there is nothing to be gained from all this except that there are many institutions all over the world that require commercial sustenance outside of the leading daily papers and THE MUSICAL COURIER although all of these also contribute to art, as Bayreuth says it does. Mr. Siegfried Wagner should visit the United States for a while in order to get rid of his pecuniary appetite.

PROF. HERMANN RITTER, of Wurzburg, has published some interesting reminiscences of the first performances at Bayreuth. It was a real pleasure, he says, to see Wagner as stage manager. He showed how everything ought to be done, and did so so clearly that it was at once understood.

EARLY BAYREUTH.

When Karl Hile, the Alberich after seizing the Rhinegold was hesitating how to come down, Wagner ran like a squirrel up the ladder and was back again from the height in a jiffy. He was very angr

when any of the actors had not memorized his lines, for there was no prompter tolerated on the Bayreuth stage.

It was for such a reason that the once famous basso Kögel was dismissed and Liehr put in his place. The singer and actor whom Wagner most admired was Albert Niemann. "Look, what a figure!" he cried, when this actor came on as Siegmund with the words "Whose ever hearth this be, here must I rest," and fell from exhaustion. For Wagner the dramatic singer must also be an actor; the movements of the personages in his drama must be rhythmic. "Niering!" he cried when this actor came on as Hunding. "How you are walking! Don't you hear the rhythm of the orchestra?" After the rehearsals before he went home the maestro used to go to the so-called "Little Restaurant" and have a little Rhine wine in a circle of his friends. Here you began to know Wagner. Humor, satire, sarcasm, wildest extravagance, deep despondency changed in his mood and his ideas in rapid alternation. "Boys, be quiet; there's somebody there who is writing down everything that we say, and who will end by photographing us," he said when he found anyone outside of his comrades in the place.

One evening after a rehearsal of the "Götterdämmerung," Levi spoke about a horn passage, and asked: "Master, where did you learn that?" In a humorous, mocking fashion he replied: "You want to know that? I ought not to tell you. Well—on the Bruhl terrace at Dresden while drinking coffee when the band was playing." He once said to Liszt: "Franz, for us two there are so-called music Popes, one of which has his seat in every town at least, who would lock us up if they could," and he pointed at the lunatic asylum near by. It was a strange scene when he received King Ludwig. The King came by night and did not stop at his private train at the railroad station, but in the open country, whence Wagner conducted him to the Hermitage, where he passed the night which had such an influence on the master of Bayreuth. On the other hand, the reception of the Emperor William I. was imposing and stately. The Emperor, who arrived in the afternoon, after a brief greeting to some state dignitaries, turned to Wagner, who addressed the monarch about as follows: "Your Majesty, I thank you with all my heart, and am happy that Your Majesty's presence lends lustre to my work." The Emperor replied: "My dear Herr Wagner, it was not necessary; the sun was shining before, on my arrival, I saw your theatre. I have been instructed about your plan, and as I see that it is a national affair I cannot be absent."

In another column we publish the information regarding the prizes offered by the Moody-Manners Opera Company, and here we reprint the circular as issued by Mr. Manners, of London,

E OPERA RZES.

The London *Outlook* of August 17 gives an extended criticism of the project, and as it is written by E. J. Oldmeadow, one of those subtle and keen critics of the modern English school who knows not only what we are writing but what others write, we deem it interesting to reprint his ideas—for they merit the recognition that ideas always insist upon. It is one of the peculiarities of thought when it has peculiarities that it feels at once the influence and effect of things. But Macaulay says that even the most profound ideas are not worth much if we cannot utter them; we must be able to present intelligibly the ideas we feel we have, and then and then only are they worth anything. Our readers will observe that Mr. Oldmeadow knows how to relate to us his ideas and although we from our point of view may differ with him, we must accord to him the privilege of differing with us. Mr. Manners may differ with all of us, but he is ready to contribute his money, and we respect him for his motive, even if Mr. Oldmeadow differs again. As Englishmen differ on the Boer war they certainly can afford to differ on music. But let us go on with E. J. O.:

all on the right side. The further news that the company intended to proceed by way of a prize competition was not so satisfactory, illustrating as it did that unfortunate lagging of musicians behind their brethren of the other fine arts which has been a curse on music for 200 years. Even the architects are rapidly growing impatient of

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1. The above Company have the honor to announce that they will give TWO Prizes of £250 each, together with 10 per cent. of all net profits made by the Company, for the two best original Opera submitted in competition and arising out of their sale or representation, such profits to be arrived at and paid at the end of each season.

2. One prize must be competed for by BRITISH SUBJECTS only, the other by NON-BRITISH SUBJECTS only.

3. In consideration of the said sums of £250 each and the 10 per cent. of the net profits derived out of each of the said operas, agreed to be paid as aforesaid, the composer shall execute an assignment to the Moody-Manners Company, Limited, and also obtain the execution of such assignment by the librettist of the sole entire and exclusive whole world copyright and acting right of the said opera, and the Company may after such assignment alter the title or make any reasonable alterations, and deal with the operas or sell or dispose of the same in such way as the Company may deem best. The assignment shall be in the form prepared by the Company's Solicitors.

4. The Opera must be scored for Principals, Chorus and a full Orchestra of (say) fifty to sixty at least.

5. A glance at the present repertoire of the Company for next season, which is printed at the side of this page, will give an idea of the class of Opera wanted.

6. Composers to send in their work under a nom de plume, and not later than May 1, 1903. The nom de plume of the successful British competitor will be advertised in the front page of the *Daily Telegraph* on June 1, 1903, and the nom de plume of the successful Foreign competitor will be advertised in the same paper, but on July 1, 1903. The winners then to communicate their real names and addresses to C. MANNERS, 44 Berwick street, Oxford street, London, W.

7. Competitors sending in work otherwise than under a nom de plume will be disqualified.

8. The libretto of the Foreign Opera can be written in any language the composer wishes. It will afterward be translated into English for the first representation, which will take place in the autumn of 1903 in England, and the prize publicly presented on the first night of the production.

9. The libretto of the Opera by the British subject must, of course, be written in English, and will be produced about the same time, and the prize publicly presented on the first night of the production.

10. Each competitor must inclose with his Opera a Post Office Order (in case of non-success) to pay for sending it back. It would be advisable to send sufficient for the Opera to be returned registered. Mr. Manners will not he responsible for the safe return of any MSS. submitted unless registered.

11. The nom de plume (and afterward the real name if desired) of the second and third best competitors of each opera will be published with the winner, but there will be no prize.

12. For the Foreign Opera both Librettist and Composer must be foreigners. For the British prize both must be British subjects.

13. Each Opera must not be in less than two acts. The Opera must play for an evening's entertainment, viz., three and a half to four hours, this to include intervals between the acts.

14. The selection of the prize work will be wholly and solely in the hands of the judges below mentioned, and their decision will be final.

15. A copy of the conditions can be obtained by sending a directed and stamped envelope to Mr. MANNERS.

The following gentlemen have most generously and kindly promised to be the judges:

For the English Opera—

SIR ALEXANDER MACKENZIE, PROFESSOR PROUT,
B. A., Mus. D., Professor of Music in the University of Dublin.
MR. JOSEPH BENNETT.

For the Foreign Opera—

MONSIEUR COLONNE, SIGNOR MANCINELLI,
Director of the Colonne Concerts, Paris. Conductor Royal Opera, Covent Garden.
HERR LOHSE, Conductor Royal Opera, Covent Garden.

In the event of any of the above named gentlemen failing to be able to act as judge, the Company may nominate any other person in his place.

Please address all communications to

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PRIZE OPERA.

By E. J. OLDMEADOW.

When the right thing is taken up by the wrong man, or when the right man sets to work upon it in the wrong way, those who do not want to see the clock put back must speak out promptly and plainly. Time after time the *Outlook* has underlined three articles of musical belief—that music is coming more and more to mean music drama; that music drama is an art in which England might astonish the world; and that no great English composer can be expected till a national habit of music drama has established itself as strongly and pervasively as the old Victorian habit of oratorio. Whenever opportunity has offered of acknowledging the efforts in this direction of organizations like the Carl Rosa and Moody-Manners companies, it has been heartily taken; for it is no small thing to have proved that good operas can be well played up and down the country in the English language at a monetary profit. The enterprise of Charles Manners, for instance, in giving provincial audiences a chance of hearing works like "Tristan and Isolde" has received explicit praise in these columns, and it should therefore be plain that a protest against his latest proposal is made with reluctance, and only because the interests of English music exact it. For some months musical people have known that the Moody-Manners Company was determined to seek for some brand new operas, and when one recalls the meagre repertory, made up chiefly of threadbare and even bad pieces, which traveling companies have generally thought good enough, such a decision, as far as it goes, must be acclaimed as competitions and "premiated" designs, while the self-respecting and wise among painters and poets and novelists concluded long ago that such courses are as bad for art as they are undignified for artists. The battle for prizes is too often to the wily rather than to the strong, the race to the sprinter rather than to the swift. But, despite many general objections which lie against competitions, Mr. Manners' plan might still have deserved encouragement if the printed details which have just been made public did not bristle with vicious points. "A glance at the present repertory of the company for next season," says this unfortunate document, "will give an idea of the class of opera wanted." In the margin the repertory is set forth, headed by "Siegfried" and "Tristan," and including "The Lily of Killarney," "Satanella," "Maritana" and "The Bohemian Girl"—these apparently being six examples of a "class of opera." One can see what is meant; but the clumsy English in which the whole circular is written will hardly encourage a fine librettist to enter into rivalry with the hack purveyors of bad translations from worse Italian originals, the factors of "lyrics," and the pantomime scribblers whose sad stuff has hitherto quite satisfied English operatic managers. And without a good play, beautifully written for the voices to interpret and the orchestra to enrich, a fine music drama is put almost out of the question. As for the composer, he is to write for an orchestra of fifty or sixty at least, and though this is not an ungenerous allowance, and is, perhaps, the utmost a traveling company can offer, every musician knows that the "class of opera" of which "Siegfried" is an ex-

ample demands at least a hundred instrumentalists for its adequate performance. The division of the strings, for instance, into very many real parts is a feature of modern scoring which has come to stay, and a numerousness of players is essential to secure the fusion into a lordly whole of what would otherwise be fussy and beggarly elements. If there is no intention or possibility of providing such a force of fiddlers, and if the woodwind and brass are also to be undermanned, this should be clearly stated and composers should be told the maximum as well as the minimum number of instruments they may write for. This is the more important in view of the company's claim to control the performances of the accepted opera throughout the world and to make alterations in it. Under such an arrangement it is conceivable that a work most nobly and exquisitely scored may win the prize on the strength of its plot and its tunes, and never be heard in all its orchestral splendor till the copyright is expired, the composer dead, and the day long over-past wherein it could say its full say to mankind. Indeed, the whole clause in regard to the creators' rights in this opera is of such a nature that, until it is altered, writers and composers will do well to leave the whole business severely alone. In consideration of the prize of £250 and 10 per cent. of the net profits, it is required that "the composer shall execute an assignment to the Moody-Manners Company, Limited, and also obtain the execution of such assignment by the librettist, of the sole and exclusive whole world copyright and acting rights of the opera, and the company may, after such assignment, alter the title or make any reasonable alterations, and deal with the operas, or sell, or dispose of the same in such a way as the company may deem best. The assignment shall be in the form prepared by the company's solicitors." No doubt several eager young musicians will press forward with their scores, whether Mr. Manners amends this indefensible clause or not, but it is to be hoped he will not frighten the others away by obstinacy in regard to it. As for the judges, it appears that Sir Alexander Mackenzie, Professor Prout and Joseph Bennett have consented to serve. Sir Alexander Mackenzie has written the best of modern English operas, and Professor Prout is the least pedantic of the great musical scholars, but they need a colleague very different from Joseph Bennett, if the aim of the competition is to discover and encourage new talent and to lead English music out of the chill shadow of cathedral festivals into the warm light of living art. The company is also offering a prize for a new opera by a "non-British subject," with Messrs. Colonne, Lohse and Mancinelli as judges. The prizes will be "publicly presented on the first night of the production," and altogether we are in a fair way to be bored at home and laughed at abroad. But if it is not too late to drop all this prize business, and to let it be known that he and his musical advisers are always prepared to consider new scores and to enter into businesslike agreement for their production, as book publishers and theatrical entrepreneurs do with novels and plays every day of their lives, Mr. Manners may work as much good for musical England as he now threatens to work evil.

After all, it may be from Covent Garden, and not from the traveling companies, that English opera is destined to receive its next great gift. The syndicate showed its friendliness to native art by the pains it lavished on Professor Stanford's "Much Ado About Nothing," and as soon as our younger musicians throw themselves boldly into the work of writing for the theatre and produce the right sort of thing, they need not fear that the door will be barred and bolted in their faces simply because they are Englishmen.

THREE weeks ago THE MUSICAL COURIER urged the self-respecting men in the musical profession to eliminate the word professor, an absurd and worthless title. Last Thursday the New York *Sun* published one of its characteristic editorials, inspired by the announcement from the Chicago University, that the professors in that institution will hereafter be addressed as "plain mister." Just how the *Sun* regards this all powerful matter may be gleaned from the following extract:

NO PROFESSORS IN CHICAGO.

"The dislike for 'professor' is confined to a pretty small number of people. It is a word which a great multitude of persons love to roll in the mouth. In common usage it belongs to the following professions especially:

"Acrobats, astrologers, astronomers, bandmasters, barbers, barkeepers, chiropodists, dog doctors, elevator men, fiddlers, geographers, gravel train conductors, hobos, hypnotists, 'Indian' doctors, janitors of schoolhouses, Kansas Populists, lung-testing machine men, musicians, negro minstrels, opticians, organists, pugilists, palmists, pill poets, choirmasters, rubberneckers, schoolmasters, Tammany trust smashers, umbrella menders, vegetarians, watercurists, watchmakers, writers of almanacs, xylophonists, yodlers, zoölogists.

"But the title 'professor' is by no means restricted to these persons. It is much more comprehensive. Every man who is not a colonel is a professor. Every man who is not a professor is a colonel."

With characteristic mirth the *Sun* writer referred to the "only Triggs," of the Chicago University, as the "Poet Killer." While our scintillating contemporary omitted to state that Mr. Triggs had belittled Shakespeare and Milton and demolished Longfellow, Whittier and Lowell, we understand that he has discovered a poet of his own. What a blessing that Mister Triggs was never taught to play the organ or piano! A man of his mind, if educated in music, would not hesitate to compare Johann Sebastian Bach and Ludwig von Beethoven with Reginald DeKoven and Victor Herbert. It would be interesting to hear from the courageous Mister Triggs who discovered and first used the term professor. He is an authority many of us would be happy to quote.

"BELOW the medium height." How many times has that expression been put into books by the industrious biographers of heroes and great men? While the vivid imagination in its first thoughtless impulse will admire the man with the Apollo physique, a deeper and more subtle research discovers that some very big men, especially if they be fat as well as tall, are the very antithesis of refinement, kindness and gentility. We associate brutality and coarseness with the prizefighter and big fellow whose business it is to kill our oxen. It is hard to convince anyone that the inner nature of such men is noble. "He is a big coward!" how that sudden exclamation fits many big men. The wife beaters brought into the police courts are invariably big, overgrown specimens of their kind.

GENIUS AND PHYSICAL GROWTH.

It is a source of much happiness to find that the master minds in music were, with very rare exceptions, small men. Most of the great composers were thin as well. Fat has ever been a foe to genius. Dear, lazy Rossini must be singled out, for he grew fat in his later days. Liszt was tallish, but he was thin, and that saved him. Wagner was short. So was Schubert. Chopin was delicate. Mozart was frail. Weber was thin and delicate, and like Schubert, Mozart and Mendelssohn, died young.

Dr. Louis Nohl in his biography of Haydn refers as follows to the appearance of the father of the symphony:

"Haydn was slender, but strong, and below the medium height."

In an old biographical sketch of Anton Rubinstein, by Alexander McArthur, the writer describes the great Russian melodist in the following graphic lines:

"In figure he is neither very tall nor of medium height, but something between the two, well formed and in proportion."

There was a striking resemblance between Beethoven and Rubinstein, and here is a thought for the believers in the reincarnation theory. Anton Rubinstein was born two years after the death of Beethoven, time enough for the ego of the latter to find rebirth.

A certain virile, commanding power made Beethoven appear taller than he was, and that is often the case where you find a man or woman with a noble soul. The late Queen Victoria measured only 4 feet 11 inches, yet she was "every inch a queen." The kindliness of her eye and sweetness and dignified bearing made her seem a head taller than she was. As men are measured physically, Napoleon, the conqueror and destroyer of the feudal system, was a small man. Ulysses S. Grant, the hero of Appomattox, was a small man. George Dewey, hero of Manila, is a small man. Lincoln was tall, but he was conspicuously thin, and that removes him from the category of big, fat men, with whom it is impossible to associate poetry, romance, heroism or art.

Most of the pianists of the day are little men. Joseffy, Rosenthal, Hofmann, D'Albert, Gabrilowitsch, Hambourg and Bauer are none of them over medium height. Paderewski, Burmeister and Slivinski are taller, but all three are thin, spirituel and poetical. When the man of genius grows taller than the medium height he must be thin, and ninety-nine times in the hundred he is lean and not inclined to sleep soundly "o' nights." The late Hans von Bülow was a little man.

Our women pianists are nearly all shining examples of the "Genius and anti-fat theory." Behold Fannie Bloomfield-Zeisler at the keyboard and you hear and see a marvelous combination of grace, fire, poetry and power emanating from a frail, slender, womanly form. Jessie Shay, whom a German critic proclaims as a "second Bloomfield-Zeisler," is slender and girlish in appearance. Adele Aus der Ohe is thin and intellectual. Adele Margulies, petite and poetical. Madeleine Schiller the embodiment of womanly grace and dignity, and with the youthful symmetry of her figure, still the wonder of all. The women violinists of the day beginning with Maud Powell and Lady Hallé, are the personification of delicate femininity in art.

In recent years England and America have developed a figure that is truly admirable from the athletic point of view, and usually every manly attribute accompanies this type. Men of this build are slightly above medium height, broad shouldered and with a tendency to have their frames covered with firm, hard flesh. Fine heads, noble faces and a graceful carriage complete the outline of the typical modern Anglo-Saxon. If Vice-President Roosevelt were a trifle taller he would be a good illustration of this type, a type that does not belong to the poet or artist (although a few professional men may be classed in it), but to the man of energy, the man of business, the politician—in short, the man who is a force and who succeeds because he is—a man.

WOLLE RECITAL AT ALLENTOWN.—An organ recital given by J. Fred Wolle on September 2, at the Trinity Reformed Church in Allentown, Pa., stirred up much enthusiasm among the élite. He was assisted by Miss May Adele Levers, of Washington, D. C., whose fine soprano voice and pleasing personality made a lasting impression. The program was the following:

Fantaisia	B.
Aria	B.
Allegro vivace	B.
Pastorale	B.
Allegro	Lemm.
Fanfare	B.
My All	B.
Still wie die Nacht	B.
Miss May Adele Levers.	
Allegretto	V.
Largo	Ha.
Gavotte	Th.
Andante Cantabile	W.
Scherzo	W.
O Mio Fernando	Don.
My Rosary	N.
Miss May Adele Levers.	
Prayer and Cradle Song	Guilm.
Torchlight March	Guilm.

A recital by Mr. Wolle would not be complete without Bach selections.. Of these there were five numbers, played in the masterly manner which everyone has learned to associate with Mr. Wolle's interpretations. Not less did Miss May Adele Levers win approbation by her genuinely artistic work as a soprano soloist. She is the possessor of a finely trained voice of great range and power, which, under her perfect command, adapts itself to every demand of expression.

"POSITIVE, ABSOLUTE PITCH AS A POSSIBLE POSSESSION OF EVERY MUSICIAN."

THE Clavier Piano School will have, this coming season, as one of the faculty W. A. White, recently director of music in the Institution for the Blind, Raleigh, N. C.

Mr. White will be at the head of the auricular department and will drill classes in ear training which will be especially intended to develop the faculty of positive pitch. Mr. White claims that with very few exceptions all persons possess this faculty, and that a natural, logical development of this untrained faculty will give to all the ability to recognize tones.

In this claim Mr. White is supported by no less an authority than Dr. S. Jadassohn, professor at the Royal Conservatory, Leipsic, Germany, who has published a work upon this subject, from which the following is quoted: "Now, to those who have not this absolute pitch, let it be said that it can be acquired with no great amount of work, by systematic study and regular practice."

The ear and mind can quite easily be trained to correctly recognize sounds singly and in combinations, in the same manner as the eye and mind recognize colors and combinations of colors, letters, words and sentences. The one is mind addressed by ear, the other is mind addressed by eye.

Mozart said "Musicians must see with the ear and hear with the eye," but it is remarkable how few musicians really hear with the ear. They know all about harmony, progressions of chords and voices, musical form, &c., may even be able to write a fugue, but cannot tell from hearing whether a chord be inverted or not, whether it have three, four or more tones, which tone moves in a progression and how, and many times cannot tell simple intervals. There is absolutely no reason for this condition of affairs except that this form of mental activity has been very much neglected by nearly all teachers of music.

In addition to the ability to recognize pitch, the training of this faculty carries with it a full, practical knowledge of harmony and musical form, and the power to sing with purety all intervals and scales within compass of the voice.

This method of training is original with Mr. White, and well formulated, having been taught by him for the last two years. There is no apparatus, paraphernalia or go-between of any kind, but a simple, direct method from sound through ear to mind. Mr. White will speak on this subject on October 3, at Clavier Hall, and any one interested is invited to be present.

Mme. Eugenie Pappenheim.

MME. EUGENIE PAPPENHEIM returned to the city this week, after an absence of more than two months in the mountains. Madame Pappenheim spent part of her time at the Interlaken Inn, in Lakeville, Conn., and in the Catskills, and later made a tour through the Adirondacks. She traveled on the stage from North Creek to Blue Mountain Lake, which had been held up by a highwayman only a few days previously. Of course everybody was excited during the trip, especially because all sorts of rumors were afloat when the tallyho started.

From Blue Mountain Lake Madame Pappenheim went to beautiful Raquette Lake, where a stop was made at the Antlers. The trip from Raquette Lake to Fourth Lake (Fulton Chains) with a guide, in an open boat, was spoiled by rain. But even this experience was interesting, because the bad sides of such travels must be taken with the good ones.

On reaching the city Madame Pappenheim found plenty of work waiting for her. Her apartments at the Rutland had been redecorated during her absence, and it keeps her busy to put everything in shape about her studio and preparing for the opening of the season. Applications for lessons will now be received daily, and Madame Pappenheim will open her classes very shortly. Several professional pupils who are preparing for the coming season have already taken up their studies.

WHITNEY TEW ENGAGED BY HANDEL AND HAYDN.—The Anglo-American basso, Whitney Tew, has been engaged by the Handel and Haydn Society of Boston, to sing in an annual Christmastide performance of "The Messiah," on December 22. His manager, Henry Wolfsohn, has also arranged for him to sing the title role in "The Messiah," in Brooklyn, with the Brooklyn Oratorio Society, on December 17, and in St. Louis with the Choral Symphony Society on December 27. Mr. Tew has also been engaged to give one of his interesting song recitals before the Brooklyn Institute of Arts and Sciences in November. He will also give two recitals in New York at Mendelssohn Hall, the first of which will be on the afternoon of November 11, and two in Boston, singing there first on November 14.

KATHARINE PELTON ANNOUNCEMENT.—Miss Katharine Pelton announces that she will resume her vocal classes, after October 1, at 64 West Thirty-ninth street, between Fifth and Sixth avenues, New York city.

Pupils may also arrange appointments for voice trial, by writing to her personal address, 240 West 104th street.

CARL IN THE MOUNTAINS.

AT his "Bungalow" in the Adirondack wilderness, William C. Carl has been spending the summer in rest and recreation, and also in preparing for the coming season. Mr. Carl had intended spending the summer holiday abroad, but decided to abandon the trip and instead go to the mountains, where he could combine work with pleasure. Lake Placid was chosen, and at the "Ruisseaumont" Mr. Carl secured a "Bungalow," where away from the hotel with his clavier he could get in readiness for the approaching concert season and work amidst the best of conditions.

Mr. Carl is now making a tour of the mountains, the Thousand Islands, &c., expecting to visit Quebec before returning to New York the latter part of September.

His concert season will begin at Bethlehem, Pa., on October 7, and this will be followed by three recitals at the Pan-American Exposition in Buffalo, October 10, 11 and 12, at the completion of which he will return to New York for the reopening of the Guilmant Organ School on October 14.

This will be a busy year for the popular organist. In addition to his numerous concert engagements the Guilmant Organ School will claim a large amount of time, as he attends to all the details and arrangements in every particular. The course of work, as already announced in THE MUSICAL COURIER, is most thorough and comprehensive, embracing everything necessary for the equipment of an organist for both church and concert work. The enrollment of students bids fair to be a large one and a prosperous season is already assured.

CARL IN HIS "BUNGALOW" AT THE RUISSEAUMONT IN THE ADIRONDACK WILDERNESS.

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DRESDEN, FRANKLINSTRASSE 20,
August 15, 1901.

ON August 11 the Royal Opera opened the new musical season, "with full sails," one might say, for no less a work than "Tristan" formed the introductory number of the program. Wagner's love drama, this grand musical materialization of longing and desire, while "speaking the language which reason cannot understand," attracted a large audience, which forgetful even of the quite abnormal heat, threw itself body and soul into the enjoyment of the music and in the unfathomable depths of the composer's immortal creation.

The reproduction, it is true, with only one exception, was such as to make one ignore temperature, surroundings and all; it could hardly be surpassed, and it was not until the day after that one felt the relaxing effect upon the nerves. Malten was the Isolde. The large and sweeping vein of her irresistible verve displayed in the impersonation of Wagner's heroine made our flesh tingle in sympathy with the intensity of her passion. The artist never was in better form, her voice was vibrant and carrying. Not for one moment did she lose that intense hold on the house which is the divine right of her genius. A pity her partner, Forchhammer (Tristan), cannot compare with her artistically. He is a good, average opera singer in his class, possessing a throaty voice, and Tristan, strange to say, is his best part, though this role seems almost beyond his reach. Scheidemantel's Kurwenal is a thorough, artistic creation. The way he interprets the character, including the famous words "Nun bist du daheim im Heimathland," defies description; he stirs the very depths of our hearts. And what shall I say of Van Schuch and the orchestra? Both were simply supreme. The orchestra is Schuch's instrument—and a good one it is—upon which he plays as he chooses, and his "choice" is incomparable.

While speaking of Wagner I advise those of my readers who happen to spend some time in Dresden not to deny themselves the pleasure of visiting a remote little village, called Gross-Graupa, near the city, close by the royal summer residence Pillnitz, which village, through the accidental stay which Richard Wagner once made there, has gained historical significance. While spending my holiday in Pillnitz I happened to reach there, and I must say it impressed me in a way which I shall never forget. A marble plate fastened on the front of the quite insignificant looking peasant's house where Wagner lived informs the stranger of the importance of the place. It bears the following inscription: "In diesem Hause entwarf Richard Wagner im Sommer 1846 die Musik zum Lohengrin. Errichtet nach der ersten Lohengrin Aufführung in Bayreuth 1894."

Almost overcome with impressions and feelings aroused by the absolute solitude and the sombre woodland scenery in the background, I was almost led to believe the whole scene before my eyes might be a mirage, a stretch of my imagination, where I was to see before long Richard Wagner in person, the velvet cap on his head, the portfolio under his arm, come from within, through the humble door, shaded by the old, historical nut tree (Nussbaum) close by—to meet me, his ardent admirer. But nothing of the sort. There was, alas! only the house left, which, alive with suggestions of former glory, when within its walls the dreamlike serenity of the "Lohengrin" music first came to its creator—this very house, which in its silent way tells the traveler the story of suffering which the master endured before he, impatient and restless under the harassing annoyances of unbearable circumstances, took his refuge to the lonesome scenery of Gross-Graupa.

A letter to a friend of his (Gaillard), dated this place, illustrates his momentary mood. It begins as follows: "Thank God, here I am rusticating, hoping to forget all about such things as the city, the theatre, the opera and the royal general direction," &c. Nevertheless he there not only sketched, but even worked out the greatest part of "Lohengrin." The house is described by a Dresden friend of Wagner's, G. Kietz, who used to go out there on Sundays to see him. Several letters of the famous master are, I am told, dated Gross-Graupa, among others some to his mother, which latter communications are of a very touching kind.

Fearing that my report of the Suomen Laulu's (the Finnish students' male chorus society) recital on June 10—the letter dated June 23—may have gone astray, as it has not appeared in THE MUSICAL COURIER, I want to make another mention of it, at least by a few lines, to inform my readers here and in Finland that the concert in question was in every way a grand success. Features of their readings are the absolute ensemble, the purity of intonation, the precision of attack, the good breathing and the admirable tone gradations, their crescendos, decrescendos and pianissimo effects, rivaling the best results ever achieved in the line of chorus singing.

The program, being made up exclusively of Finnish authors' works—both words and music—and of national tunes, comprised compositions by Jean Sibelius, Oskari Merikanto, Järnefelt, Kron, Emil Genetz, and settings of folklores from Forsström and Faltin. Every number of the program—which was gone through under the artistical leadership of Herra Klemetti—had to be repeated. Quite an exceptional delight offered the songs from Jean Sibelius, a musician of unusual and original creative powers, possessing not only individuality, inspiration and musical invention, but technical ability as well. Jean Sibelius, to judge from the proofs given on the occasion and from his works brought out at the recent Heidelberg music festival (touched upon most favorably by Mr. Floersheim), certainly promises to be one among the noted musicians of the future. His two songs, "Wäinämäisen venematka" and "Saarella palaa," were samples of his talent, such as emanate only from the pen of a great artist, the third song (quite new) arousing as well immense interest. Järnefelt's "Sirkka," as presented by the chorus, was a virtuoso rendition almost unequaled in clearness of enunciation, in precision and in expression and swing, which actually carried the audience away. Merikanto's "Se kolmas" is a very fine tonal setting to Erkko's diction. "Hiljaa," by Kron, and "Nyt on mun mielestäni" (folklore strongly appealing to the emotions) gave one of the baritones of the chorus (Eino Rantawaara) an opportunity to appear as a soloist. Emil Genetz's "Karjala" closed up the program in a worthy fashion.

The concert, considering the late season, was well attended, brilliantly criticised, and very well managed by Herr Ploetner in Dresden (Wolff in Berlin), who certainly did their best in informing the public about the arrival of the foreign northern guests, whose existence and music were thoroughly unknown in the Saxon capital. Herra Klemetti, the capable leader, may look with just honor and pride on the results of his disciplinary endowments.

Fräulein Molly von Kotzebue's pupils' performance was also favorably mentioned in the last letter. Among her scholars Fräulein Schuster displayed an advanced "Vortrag," individuality and dramatic temperament claiming special note.

Further news about opera novelties which are now in preparation here will follow in my next. A. INGMAN.

VERLET IN BRUSSELS.

BRUSSELS, September 9, 1901.

Musical Courier, New York:

[BY CABLE.]

ALICE VERLET'S operatic début in "Lohengrin" last night, at the Théâtre Monnaie, a remarkable success. Litvinne's Elsa was sensational. B.

WHITNEY TEW.—The London, Eng., *Daily Telegraph* printed on May 23, 1901, the following estimate of Whitney Tew, the basso, who is shortly to visit America under Henry Wolfsohn's direction:

Mr. Tew is an artist who commands attention and deserves praise. Especially has he the gift of feeling and the power of conveying to others, while in point of intelligence he leaves but little to desire. Mr. Tew essayed last evening songs of widely contrasting kinds and of various countries, but the manner and spirit proper to each were easily revealed, and the result was a conspicuous success.

In October Whitney Tew will leave England, arriving in New York about November 1. At the conclusion of his American tour, of two months' duration, he will return to meet important English engagements.

WALTER JOHN HALL.—Another successful pupil of Walter John Hall is Miss Annie Wilson Arthur, soprano, of Brooklyn, N. Y. Of Miss Arthur's singing, the *Royal Gazette*, of Hamilton, Bermuda, in a criticism of a recent concert, says: "Undoubtedly the great treat of the evening was the singing of Miss Arthur. Her performance was very fine in point of enunciation, technic and expression. Especially was this latter noticeable in the last of the two songs."

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HAROLD BAUER.

HAROLD BAUER, the pianist, as announced in last week's MUSICAL COURIER, is soon to make a concert tour of Spain, playing in Barcelona, Valencia, Tarragon, Madrid, Valladolid, Saragossa, Bilbao, and San Sebastian. Early in November Bauer goes to Holland for a concert tour. He then visits England, playing with the Philharmonic Society at Manchester, and at Liverpool, and then in Scotland, at Glasgow and Edinburgh. He then returns to Paris to open the new Philharmonic Society of Paris, of which he is one of the founders. He sails for the United States about December 25.

News is just to hand that Mr. Bauer has been engaged to play at the Singakadamie in Berlin on December 12 and 19. These dates will all be features of the coming season, as Mr. Bauer has met with tremendous success and everywhere he has duplicated his American triumphs of last season. Press notices such as few artists ever received are legion and without end. These are taken from those appearing in the London papers after his St. James' Hall recitals last May and June:

Harold Bauer, the pianist, whose reappearance was one of the attractions of the recent London Festival, gave a most attractive recital on Wednesday afternoon in St. James' Hall, playing Schumann's G minor Sonata; Beethoven's Sonata in A, op. 101; Mendelssohn's Study in B flat minor; a little sonata of Scarlatti in A, and Brahms' G minor Rhapsody, with conspicuous intelligence and artistic skill. Liszt's "Gnomenreigen," Brahms' arrangement of a well-known gavotte of Gluck, and Balakirew's eccentric fantaisie, "Islamey," were also given with great effect, as well as a group of pieces by Chopin, among which the Prelude in C sharp minor was exquisitely played; the Study in C minor pleased the audience so much that an encore was with difficulty resisted, and after the Russian fantaisie the player consented to give Mendelssohn's Capriccio in F minor.—London Times, May 17, 1901.

Mr. Bauer's performance was altogether of a high class.—London Daily Telegraph, May 16, 1901.

Great interest was attached to the piano recital given yesterday afternoon at St. James' Hall by Harold Bauer, since his fine playing at the recent London Musical Festival had indicated that he was an artist of very great ability. Mr. Bauer is an Englishman, and was born in 1873. In 1892 he went to Paris, and made there such rapid progress that, in a twelvemonth, he was able to go on tour in Russia. Since then he has played with remarkable success in Continental musical centres, and has recently returned from a tour in the United States. He now comes back to us with a reputation as an executant of the first rank, and to submit himself to the severest criticism to which an artist can be subjected. It may at once be said, however, that he has nothing to fear from this, for his playing yesterday confirmed the most flattering reports received of his powers. There need be no hesitation in saying this after only a single hearing, for his program contained Schumann's Sonata in G minor, op. 22, and Beethoven's Sonata in A, op. 101, and each work demands the highest capacities for its due exposition, and requires individuality of treatment. It is rare that unqualified praise can be given to the artist who includes in his selection two compositions calling for such resource and versatility; but in this instance it is deserved. The first movement of Schumann's Sonata was magnificently rendered, the introspective tenderness of the slow movement beautifully expressed, and the conclusion of the work most brilliantly interpreted. The higher intellectual requirements of Beethoven's Sonata were met with no less conspicuous success, and the reading of the last movement, one of the most original Beethoven ever wrote, was similar to that of the late Von Bülow. Other notable performances were those of Chopin's Etude in C minor, op. 10, No. 12, and the Scherzo in C sharp minor, both of which were played with consummate mastery of the keyboard and poetical conception.—London Standard, May 16, 1901.

Harold Bauer gave a piano recital at St. James' Hall yesterday afternoon, and fully confirmed the excellent impression he recently created at the Queen's Hall Musical Festival. This young artist—he was born in 1873—has a veritably astonishing musical personality. He began his career as a violinist, and this, doubtless, enabled him to acquire the extraordinary power over his left hand

HAROLD BAUER.

which was exemplified yesterday in an astounding performance of Chopin's Etude in C minor. Mr. Bauer is not only an executant of very exceptional ability, but he has a soft, velvety touch, and plays with great feeling. His performance of Scarlatti's Sonata was delightfully crisp, and he fully realized the romantic spirit of Brahms' Rhapsodie in G minor. Liszt's "Gnomenreigen" was played with feathery lightness, and Chopin's C sharp minor Scherzo also showed the pianist at his best. The recital came to an end with Balakirew's fascinating and brilliant Oriental Fantasia, "Islamey," which was executed to perfection. As an extra piece Mr. Bauer added Mendelssohn's Scherzo in E minor.—London Morning Post, May 16, 1901.

CHARLTON CONCERT COURSE.—That Pittsburg people respond promptly and cordially to the finest musical attractions is evidenced by the rapidly filling subscription sheets for the Loudon G. Charlton concert course to be given there this season. The course, under the efficient local management of R. P. Nevin, Jr., and C. N. Boyd, will be made up of five concerts, as follows: 1. Leonora Jackson, supported by Harry J. Fellows, tenor, and William Bauer, pianist, November 4; 2. Mme. Lillian Nordica, in recital, December 16; 3. Eduard Zeldenrust, the celebrated Dutch pianist, in recital, January 7; 4, Ethelbert Nevin's last song cycle, "The Quest," for double quartet of solo voices and baritone solo, January 20; 5. the Woman's String Orchestra, of New York city, Carl V. Lachmund, conductor, February 3.

Madame Eames Ill.

A DISPATCH from Worcester, Mass., dated September 9, says that Mme. Emma Eames, who was announced as the leading soprano for the Worcester Music Festival two weeks hence, has cancelled her engagement because of illness that makes it impossible for her to sing for several weeks. The festival committee received a cable message from her at Paris saying that she is suffering from a severe attack of laryngitis and that her physician has ordered her to refrain from using her voice before October.

The committee does not fear for the success of the festival, as the program is not based on the star plan. However, special efforts are being put forth to secure an artist to take the place of Mme. Eames. The committee is in communication with several well-known singers.

MISS HEYMAN WITH BOSTON SYMPHONY.—Miss Katherine Ruth Heyman, the distinguished young American pianist, has again been engaged as soloist with the Boston Symphony Orchestra for one of its November concerts. She will play the Beethoven Concerto.

A sprained ankle interrupted Miss Heyman's pleasure at the resort where she spent the summer, but her practice was not neglected. Although she had to work under serious disadvantages, with the lame foot propped up on a chair and the well one doing double duty—the heel manipulating one pedal, the toe the other—the plucky little artist conscientiously devoted certain hours every day to the piano. One evening a college professor among the guests for whom Miss Heyman was playing remarked with enthusiasm: "Your performance bespeaks genius, taste and study."

AMY ROBIE.—Miss Amy Robie, the violinist, has been playing at New England resorts this summer. She has also assisted at special musical services in churches. At an important service of the Unitarians at New Salem, Mass., her playing was reputed the feature of the musical program. The following extract from the *Transcript*, of Athol, Mass., is about a concert where Miss Robie played:

The work of Miss Robie on the violin was very fine, and the imprint of true musical genius was clearly shown in her enjoyable work. She rendered a number of beautiful selections, the one "Home, Sweet Home," being the sweetest of the evening. Miss Robie has received a brilliant musical education in Germany, having studied under four different masters, and is now actively engaged in her profession in New York. She owns several valuable violins, having secured them while abroad.

HOWE RECITAL AT BUFFALO.—Dr. Clarence O. S. Howe, of Montclair, N. J., gave an organ recital on the evening of September 4 in the Temple of Music, Pan-American Exposition. His work was well received. Dr. Howe is a young man of considerable ability and will doubtless ere long make his mark in the musical world.

NILSSON.—Christine Nilsson denies the report circulating as to her bad health, and writes from Sweden that she is enjoying herself, and has had no day of illness so far as she can remember.

Mme. Katharine Fisk.

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MR. WHITNEY TEW

In America

November and

December, 1901

The London Press says of Mr. Tew's singing:

Times—"Mr. Tew displayed a magnificent voice and great dignity of style."

Telegraph—"Mr. Tew possesses a fine voice of cultured style; he is a singer of high quality and a musician of broad sympathies and wide research."

Express—"Revealed the possession of a prodigious memory, a sonorous voice and a wealth of vigor."

Daily News—"Manifestly an experienced vocalist, endowed with a powerful voice of agreeable quality. He is a linguist and his artistic taste and judgment demonstrated by his excellent choice of a program."

Musical Courier (London)—"A hearty, straightforward delivery, which was all the more charming because of his admirable diction and pure intonation."

Lady—"His songs were admirably chosen, and the beautiful quality of his voice and his good method were best shown in Brahms' Liebeslieder."

Sunday Times—"Displayed a resonant low baritone voice and a refined method."

Musical Standard—"Eminently successful as an interpretive artist, for he sang with much feeling and intuition into the dramatic and poetic meaning of his text. His voice is a fine organ."

Musical News—"Mr. Tew has a good bass voice which he uses always with finished art and discretion. That he possesses an extensive repertory culled from the best music written for the bass voice was evidenced."

Morning Post—"Mr. Tew's deep bass voice was well suited to the music of the Landgraf." (National Grand Opera Co., in Tannhauser.)

The Stage—"Mr. Tew gave a strong and impressive embodiment of the Cardinal."

The Era—"Mr. Whitney Tew, the author, gave a strikingly characteristic reading of Richelieu, his acting in the downfall scene bein especially impressive and touching."

Field—"That fine bass singer, Mr. Whitney Tew, gave the first of his recitals last week. He possesses a powerful voice of beautiful quality which can stand work. He has both voice and brains."

Anglo-American—"Mr. Tew's fine voice was in the best of form. He is to be commended for his persistent fidelity to a really superior class of music."

Sole Representative:

Henry Wolfsohn

131 East 17th Street

NEW YORK

Los Angeles, September 2, 1901.

MOTHER NATURE does not draw sharp defining lines in laying out her seasons in this even-tempered clime, and the heat of midsummer and the cold of midwinter—at least along the coast—give the thermometer wondrously little work to do; yet we quite as faithfully follow the example of our Eastern brothers and sisters and each summer desert our professional vocations for recreative vacations, hieing ourselves to nearby mountain and seashore retreats. Thus music, where in evidence at all, hides its more serious qualities and speaks to the pleasure and recreation seeking multitudes through the noisy mouthed bands, leaving little of interest for the scribe to record.

While your correspondent found no available opportunity to attend this summer's Chautauqua at Long Beach, report has it that the music was a pleasurable and successful feature. It was under the direction of William James Chick, a prominent Los Angeles singer and musician. The Congregational Orchestra, under the direction of Morton M. Mason, of Pasadena, who conducted for William Mead, absent, and Mrs. Minnie Hance Owens, contralto, and Miss Mollie Adelia Brown, soprano, were notable program features.

Doubtless the best organized band in Southern California and the one that has delighted by far the greatest number of people is the Catalina Island Band, which discourses music nightly to audiences of from 1,500 to 3,000 people. It would be hard to conceive more ideal conditions for the enjoyment of outdoor music than prevails at Avalon, Catalina Island, probably the peer, as a delightful pleasure ground, of any resort in the world. Almost within a pebble's toss of the quiet waters of Avalon Harbor, and nestled under tall eucalyptus trees, are seats for probably 1,500 people, back of which is the broad tree lined street promenade, accommodating as many more. Facing this is the large sound-deflecting, arched bandstand, within which the band of over twenty pieces gives a one-and-one-half hours' program each evening, consisting of compositions ranging from modern orchestral classics—in brassy garb, 'tis true—and selections from grand, comic and light operas, to the popular descriptive pieces, and the St. Vitus dance "rag-time" distortions, which still so tickle the popular ear. The band has been organized over seven years. It is under the direction of E. C. Kammermeyer and under the business management of C. H. Porter.

The Catalina Island Band was banqueted at Hotel Metropole, August 30, by the Banning Company, the owners of the popular island resort. Thirty-five guests enjoyed the elegant menu and it was a late hour when the wit and humor ended which followed the repast.

Rehearsals have not yet been begun for the symphony concerts, but will be taken in hand in the near future by Director Hamilton.

Los Angeles is in need of a good string quartet or like organization, which would supplement the symphony concerts with chamber music concerts. The city has excellent talent from which material might be drawn, but the unfortunate disinclination of some of our really good violinists to serve art and "play second fiddle" is in no small measure responsible for our lack of such an organization now.

The Blanchard & Venter Lyceum and Musical Bureau has secured a long list of attractions for the coming season, for tour and local presentation—in fact, by far the most extensive single season's bookings ever made in Southern California under a single management. Local as well as foreign talent is represented. Among the musical offerings the following will be presented: During the early part of the season song recitals respectively by Forrest D. Carr, Miss Anna Virginia Metcalf and Mrs. Mary Weaver McCauley; in Indian lore and Indian songs, Nat M. Brigham; concerts respectively by the Aerial Ladies' Quartet (vocal) and assisting instrumentalists; the Euterpean Quartet (male), assisted by Miss Sibyl Conklin, contralto, and Miss Lottie Varnum, pianist, and recitals by Mme. Genevra Johnstone-Bishop, soprano; during January a concert by the Chicago Symphony Orchestra, of forty-seven instrumentalists, under the direction of Adolph Rosenbecker, and a concert by the Enoch Arden Concert Company; in March a concert by the Symphony Quintet (strings) and a concert by the Leonora Jackson Grand Concert Company, including, besides Miss Jackson, Harry J. Fellows, tenor, and William Bauer, pianist. In addition to the foregoing the Blanchard & Venter Bureau has a large number of other artists at its disposal for concert and recital work.

Among other artists who are to visit us the coming season will be Eduard Zeldenrust, the Dutch pianist; Gregory Hast, the English tenor; Mme. Charlotte Maconda, soprano; Miss Helen Niebuhr; Katherine Ruth Heyman, pianist; Emil Hoffman, baritone; George Hamlin, the well-known oratorio and concert tenor, and Miss Flavie van den Hende, violinist. F. N. B.

BRAHMS' WILL.

It will be remembered that after the death of Brahms, leaving property valued at a million of marks ($250,000), there was a long suit between his relations and heirs on one hand, and some musical societies in Vienna and Hamburg, which claimed the greater share of what he left. First one party, then the other had judgments in its favor, till it reached the Supreme Court. The case, after a partial compromise, has lately been decided by the Court of Vienna.

It may be of interest to read a copy of the will of the composer, which has not yet been published. The so-called last will and testament is an autograph letter by Brahms to his old friend Simrock, and gives a glimpse of his private relations, and further touches on the works he left, of which hitherto little has been heard. It disposes finally also of some valuable manuscripts of Haydn, Mozart, Schumann and others.

The document is as follows:

(Promulgated April 3, 1897, etc.)

Ischl, May, 1871.

Dear Simrock—Many years ago I made a kind of will, of which I kept one copy and deposited another with a friend. A little while ago I opened it and must destroy it. In such cases one is too prolix and wishes to go too much into detail.

I shall now try the simplest fashion, and beg permission to impart it to you in confidence. If the case arises, you can exhibit it as "my last will" and act thereupon, as far as you can. All costs arising therefrom will, of course, be taken from the property left. Nobody can make perhaps an objection, and if nothing else comes before the court, my simple wish will be held valid. As a preliminary, I say that I have no debts or obligations. Should it be found that anyone is in debt to me I declare hereby that it is extinguished and invalid.

All my property is in the Reichshauptbank, and you have been informed thereof.

I. I leave it in equal shares to the (Liszt) Pensions Verein in Hamburg for Musicians and the Czerny foundation of the same nature in Vienna.

II. Hereupon are to be paid as long as those in interest live in equal shares by the two societies:

(a) To my sister, Elise Grund, through Christian Detmering in Hamburg, 5,000 marks a year.

(b) The like to my stepmother, Caroline Brahms, or

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her son, Felix Schnock, watchmaker in Pinneburg (struck out later).

(c) To my housekeeper, Cölestina Praxa (in case she still lives), 5,000 marks (later struck out and 10,000 marks inserted) once for all. Moreover there belongs to this my housekeeper whatever I possess in furniture, clothes and linen, also pictures which hang on the walls, rugs, quilts, boxes, &c., except the medallion portrait of Schumann with inscription, an armchair with embroidery (Triumphlied!), concerning which see under IV. (later added presents of honor, diplomas, &c.).

III. My books and music I bequeath to the Society of Friends of Music in Vienna.

IV. Personally, however, I wish my nearer and more valued acquaintances and friends to choose from what I leave memorial tokens, concerning which not the directors of the Society of Friends of Music, but you and Herr Mandyczewski must decide—as you both had to choose some for yourselves.

Excepted herefrom are and given to the Society of Friends of Music, the manuscript of the G minor Sonata of Mozart, of the six quartets of Haydn and the entire printed or manuscript Scarlatti.

The memorials mentioned I wish to be taken in the most liberal sense, yet here those suggested are the pictures, engravings, diplomas, presents of honor, the Schumann double portrait with inscription, the above named armchair, and things of that kind. There is plenty suitable for this purpose, and Herr Mandyczewski can easily manage that no one chooses what can be of value for the collections of the society.

To specify particulars I refrain from doing, yet in the meantime I designate for J. Joachim the sketches of the three string quartets of Schumann.

For Christian Detmering my gold watch and chain (later struck out). Finally, what concerns myself, I wish particularly that my body be burned. Let it be done, and the costs naturally will come from my estate.

Likewise I wish that everything that I leave in manuscript (unprinted) shall be burned. For this I have now, as far especially as regards notes, as far as possible taken care myself. You will find little about which you cannot fulfill my wishes. Should, however, the letters of my parents and others quite personal be found, I beg you urgently to destroy the same without any reservation. Letters of others likewise as far as they cannot be returned to the sender.

Should I leave anything indisputably ready for printing hereby give it to you. I take care anxiously that nothing is left to lie useless. I make only the reservation, to supplement this writing, or even to recall it. Meanwhile would beg you to preserve it carefully for a long time, and am with cordial greetings your

JOHANNES BRAHMS.

The will, however, did not remain in this original form. Brahms demanded it back after the death of his sister, Von Simrock, and made many erasions. Apparently he wished to make some other disposition of the part of his property left free. But that he never did. Death surprised him before he had outlined his last will. When the letter was found his relatives declared a will in which there were erasions was invalid, no other existed, therefore what was left belonged to them. The musical institutions, on the other side, maintained Brahms had only proposed the erasions in order to divert to them the portion in question left unappropriated. Before the final decision the Vienna societies agreed with the relatives on a compromise. The Hamburg society did not agree thereto, and its claims are now rejected by the Supreme Court.

GRAU HOMEWARD BOUND.—Maurice Grau is due here about the 25th of this month. Mr. Grau will arrive on the maiden trip of the new steamer, Kronprinz Wilhelm.

HARRY J. FELLOWS AT CAMBRIDGE SPRINGS.

HARRY J. FELLOWS, the tenor of the Leonora Jackson Company, is at Cambridge Springs, Pa., and will remain there until the opening of his tour. A number of pupils have followed Mr. Fellows from various cities, and

HARRY J. FELLOWS.

the popular artist is the centre of quite a large and admiring musical colony.

HEINROTH AT THE NATIONAL CONSERVATORY.

IT is just five years since Chas. Heinroth entered upon his duties at the National Conservatory and at the Church of the Ascension, Fifth avenue and Tenth street, so that a word or two in regard to him and his work may not be amiss. This young artist is continually increasing his following of admirers and friends.

"I have rarely heard anything like that before," is a frequent remark of professional musicians after attending one of Mr. Heinroth's Sunday afternoon musical services or organ recitals. There is nothing hackneyed in the methods of this leader. It is easy to perceive, however, that his originality is based on familiarity of fundamental law, and that music is with him emphatically an art.

Not until the age of seventeen did he adopt music as his profession, beginning with piano under Arthur Friedheim, and harmony under Max Spicker. A year later he took up the organ under John White, at the National Conservatory, with whom he remained three years. Five months after beginning his studies he secured his first position as organist at St. Paul's, Brooklyn, where he remained three years. This position he gave up in order to pursue contrapuntal studies with Rheinburger in Munich. While there he was offered the position of organist and choirmaster at the Church of the Ascension, which he accepted. Returning he was also offered the position as teacher of organ and harmony at the National Conservatory. The best evidence of his abilities is shown in the fact that he is regarded by his rector, congregation and a host of pupils as one of the finest workers in the cause of good church music to be found in New York.

As a recitalist he is in demand. One of his many criticisms in THE MUSICAL COURIER reads as follows: "Heinroth is always an astonishing executant to me. Why? Simply because of the amazing ease with which he tosses off and pedals the most intricate and complex compositions; and when he 'tosses them' they arrive in a finished state, too. Now this young man is far too modest for this workaday generation. He does unheard of things with perfect nonchalance; things which show him to be an organ genius, and this tribute is sure to be his from all sources by and by.

"Few of the organists of New York are destined to accomplish more and better work than this modest gentleman."

As a teacher also his success has been unprecedented, as witness the remarkable performances of the blind organist William Haden, pupil of the conservatory, whose musical education has been almost entirely in the hands of Mr. Heinroth. The entrance examinations for organ will be held on September 17.

THURSBY MUSICALE IN MAINE.—Miss Emma Thursby, assisted by a number of her pupils, gave a subscription musicale at the Eirenion, Eliot, Me., on August 30. Miss Thursby herself sang a group of songs by Haydn, Grieg and Raff, and 'My Heart Ever Faithful," by Bach, and the brilliant "Villanelle," by Dell' Acqua. The Thursby pupils who sang were the Misses Clare and Cornett. Clarence de Vaux-Royer, violinist, played two solos, and the piano accompaniments were played by E. B. Kinney, Jr., director of the music at Green Acre. Miss Thursby returns to New York about September 15, and soon after resumes her teaching at her Gramercy Park studio.

NEW YORK MUSICIANS AT LAKE GEORGE.—A number of New York artists appeared recently at a successful concert given at Pearl Point, Lake George. Mrs. M. J. Scherhey, contralto, wife of the well-known vocal teacher, and Miss Riesenburger, also a Scherhey pupil, sang. Mrs. Scherhey was in exceptionally good voice, and Miss Riesenburger gave promise of becoming a fine singer. The pianists of the concert were Louis Koemmenich, conductor of the Brooklyn Saengerbund; Miss Hall and Miss Emmie Wilhelms. J. A. Kimher, tenor, and William G. Rockwell, basso; C. B. Dolge, tenor, each gave a solo. Mrs. Scherhey's number was an aria from "La Favorita," and after singing it she was repeatedly recalled.

JESSIE SHAY'S SECOND RECITAL.—Miss Jessie Shay gave her second piano recital at the Kent House, Belle Haven, Greenwich, Conn., and her program was enthusiastically received. The young artist has been engaged for a musicale to be given September 16 by Mrs. W. A. Parks.

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The Danza.....Frederick Warren, Chicago, Ill.
Thou Art Like Unto a Flower.Mrs. Augusta Nieper, Schenectady, N.Y.
Thou Art Like Unto a Flower....Hugh McGibney, Terre Haute, Ind.
Thou Art Like Unto a Flower.....William Johnson, New York, N. Y.
Nocturne.....Miss Isabelle Banton, Newark, N. J.
Spring Song (part song for women's voices)..... } Central Church of Christ, Des Moines, Ia.
Spring Song (part song for women's voices)..... } The Woman's Musical Guild, Des Moines, Ia.
Lullaby Trio (for women's voices)..... } Ladies' Literary Club, Salt Lake City, Utah.
The Rose Leans Over the Pool.Miss Shannah Cumming, Newark, N.Y.
The Rose Leans Over the Pool..... } Miss Shannah Cumming, Northampton, Mass.
Dear Love, When in Thine Arms..Miss Millie Flynn, San Francisco
Dear Love, When in Thine Arms..... } Miss Marion Barrington, New York.
Dear Love, When in Thine Arms.Chas. H. Miner, New Haven, Conn.
Sweetheart, Thy Lips Are Touched With Flame..... } Hallett Gilberte, Nantucket, Mass.
O Let Night Speak of Me....Miss Lida Frank Price, Brooklyn, N. Y.
O Let Night Speak of Me (song).....Steinert Hall, Boston, Mass.
O Let Night Speak of Me (song).....Frederic Martin, Troy, N. Y.
Before the Dawn... .. ..Miss Ida Mae Pierpont, Newark, N. J.
Lovely Rosabelle (cantata)..Englewood Choral Club, Englewood, N. J.
Allah.....Mrs. Kenneth C. Gross, Dallas, Ore.
The Rose Leans Over the Pool..Mrs. Kenneth C. Gross, Dallas, Ore.

Arthur Foote.

Irish Folksong.....Drake Conservatory, Des Moines, Ia.
Irish Folksong.....Mrs. Mulford Hunt, Newark, N. J.
Irish Folksong.....Tourist Club, Delhi, N. Y.
Irish Folksong.....Miss Clara Williams, Minneapolis, Minn.
Irish Folksong.....Miss Frances Dunning, Newark, N. J.
Irish Folksong.....Mrs. F. D. Whiting, Ithaca, N. Y.
Irish Folksong.....Miss Clara Williams, Duluth, Wis.
Irish Folksong.....Miss Laura W. Cowan, Syracuse, N. Y.
Irish Folksong.....Mrs. P. H. Adams, Topeka, Kan.
Irish Folksong.....Miss Hildegarde Hofmann, Troy, N. Y.
Irish Folksong.....Miss Hildegarde Hofmann, Yonkers, N. Y.
Irish Folksong.....Miss Florence Evans, Dayton, Ohio
Irish Folksong.....Mrs. G. E. Fellows, Chicago, Ill.
Irish Folksong..... } First Presbyterian Church Choral Society, Columbus, Ohio.
Irish Folksong.....Miss Cora Brobst, Burlington, Ia.
Irish Folksong..... ...Mrs. Georg Henschel, Colorado Springs, Col.
Irish Folksong.....Mrs. Georg Henschel, Rochester, N. Y.
Irish Folksong.....Miss Carmela Carbone, Buffalo, N. Y.
Irish Folksong..... } Miss Blanche Duffield (with Sousa's Band), Symphony Hall, Boston.
Irish Folksong.....Miss Clara Williams, Minneapolis, Minn.
Irish Folksong.....Mrs. Walter Reed, Spokane, Wash.
Irish Folksong.....Madame Wikstrom, Olean, N. Y.
Irish Folksong..... .....Miss Margaret MacDonald, Chicago, Ill.
Irish Folksong.....Mrs. Carrie Brown-Dexter, Oakland, Cal.
Irish Folksong (for cornet, with band accompaniment) } B. B. Keyes and Salem Cadet Band, Salem, Mass.
Irish Folksong.....Miss Julia Agnes O'Connor, Buffalo, N. Y.
Irish Folksong...Mrs. Anna Colburn Plummer, Salt Lake City, Utah
Irish Folksong. .....Mrs. Evta Kileski, New London, Conn.
Irish Folksong.....Mrs. Evta Kileski, Lyme, Conn.
I'm Wearin' Awa', Jean..... } Heathe Gregory, Newport, R. I.
Song of the Forge..... } Heathe Gregory, Newport, R. I.
When Icicles Hang by the Wall..... } Heathe Gregory, Newport, R. I.
Song of Four Seasons..... } Miss Carolyn Boyan, Salem, Mass.
On the Way to Kew..... } Miss Carolyn Boyan, Salem, Mass.
O Swallow, Swallow, Flying South..... } Miss Carolyn Boyan, Salem, Mass.
Memnon..... } Miss Carolyn Boyan, Salem, Mass.
I'm Wearin' Awa', Jean..... } Miss Carolyn Boyan, Salem, Mass.
Love Me if I Live..... } Miss Carolyn Boyan, Salem, Mass.
Sonata for Piano and Violin, op. 20..... } Sigmund Beel and Miss Ada Wright, London, England.

J. H. Hahn.

Break, Break, Break!..... } Miss Ruby Katharine Harkness, Detroit, Mich.
Love Me if I Live..... } Miss Ruby Katharine Harkness, Detroit, Mich.
Concert Polonaise..... } Louise Unsworth Cragg, Music Teachers' Nat. Assn., Put-in-Bay, Ohio.
Concert Polonaise....C. von Sternberg, Mich. Music Teachers' Assn.
Concert Polonaise...Blanche Decring, Illinois Music Teachers' Assn.
Concert Polonaise...Agnes Andrus, Concordia Society, Detroit, Mich.
Love Me if I Live..... } Mrs. C. H. Clements, Music Teachers' Assn., Put-in-Bay, Ohio.
Break, Break, Break!..... } Mrs. C. H. Clements, Music Teachers' Assn., Put-in-Bay, Ohio.
The Proposal..... } Mrs. C. H. Clements, Music Teachers' Assn., Put-in-Bay, Ohio.
Come Again!..... } Mrs. C. H. Clements, Music Teachers' Assn., Put-in-Bay, Ohio.
Break, Break, Break!..... } Esther St. John, Michigan Music Teachers' Association.
Love Me if I Live..... } Esther St. John, Michigan Music Teachers' Association.
Love Thee, Dearest..... } Esther St. John, Michigan Music Teachers' Association.
Springtime (waltz song)..W. L. Blumenschein Concert, Dayton, Ohio

John W. Metcalf.

A Dream So Fair..... } Dr. Gilbert Fuller Graham, Oakland, Cal.
Sunrise..... } Dr. Gilbert Fuller Graham, Oakland, Cal.
A Keepsake..... } Dr. Gilbert Fuller Graham, Oakland, Cal.
Absent..... } Dr. Gilbert Fuller Graham, Oakland, Cal.
The Sunshine of Thine Eyes. } Dr. Gilbert Fuller Graham, Oakland, Cal.
Pastorale.....James F. Kutz, Oakland, Cal.
Ballet Air.....James F. Kutz, Oakland, Cal.

DOROTHY HARVEY.—Dorothy Harvey, the soprano, has returned to New York, having enjoyed a very pleasant vacation. Mrs. Harvey is busily occupied in preparing for the present concert season, her first engagement consisting of appearances with the Pittsburg Symphony Orchestra, in Pittsburg, on November 7 and 9. After these dates the gifted vocalist will be heard in many cities, including Grand Rapids and Detroit, Mich.; Toronto and Montreal, Canada; Chicago, New York and other prominent musical centres. Undoubtedly Mrs. Harvey will repeat her successes of last year, which proved to be a notable series of events, under Henry Wolfsohn's direction. As a criterion of her merit it is sufficient to state that she was associated with such well-known artists as Plançon, Campanari, Fritz Kreisler, Dohnányi, Gabrilowitsch, Bloomfield-Zeisler and Gerardy, while on several occasions she was soloist at the Pittsburg Symphony Orchestra's concerts. Her beautiful voice and fine stage presence have combined to make her a great favorite.

GOODRICH.—A. J. Goodrich and Mrs. Goodrich have returned to this city after a delightful summer at Lake George. Mr. Goodrich has completed his new work on modern counterpoint.

LATEST EUROPEAN NEWS.

LONDON, August 27, 1901.

ZELIE DE LUSSAN has been engaged by the Moody-Manners Opera Company until Christmas. After that she may go to the United States.

Clementine de Vere is singing in Australia with the Williamson Italian Opera Company.

Kubelik gives his only London concert on November 19 at Queen's Hall, and on November 20 he leaves on the Majestic for the United States, accompanied by his manager, Hugo Görlitz.

Esther Palliser, the dramatic soprano, leaves for the United States October 23 to give concerts in Boston and New York. She may tour for a while after those concerts.

Negotiations are pending for the engagements of Ben Davies, tenor, and Andrew Black, basso, for the May Festival at Cincinati. Schumann-Heink has already signed. Mr. Lloyd will positively not visit the United States. B.

BECKER RETURNS.—Gustav L. Becker returns on September 10 from a three months' vacation at Raymond, N. H. This is the fourth summer Mr. Becker has spent in this beautiful place, and he now plans to build a summer cottage on one of its hill tops. Another musician, who will build in Raymond next summer is Dr. Percy Goetschius, of Boston, the theorist. Mr. Becker's vacation was not all given to country life, for he has added considerably to an already extensive piano repertory, and produced several new compositions. The "Becker lecture musicales" begin their seventh season about the middle of October, at 1 West 104th street, where Mr. Becker begins to teach directly after his arrival. The feature of these affairs this year will be the presentation of some of Mr. Becker's advanced pupils, each in a short recital, with the assistance of well-known artists.

THE KLINGENFELDS RETURN.—Mr. and Mrs. Heinrich Klingenfeld returned last week from a pleasant summer passed in Canada and at the Pan-American Exposition at Buffalo. The College of Music and School of Elocution, which the Klingenfelds established last season at 108 Hancock street, Brooklyn, is in the heart of a fine residence section.

The new institution will reopen the end of the month. The work of enrolling the pupils is in progress, and a number will begin their studies at once. Recitals and musicales will again be a feature of the institution. The faculty assisting the Klingenfelds is composed of specialists who have their reputations made. Mr. Klingenfeld, the director, is at the head of the violin department, and Mrs. Klingenfeld leads the vocal instructors, and she is also a successful teacher on the piano.

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VOICE CULTURE.

By Eva B. Deming.

MISS DEMING, the well-known teacher of sight singing and choral music, has been in Europe for the past four months studying and visiting schools in England, France, Switzerland and Germany, as well as hearing music which it is impossible to hear in America. For the past seven years Miss Deming has been teaching with great success in Philadelphia and New York, and her aim has always been to raise the standard of vocal music by laying a thorough foundation and teaching pupils to read vocal music on the same principle that they read their language.

Many singers after years of work in voice culture find themselves hampered in their work because they cannot read music. The teacher of voice culture and interpretation has not time to teach pupils to read, as this is a separate branch of music. Many of the prominent vocal teachers are delighted to find a teacher so broad and thorough in her work as Miss Deming to whom they can send their pupils for this part of their musical education. Nothing is more trying to the teacher of voice culture than to have pupils who cannot read difficult music and must waste days learning that which should be mastered in a few hours.

In her studies in Boston, Chicago, Philadelphia and New York, as well as Europe, Miss Deming has sought for the highest methods of teaching sight singing, ear training, theory of music and choral singing. Her work is well known by many prominent musicians, who endorse it not only for vocalists, but for instrumentalists and students of harmony. The ability to think in tone or look at a piece of music and hear it mentally, as one would read a printed page in English, is something that is needed by students of every branch of music.

To one having this knowledge the study of all branches of music becomes comparatively easy. The highest musicians are realizing more and more that the true way to begin the music education is through teaching children to read and understand music by using the voice as a means of illustration without dependence upon an instrument. The person who can sing at sight and think tones, intervals and chords accurately will take up the study of the stringed instruments much more easily than one untrained in this line. It is a sad fact that the choral work in America is hampered by this lack of knowledge of reading music among singers.

Conductors find themselves obliged to teach the parts by having them played over and over again until the singers learn by ear; so, instead of bringing out many new choral works each year, they can only produce a very few. Every school in our country should have a teacher of sight singing and choral work, who is thoroughly trained for his work.

Having felt the great need for higher work in this line in America, Miss Deming has established a school where pupils have the advantage of private and class instruction in all branches of sight singing and ear training. The choral classes give pupils practice in part singing, and prepare them for church work and all kinds of ensemble singing. Great care has been given to the selection and grading of the material used in these classes, so that all may be taught and studied from the right basis. Some rare gems have been collected by Miss Deming, and the knowledge of music is greatly broadened through the study of these vocal works, beginning with the folksong of the various nations, and as the knowledge of reading advances, choruses from the oratorios and operas are studied. Special classes will be formed for children, where many original ideas which have proved very successful, will be used. When vocal music is taught in the right way it helps to develop concentration of mind in the child, and thus proves of help in all branches of the education.

Normal classes for teachers will also be formed for those prepared to take that work, where methods of teaching in the public and private schools, also choir and choral training, will be taught.

The needs of the individual are carefully considered in these classes, and the work of all is personally directed by the teacher.

All students of music should avail themselves of the opportunity of hearing the lectures given by Miss Deming at the opening of her school the first week in October. Cards for these lectures may be obtained by addressing Miss Deming at the school, 402 and 403 Carnegie Hall. Classes and private lessons will begin the first week in October, and pupils should register as soon as possible after September 15.

Photograph by Mr. Hugo Görlitz.

THE RESIDENCE AND VILLA OF PADEREWSKI,
RIOND BOSSON,
Near Morges, Lake Leman (Geneva), Switzerland.

Flavie Van Den Hende.—Mme. Flavie Van Den Hende, the 'cellist, is spending her vacation at Goshen Bridge, Va.

Gerardy Coming East.—Before the end of the week Jean Gerardy will be on his way to San Francisco; this past week he has given four 'cello recitals in the Honolulu Island, where he again won great success, and was most enthusiastically received. Gerardy will open his coming American tour earlier than was intended by his manager, Henry Wolfsohn. Before his opening with the Boston Symphony Orchestra, which will be about the middle of October. Gerardy will give several recitals in the Far West, all of which engagements were made for him after the announcement that Gerardy was coming to this country by way of California.

Felix Fox in France.—Felix Fox, the pianist, went abroad early in the summer. After a visit to London he went to Paris, and from there to beautiful Auvergne for a month to study and rest. Philippe Emile Bernard, the composer and former master of Mr. Fox, was also at Auvergne, and this gave Fox an opportunity of having his old teacher coach him in some of his own as well as other compositions.

Miss Shedd to Visit New York.—Miss Mary M. Shedd, of Chicago, will be at the Waldorf-Astoria, New York, from the 16th to the 23d of September, her purpose being to hold interviews with prominent scientists, who are much interested in her American method of singing.

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EUROPEAN NOTES.

Under the patronage of the Grand Prince Constantine, a committee has been appointed in St. Petersburg to erect a monument to Glinka. The statue will be unveiled in June, 1904, the centenary of his birth.

The cathedral of Würzburg possesses the first female organist in Germany, Frau Höller, daughter of the late organist.

The Meiningen Orchestra will give at Eisenach, next month, a grand festival devoted exclusively to Beethoven. It will comprehend four concerts, at which will be given the First, Third, Fifth and Seventh Symphonies and the overtures to "Egmont," "Coriolanus" and "Leonora." Fritz Steinbach will conduct, and Halir and F. Lamond give the two violin concertos.

Franz Blumenberg, well known in the musical circles of Cologne as a teacher and composer, has lately published a number of new and valuable works. Among them are pieces for piano, "Die schöne Sennerin," a ländler; "The Christmas Tree," fantaisie; a "Prince Carneval March" and others, and several lieder, with piano accompaniment, and three male choruses. All of these are worthy of attention. The ländler is in true Tyrolean style. Of the solo lieder the Kölner *Volksfreund* commends "Wanderung,"a cyclus of six songs; "Dem Kaiser Heil" and a "Wiegenlied." They are characteristic, full of delicate feeling and suit the text. The "Dem Kaiser Heil" is arranged also for one voiced chorus, with accompaniment of brass instruments and drums; it is full of patriotic enthusiasm.

Herbert Robinson, the American basso, who has been a resident of Berlin for over five years, has left that city for London, where he proposes to make his permanent home.

Gabriele Wietrowitz has been appointed teacher of the violin at the Royal High School of Music in Berlin. Other ladies occupying such a position are Lady Norman Neruda at the Stern Conservatory and Marianne Stresow-Scharwenka at the Scharwenka Conservatorium.

Siegfried Ochs, the director of the Berlin Philharmonic Chorus, has had an offer of the direction of the Porges Singing Society, of Munich. He declined the offer, but goes once a fortnight to Munich to direct rehearsals. Wherefore one journal asks, "Have not we quite enough traveling conductors?"

Concertmaster Bernhard Dessau is receiving offers from everywhere for solo appearances next season. The artist has accepted some of the more important engagements offered him, but intends to reserve most of his time for his pupils. This is an example that certain other well-known teachers of Berlin might follow, who think nothing of leaving their pupils for weeks and even months, in order to tour foreign countries. This is a practice little short of dishonesty.—German Times.

Benjamin Bilse, whose concerts at the former "Konzerthaus" in the Leipzigerstrasse form one of the most pleasing recollections of old Berliners, has just celebrated his eighty-fifth birthday at his home in Liegnitz. Among the members of Bilse's orchestra were such men as Halir, Hekking, Ysayé and Thomson.

The *Lokal Anzeiger* tells us that Frau Lilli Lehmann is resting at her villa in the Tyrol, and displaying her sylph-like figure in the native costume, short skirt and all.

The trouble at the Vienna Conservatory is not yet ended. At a meeting of the directors the Professors Hellmesberger, Rosé and Stoll, who had resigned on account of the appointment of Emil Sauer, were present. The first named was willing to recall his resignation if on any suitable occasion some external mark of honor was given him. Stoll, the stage manager, also was willing to withdraw his resignation if he received the title of Imperial Royal Professor and a salary equal to that of the teachers of instrumental classes. But Rosé would make no compromise, and although the prospect of a higher salary was offered to him refused to draw back.

The Conservatory of Dresden during the last school year had 1,286 pupils, of whom forty-six were from the United States. The proportion of the sexes was five male to eight female pupils.

Victor Charpentier, the 'cellist of the Paris Grand Opéra, will revive the grand popular concerts, and, for this purpose has formed an orchestra of ninety distinguished musicians. These grand symphonic concerts will be given Mondays and Thursdays from November to April.

Martin Klein celebrated at Stuttgart the twenty-fifth jubilee of his artistic career on August 29. From 1886 to 1889 he was active in Karlsbad, from that time till 1891 at Vienna, when he devoted himself to opera. After engagements in Dantzig and Cologne he joined the Stuttgart Theatre in 1896, and from 1898 to 1900 was a member of the Munich Court Opera. His versatility enabled him to play with equal effect such characters as Beckmesser, Mime, Vogelhändler, Eisenstein, Michel Bernhard, &c.

The death of Fritz Simrock, head of the famous publishing house of Berlin, is announced. The catalogue of the house comprises the names of Bohen, Brahms, Bruch and Dvorák. The price demanded by the firm for Brahms' works was extraordinarily high, in most cases prohibitive, and rendering productions of them very difficult. At least the *Musikalisches Wochenblatt* so states. Yet Brahms' testamentary letter was addressed to Simrock, and expresses warm friendship for him. Simrock, too, aided Eulenberg in publishing a cheap score edition of the symphonies and chamber music of the master.

Arnold Mendelssohn, in Darmstadt, is working on a new oratorio to be called "Samson."

Mozart was one evening at the house of Dolls, a musician in Leipsie, when his host asked him to write a few lines as a momento. Mozart pleaded that it was late, and that being obliged to leave at an early hour the next day for Dresden he was much more inclined to sleep than write. But as his host insisted, Mozart, after teasing him for what he called his sentimentality, asked for a piece of paper. They brought him a sheet, which he tore in two. On one of the scraps he wrote for five or six minutes. Then he wrote on the other, after which he gave the manuscripts to Dolls and his son.

The first sheet contained a three part canon on the words "Farewell, we shall meet again."

They read it through at once, and it proved to be a clever piece, with a pretty touch of melancholy running through it. Then they tried the second one. It was also a three-part canon on the remarkable words, "Don't whine like old women."

It was a comic piece. They nearly died with laughing. Then they saw that the two canons could be sung together, making a total of six parts. They began again. The effect was indescribable. The listeners could not praise it enough. And as they burst forth in wonder at his amazing quickness, Mozart cried out, "Good night, children." Then he took his hat and went away.

He was already some way off when Dolls and his family were crying "Bravo" after him, and he did not turn to reply to their compliments.

GERALDINE MORGAN RETURNS.—This well-known violinist is back from a six weeks' European trip, visiting Joachim and the Mendelssohns in Berlin, also going to Switzerland. The Joseph Joachim Violin School will continue with enlarged scope, and the Morgan Quartet will also be heard.

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THE BOWMANS RETURN.

MR. AND MRS. E. M. BOWMAN and Miss Bessie Bowman returned last Thursday to their home, 281 Sterling place, Brooklyn, from a two months' sojourn at their villa, Grand View, on Squirrel Island. On Saturday evening Mr. Bowman held a souvenir reunion rehearsal with the Temple Choir and Temple Orchestra, which was attended by about 200 members. The choir is entering on its seventh year—jubilee year—and the souvenir of the reunion on this occasion was a miniature photograph of the popular director affixed to a figure 7 cut from gray cardboard and bearing his autograph and a bar of music. The evening previous Mr. Bowman's branch choir, in the Central Baptist Church, Williamsburg, held a similar reunion. The season opens well for all these organizations. Mr. Bowman will resume his private instruction in piano, organ and theory at his Steinway Hall studio next week, and has a busy season before him. He returns to his work in first-class physical health and a complexion that gives evidence of sea breezes and the athletic sports of which he is fond. By courtesy of the Brooklyn *Eagle* we present a picture of Mr. and Mrs. Bowman's beautiful summer home on the south shore of Squirrel Island, 3 miles out to sea and about 40 miles east of Portland, on the popular and unrivaled coast of Maine. It faces south, overlooking the sea, and is situated on the highest point of the island, directly in front of a beautiful grove of spruce and fir trees. The magnificent panorama of islands and ocean spread out before it abundantly entitle the cottage to its name, Grand View, while its unique architecture, especially the interior, has attracted more admiration and favorable comment than almost any other cottage along that part of the Maine coast.

E. M. BOWMAN'S SUMMER HOME ON SQUIRREL ISLAND.

The ground plan, 60x40, was suggested by the great rock on which the cottage now stands. The central or living room is open up to the timber roof. A gallery runs quite around it, and onto this the sleeping rooms, on the second floor, open. The great fireplace is constructed of large, round stones, from the beach, which have been fashioned by ages of water action. These are set in red cement, and the effect is at once striking and artistic. Billiard room, tower, vestibule and dining room all open into the living room by wide openings hung with Japanese portières, and all these rooms open by doors or French windows onto the wide veranda, which encircles the house. Nearly sixty windows opening outward, in the French style, let in light and air, and give one the impression of living almost out of doors. It was the owners' idea that their summer home should be artistic in character, suited to its site and uses; and so the rock was allowed to suggest the ground plan, the beach stones fashioned the fireplace, and cedar posts, with the bark left on, support the roof of the veranda. The color scheme is soft gray, like a weatherbeaten shingle, with a rich brown tone for the tower and trim. The view from the tower is one of great beauty and grandeur. The hospitality of Professor and Mrs. Bowman and Miss Bessie Bowman has made Grand View Cottage a popular place on Squirrel Island. The whole house is virtually one big music room.

Much of the life and general prosperity of Squirrel Island is due to the Athletic Association and Yacht Club, which Mr. Bowman, with others, organized some years ago and of which he has been president each year. He was unanimously re-elected for the season of 1901-1902. Senator Wm. P. Frye, A. H. Davenport, of Boston, and Edward Stanwood, editor-in-chief of the *Youth's Companion*, are the vice-presidents; Alexander Doyle, of New York, and Robert Treat Whitehouse, of Portland, are secretary and treasurer respectively. The island sports culminate in a fête week during August, in which the finals in golf, tennis, ball, yacht races, field and water sports are pulled off with accompaniments of boat parades, fireworks and illuminations.

MRS. ALVES.—Mrs. Carl Alves has returned from Europe, and will resume her lessons in voice culture, Monday, September 16 at her home studio, 1146 Park avenue, near Ninety-first street, New York city.

Mrs. Alves has had a delightful stay abroad, and returns to the city in the best of health and spirits.

SCHUBERT'S "ERLKING" AND THE CRITICS.

THE ballad of the "Erlking" was written by Goethe in 1781, as an air in the "liederspiel" which was given in 1782 in the "National Theatre of Tiefurth," as "Die Fischerin." It was sung by Dorothea, a character sustained by a lady celebrated in those days, Corona Schröter, who composed music for it, and therefore has the honor of being the first to set the ballad to music. Her music was published in 1786. Since that far off date some fifty-eight composers have attacked it, among them Beethoven, who (about 1805) wrote a sketch, the original of which is in the possession of the Society of Music Friends in Vienna, and which, worked over by Reinhold Becker, was published in 1887. Loewe, the well-known ballad composer, published a setting as his op. 1 in 1824. An English lady issued as her op. 12 "The Erlking," the words beginning thus (by W. Bartholomew):

"Who canters to-night through the storm and wind?
It is the father with his dear child."

If the lady's music is like the gentleman's words it must be a marvel. Another bold English composer named Alfred R. Gaul, took Walter Scott's translation for his text. In 1865 Josef Koch, of Vienna, composed is as a "Faschingschwank," as thus:

Basso (anxiously)—Wer reitet?
Tenor (astonished)—Reitet wer?
Basso—Wer reitet so spät?
Tenor— So spät reitet wer?

Schubert's world famous work was written at the end of 1815 or the beginning of 1816, and was sung publicly for the first time in Vienna, January 22, 1821, at a small music society's evening, by August Ritter von Gymnich. It was engraved in February of the same year and published at the cost of his friends as Op. 1, on April 2 of that year. In Paris there appeared, year unknown, "Le Roi des Aulnes," musique de François Chubert, the text beginning:

La bas sur l'etrier
Quel est ce cavalier?

In 1869 Edward Weber produced at Strassburg "Le Roi des Aulnes, opera comique, en un acte," which survived till 1885, although or because neither the libretto nor the music was published.

Schubert's music at once gave work to the critics. The *Allegemeine Musikalishe Zeitung*, of Leipsic, declared that everything that the king said was untrue, that to such melodies no child would die of terror in its father's arms. In the eighteenth number of the paper (May 2, 1821) appears the report from Vienna, "Goethe's 'Erlking,' by Schubert, sung by Herr Vogel, a piece full of fancy and feeling, had to be repeated." Seven years later the Berlin correspondent of the paper reports, "Franz Schubert's composition 'The Erlking,' which in the opinion of your critic is not equal to the setting by Reichardt or Zeiter, although abounding in modulation and bizarrerie, was sung by Herr Bader to a (Fertig and Kraftroll) piano accompaniment by the young Mendelssohn Bartholdy, whose comic opera, 'Don Quichotte,' was once given, ought now to be awakened from its lethargy." Mendelssohn may have inspired this criticism, as he was a pupil of Zeiter, and in 1831, in a letter to Frau Von Pereira, describes Reichardt as "still the best." H. W. Riehl, in the preface to his "Haasmusik," says: "Because Schu-

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bert has made out of Goethe's poem a dramatic declamatory concert phantasie, which, while of high musical value, is yet no setting of Goethe's 'Erlking,' why should not another write another setting in full sympathy with the simple, folksong ballad tone of Goethe's verses?" Riehl tried it himself, as he told Wilh. Tappert. Lobe, in his "Consonances and Dissonances" (1869), declares that a singing Erlking is impossible; a poet may describe spooks, but music cannot make them sensible to our ears. "Schubert, by the genius of that part of his composition in which he describes the ride through night and wind, and the feelings of the father and child, makes us overlook the total untruthfulness of the Erlking's song. Schubert's melody does not come from a mysterious appearance in a stormy night, but from a coaxing lover in some flowery arbor. To such sweet melody perhaps dies female virtue, not a child in its father's arms, from terror." This effusion appeared originally in the above named Leipsic paper in August, 1846, as a fragment of a romance.

The Cologne Musical Society in 1865 listened to three "Erlkings," by Bernhard Klein, Karl Loewe and Schubert. In an article to the *Niederrheinische Musik Zeitung*, Ludwig Bischoff points out that Goethe did not lay special emphasis on "rides," or "father," or "child," and hence could gradually strengthen the action up to the catastrophe, and thus augment the effect, while Schubert from the very first forebodes evil, and deprives himself of any heightening of effect by making the second line uttered with a high voice, as if it was surprising to meet a father riding home with his child at night. "We have never heard a singer," he adds, "who succeeded in giving this line as simple narration, the high G and F making it impossible."

Bischoff replies to those who object to the coaxing melodies by reminding them that the child speaks of the Erlking, making his promises in a low tone (leise), but adds that Schubert misses the threatening expression in the words, "so brouch' ich Gewalt."

Max Friedländer at a meeting of the Berlin Music Teachers' Society asserts, "Schubert's 'Erlking' has false scenery. In place of the cloudy and cold north, he lays his scene in a rich, southern landscape." The same writer in January, 1898, returned to the charge in a lecture in which he spoke of the "Thoroughly misconceived 'Erlking,'" which he describes as sinning by transferring the action to Italy, making the scenery a pine forest in an orange grove, and the time a warm August night, instead of a cold November night. A previous writer in 1874 finds no Italian color in Schubert's music, but rather a Northern fairy tale of gnomes, while he calls the increasing anguish of the child a masterpiece, the father unfeeling and the Erlking inconsistent.

Well, Schubert's "Erlking" is good enough for most of us, while the rest prefer Loewe's.

CHARLTON'S PITTSBURG BOOKINGS.—Manager Charlton announces the following bookings of his artists with the Mozart Club, Pittsburg: George Hamlin, the well-known tenor, for November, when Mendelssohn's "Walpurgis Night" and Rossini's "Stabat Mater" are the works to be given; Mme. Charlotte Maconda, the soprano, and Gregory Hast, the English tenor, for "The Messiah," in December, and Madame Webb-Gardner, the lyric soprano, for one of the early spring concerts.

The John Church Company's Music in England.

THE John Church Company's music has been used very extensively in England lately. Here is a partial list of composers whose songs have been sung there during the month of July, with date, places and names of singers:

Her Rose.....Gerrit Smith
Miss Marguerite Hall (2d).....Bechstein Hall

The Sweetest Flower.....C. B. Hawley
The Japs (2d).....Knightsbridge
Miss Pryce Crewe (2d).....Ilfracombe
The Japs (3d).....Henley
Miss Blanche Gordon (3d).....Regent's Park
Miss Evelyn Stuart (3d).....Leatherhead
The Japs (4th).....Henley
Miss Marguerite Saunders (4th).....Acton
Miss Pryce Crewe (4th).....Ilfracombe
Hugh Peyton (4th).....Belgrave square
The Japs (5th).....Henley
Miss M. Saunders (5th).....West End
Miss M. Saunders (6th).....Enfield
Tom Child (6th).....Roundhay, Leeds
The Japs (9th).....Carshalton
Miss Evelyn Stuart (10th).....Banstead
The Japs (11th).....Park lane
The Japs (11th).....Maidenhead
The Japs (15th).....Gravesend
Miss Moncrieff (15th).....Bognor Pavilion
The Japs (16th).....Fairford, Gloucester
Miss Moncrieff (16th).....Bognor Pavilion
Miss Edith Luke (16th).....Wisbech
The Japs (17th).....Esher
Miss Moncrieff (17th).....Bognor Pavilion
Miss Edith Luke (17th).....King's Lynn
Miss Edith Luke (18th).....Kensington
Miss Moncrieff (18th).....Bognor Pavilion
Miss Moncrieff (19th).....Bognor Pavilion
Miss Moncrieff (20th).....Bognor Pavilion
Miss Moncrieff (21st).....Bognor Pavilion
Miss Moncrieff (22d).....Bognor Pavilion
Wilson Bamber (25th).....Ilfracombe
Mme. Marian McKenzie (29th).....Blackpool
The Japs (30th).....Ranelagh and Regent's Park

Eyes of Blue.....Oley Speaks
The Japs (2d).....Knightsbridge
The Japs (3d).....Henley
Miss Francine Dewhurst (3d).....Park lane
The Japs (4th).....Henley
The Japs (5th).....Henley
The Japs (9th).....Carshalton
The Japs (10th).....Ranelagh
The Japs (11th).....Regent's Park
Miss Dewhurst (11th).....Rutland gate
The Japs (11th).....Park lane
The Japs (11th).....Maidenhead
Percy Oakley (12th).....Margate
The Japs (15th).....Gravesend
Miss Moncrieff (15th).....Bognor Pavilion
Miss Dewhurst (16th).....Earl's Court
The Japs (16th).....Fairford, Gloucester
Miss Moncrieff (16th).....Bognor Pavilion
Miss Moncrieff (17th).....Bognor Pavilion
The Japs (17th).....Esher
Miss Moncrieff (18th).....Bognor Pavilion
Miss Moncrieff (19th).....Bognor Pavilion
Miss Moncrieff (20th).....Bornor Pavilion
Miss Dewhurst (20th).....Brighton
Miss Moncrieff (21st).....Bognor Pavilion
Miss Moncrieff (22d).....Bognor Pavilion

All for You.....G. d'Hardelot
Miss Pryce Crewe (2d).....Ilfracombe
Miss Pryce Crewe (4th).....Ilfracombe
Miss Monica Stowe (4th).....Kensington
J. Lyon (6th).....Royal Music Hall
Percy Oakley (13th).....Margate
J. Lyon (16th).....Hotel Cecil
Miss J. McLeod (17th).....Bromesberrow place
Percy Oakley (25th).....Margate
Miss Grainger Kerr (28th).....Brighton
Miss Grainger Kerr (30th).....Kensington

It Was a Lover.....Reginald De Koven
Miss Dewhurst (2d).....Park lane
Miss Dewhurst (10th).....Rutland gate
Miss Dewhurst (16th).....Earl's Court
Miss Dewhurst (20th).....Brighton
Madame McKenzie (26th).....Blackpool

Where the Bee Sucks.....Reginald De Koven
Madame Esty (4th).....Devonshire place

The Lark Now Leaves.....Horatio Parker
Madame Esty (4th).....Devonshire place
Miss Frederika Taylor (23d).....Guilford

Polish Miniature.....Liebling
Herr Liebling (4th).....Portland place
Herr Liebling (10th).....Hotel Cecil

My Love Nell.....Fox
David Bispham (9th).....St. James' Hall
Gabriel Thorp (11th).....Cavendish place
Gabriel Thorp (11th).....Marlborough Rooms

Denny's Daughter.....Willeby
David Bispham (9th).....St. James' Hall

Molly's Eyes.....C. B. Hawley
Percy Oakley (12th).....Margate
Miss Moncrieff (15th).....Bognor Pavilion
Miss Moncrieff (16th).....Bognor Pavilion
Miss Moncrieff (17th).....Bognor Pavilion
Miss Moncrieff (18th).....Bognor Pavilion
Miss Moncrieff (19th).....Bognor Pavilion
Miss Moncrieff (20th).....Bognor Pavilion
Percy Oakley (20th).....Margate
Miss Moncrieff (21st).....Bognor Pavilion
Miss Moncrieff (22d).....Bognor Pavilion

Sleep, Sleep.....C. B. Hawley
Miss Moncrieff (15th).....Bognor Pavilion
Miss Moncrieff (16th).....Bognor Pavilion
Miss Moncrieff (17th).....Bognor Pavilion
Miss Moncrieff (18th).....Bognor Pavilion
Miss Moncrieff (19th).....Bognor Pavilion
Miss Moncrieff (20th).....Bognor Pavilion
Miss Moncrieff (21st).....Bognor Pavilion
Miss Moncrieff (22d).....Bognor Pavilion

Endymion.....Lehmann
Mme. Ruth Lamb (21st).....Eastbourne
When First I Saw Thee.....Lassen
Miss Taylor (23d).....Guilford
Necklace of Love.....Ethelbert Nevin
Madame McKenzie (26th).....Blackpool
Miss Grainger Kerr (28th).....Brighton
Miss Grainger Kerr (30th).....Kensington
O Mistress Mine.....Reginald DeKoven
Mme. Marion McKenzie (29th).....Blackpool

SINGER DIES FROM TYPHOID FEVER.—Miss Annette Flannagan, a contralto singer, died last Sunday after a six weeks' illness from typhoid fever. The singer lived with her uncle, John Healy, at New Rochelle. She was solo contralto in the choir of St. Gabriel's Roman Catholic Church.

BERN. BOEKELMAN.—Bern. Boekelman will resume his teaching on October 1 at his residence, 53 West Ninety-second street. Mr. Boekelman's instruction days at this address are Thursdays, Fridays and Saturdays of each week.

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Was du mir bist, Kann staunend ich nur fassen.
Wenn mir sich zeigt, was ohne dich ich war.
* * * * * * * * *

Du bist der holde Lenz, der neu mich schmückte,
Der mir verjüngt der Zweig' und Aste Saft.

—RICHARD WAGNER.

"PARSIFAL" AND BAYREUTH.

BY JAMES HUNEKER.

II.

THE MUSIC.

ONE is filled with admiration at Wagner's deft use of thematic material in the score of "Parsifal." Despite the exegetical squirming of Von Wolzogen, Heintz and Kufferath, a very few motives suffice the master for his polyphonic skill in development. And they are principally in the prelude—now unhappily a familiar concert room number. I say unhappily because no composer's music is less adapted to concert than Wagner's. Divorced from the context of gesture, speech, scenic display, his music becomes all profile. One misses the full, rich, significant glance of the eye. Wagner is a weaver, not a form-maker. He can follow a dramatic situation, or burrow deeply into the core of morbid psychology, but let him attempt to stand alone, to write absolute music, music without program or the fever of the footlights—then he is the inferior of several men, the inferior of Liszt, Tschaikowsky and Richard Strauss; not to mention Beethoven, Schubert or Chopin. I know that this opinion ill accords with the belief of many critics, yet I do not think it can be disputed. His preludes and overtures, containing as they do the leading motives of his dramas, are of interest only for that reason. As specimens of absolute music they are not noteworthy, notwithstanding the coloring and the grandiose themes. So is it with "Parsifal"—even more so. The work preeminently smells of the lamp. It lacks spontaneity. Its subject is extremely undramatic. Nothing happens for several hours, nothing but discourses, philosophical and retrospective. Never has Wagner so laboriously built a book. It is a farrago of odds and ends, the very dust-bin of his philosophies, beliefs, vegetarian, anti-vivisection and other fads. You see unfold before you a nightmare of characters and events. Without simplicity, without lucidity, without naturalness—Wagner is the great anti-naturalist among composers—this book, through which has been sieved Judaism, Buddhism, Christianity, Schopenhauer-ism, astounds one by its puerility, its vapidity, its blasphemy—the latter, of course, if you are a believer in the doctrines of Christ. Yet because of his musical genius, Wagner is able to float this inorganic medley, and at times makes it almost credible. It is an astounding feat of the old hypnotist—for hypnotist he is in "Parsifal" as in no other composition. By sheer force of his musical will, this Klingsor of Bayreuth hypnotizes his hearers with two or three themes not of themselves remarkable, as Charcot controls his patients with a shining mirror.

Nothing is more amusing than to read the stupidly profound French and German commentators on "Parsifal." Wagner always selected books that threw up a lot of dust for the erudite. His "Tristan" demands much delving, and with the "Ring" and its complementary literature we shall never finish. The plain fact in the case is this: "Parsifal," despite all its wealth of legend, its misty, poetic allusiveness, its manufactured mysticism, is just simple old-fashioned opera. And its verse *quâ* verse is very bad. The Wagnerites reject this as does the devil holy water. Supposing you enter the Wagner theatre your brain cells unencumbered with the memories of Perceval, Parzival, Parsifal, Fal-Parsi, and the rest of the philological flub-dub, what would you see?—and remember that the ideal drama should set forth without previous knowledge or explanation its dramatic content.

You would see an old-fashioned and very tedious opera—setting aside some of the music, and there is throughout an abuse of the *tremolo* that sounds suspiciously Italian. You would see a lot of women-hating men, deceiving themselves with spears, drugs, old goblets, all manners of juggling formulas, and yet being waited upon by a woman—a poor, miserable witch. You would see a fat and silly youth treated as if he had murdered a human being because he shot a swan—John Runciman swears that it is a stuffed duck. You would see this same dead duck borne away on a litter of twigs, to noble, impressive music like a feathered Siegfried. Surely Wagner was without a sense of the humorous; or was he parodying his own Death of Siegfried, as parodied Ibsen Ibsen in "A Wild Duck"? You would see a theatrically imposing temple, modeled after the Dome of Sienna, wherein a maniacal King raves over an impossible wound, and performs silly ceremonies, themselves a parody of the Roman Catholic communion service. In Act II. you will be transported to the familiar land of Christmas pantomime. There a bad magician seeks to destroy the castle of the noble knights, and evokes a beautiful phantom to serve his purpose. There are spells, incantations, blue lights, screaming that makes the blood run cold, and the whole bagful of tricks that Weber, Marschner and even Mozart delighted in. Follows fast the magic garden, and the sirens with rose petals on head. The fat boy still eludes temptation. Even the beautiful witch cannot lure him. All is fairy play, pantomimic transformations, castles that crumble, thunder-riven gardens and the whizzing of a malignant lance. Even that old Gounod ruse, the sign of the cross, is employed, and with overpowering effect. Now what possesses a generation which knows Darwin, has read Herbert Spencer and can follow with delight the unerring logic of events that unroll themselves in the Ibsen plays—what possesses this generation of ours to sit enthralled by all this rubbish?

The third act is but a faint *replica* of the first—without its vigor or novelty. Here the librettist is in sore straits. So he lugs in Magdalen washing the feet of Parsifal—Christ—which would be revolting were it not offensively puerile. We again see the scenery acting, pantomimic scenery, and once more we are transported to the Hall of the Holy Grail, where the music of Allegri, Palestrina and Vittoria is marvelously mimicked. Wagner not being an original music-maker always borrowed, borrowed even from Wagner—and his borrowings are often greater than the originals. In a beatific blaze of glory—after Parsifal has healed the King—this sacred pantomime ends, and the spectator, drugged by the music, confused by the bells, chanting the tortuous story, and his eyes intoxicated by feasts of color, staggers away believing that he has witnessed a great work of art. So he has—the art of debauch in color, tone and gesture. "The highest perfection of an art," says Ehlert, "is not always and necessarily the greatest massing

together of forces. It depends upon entirely different conditions. The flower of an art arises only when a positively artistic individuality creates that particular work for which it possesses the most marked and exclusive vocation." Now Wagner heaps up one art, one idea upon another. He little cared for the dramatic proprieties or the feelings of his audience when he composed Kundry, a ridiculous hag, an Astarte, a Herodias, a Meg Merrilies and a Mary Magdalen in one. She is Azucena when she reveals to Parsifal his parentage—perhaps Wagner had heard of "Il Trovatore"!—and she becomes a Potiphar's wife with this effeminate, man-loving lad. She is of the opera operatic. And Klingsor—is he a creation, this savage old eunuch who sings bass—is it not remarkable that Wagner, so realistic in matters of this sort, should have made such a woeful physiological slip?—this hater of men and women—why he is nothing else but any giant or any enchanter in any fairy tale! Parsifal, when he is not Christ in white baptismal robes, is a peculiarly foolish bore. Without Siegfried's buoyancy Wagner tried hard to dower him with Siegfried's youth. But he is only an emasculate Siegfried. The corpse of Titurel is a horrible idea—yet it fits in this Bogie-man's play. Wagner, after all, was the creature of his century, an incurable Romantic, with all the love of the Romantics for knights, mediæval mysteries, maidens in distress—in this case a callow boy—magicians and dead men who tell tales. Amfortas is more complicated. I shall reserve him for later discussion. The flower-girl episode, which looks so well on paper, always falls flat in the performance. You can't find so many pretty girls in Germany who are at once slender and singers. The scenery, too, never comes up to one's realization, and as usual Wagner oversteps the mark by surrounding his capon-hero with too many women. The duo with Kundry is much more effective. The eye and the ear can grasp the situation—a stirringly dramatic one, despite the morbid imagination of the poet who could in his search for voluptuous depravity mingle a mother's with a courtesan's kiss. Here Paris itself is surpassed in the piquant and decadent. By the magic of his mother's name, Kundry evokes a maudlin filial passion, and with his mother's name on her lips she kisses the youth into the first consciousness of his virility—or a semblance of it, for at no time is Parsifal a full-blooded young man. His act of renunciation denies life. Its purity is doubtful—as we shall see later on.

Again I ask, What is the lure that gathers multitudes to witness this most nonsensical, immoral of operas? The answer is, The music, always the music. Not Wagner at the flood-tide of his musical passion, not the composer of "Tristan and Isolde" or the "Ring" or "Die Meistersinger," yet an aged wizard who had retained his old arts of enchantment, and so great are they that at times he not only makes one forget his book, but even the poverty of his themes—"Parsifal" is not musically original; rather is it an extraordinary synthesis of styles, an unique specimen of the arts of combination adaptation and lofty architectonics. Let us glance at the score—one made familiar to New York by Seidl and the Oratorio Society.

Never has Wagner been so bald in his exposition as in the prelude. But its simplicity is deceptive. The Love theme—in A flat, by Von Wolzogen named the Love Feast motive—the Graal Hope theme, the Dresden Amen, and the Faith theme—these and a subsidiary theme, the Saviour's Lament, about comprise this overture. And the figure of the Saviour's agony contains a few of the most poignant bars Wagner ever penned. This short episode is infinitely more sincere than the Faith motive—"What expression would a man like Wagner find for such an experience?" asks Ehlert. The Speech of Promise, i. e., the prediction "Durch Mitleid wissend," is charmingly prophetic, but the first section of Act I. drags both dramatically and musically. I am never disappointed in the Kundry music, for I have long known it in Liszt's B minor Sonata. There is much Liszt in this score. The trick of the twice repeated modulation into the upper diminished third, as in the case of the Faith theme, is an old Liszt-ian device. Kundry's chief motive is to be found in the B minor Sonata. It is not very characteristic, nor is the evocation of Arabia. Kundry enters on Valkyrie-pinions, and the best thing she does is her shuddering screech—that same yelp of distress so cleverly utilized by Massenet in "Le Cid." Wagner draw heavily upon the second act of "Die Walküre." Indeed "Parsifal" is full of Wagner quotations. "Lohengrin," "Tristan and Isolde," "Die Meistersinger"—there is much in Gurnemanz's bars—and even "Götterdämmerung"—the Rhine daughters music, heard in the garden scene. Amfortas' suffering motive is not very convincing, nor are we impressed by the Forest Murmur with its canonic *appoggiaturas*. Ever this essential turn! As in the Good Friday magic spell the composer echoes "Siegfried" and "Die Meistersinger"—the first fine careless rapture of his wood-music he never recaptured. And this is quite natural. An old man, Wagner had reached the end of his ammunition. Many blank cartridges are fired in "Parsifal." The Sorcery motive with its Chopin-like chromaticism has meaning; but I confess I do not care for Parsifal's motive, beautifully as it is developed. It lacks the bold, lusty, clean-cut vigor of his young Siegfried's horn call. Wagner musically was always true to himself. He unconsciously divined the effeminacy of Parsifal's nature, and his music is a truer psychological barometer than all the learned pundits who write reams about the purity of "Parsifal." Kundry's Service theme—in "helpful" thirds—is by no means so exquisitely musical as the *Mitleid* motive in "Die Walküre." And what could be more blasphemously absurd than the use of the Saviour's Lament motive as the dead swan is reverently carried away—that is if all this simulacrum of a drama, this make-believe religion, means anything at all! The Herzeleide motive is lovely music, especially when it is thrown into high relief during the next act by Kundry's blandishments. The fleeting appearance of the Lohengrin Swan motive is a very happy idea, but when, oh when, did "Der Reiner Thor" Parsifal forget Amfortas and beget Lohengrin?

We have now reached the last part of the first act with its astounding *Glockenthema*, its laments of Amfortas—here the accents of woe are genuine—and the magnificent tonal panorama of boys' voices, bells, choral music. Here, not without reverence, the composer has successfully emulated the service of Rome. The tripartite choral divisions recall both Goethe's "Faust" and the spherical order of voices, and the antiphonal choirs of mediæval cathedrals. The effect is indescribable, especially when the pure, sexless boys' voices are heard à capella. The consummation of this mystical ecstasy is reached when the Grail vase is slowly waved aloft. One realizes that Wagner's genius, which so often gravitates pendulum-wise between the sublime and the ridiculous, here approaches the former.

Act II. in which the ruling key seems to be B minor—as A flat predominates the preceding act—naturally introduces fewer new motives. The Klingsor theme, first heard in Gurnemanz's slightly tedious recital, and Kundry theme are most in evidence in the stormy prelude. To be quite frank I always find the flower girls music banal. The Caress valse is common, and only Wagner's polyphonic skill lends the music some dignity. The evocation of Kundry by Klingsor in the opening scene is full of demoniacal grandeur. Wagner is nothing if not operatic, and here he shows that his old Weber skin has not been completely shed. Kundry's galloping motive, also employed for "Parsifal," is the familiar Valkyrie figure modified. I heard the Erl-King storm through several bars, and the triplet figuration of the Flower Girls is from a trio in one of Schumann's symphonies—the B flat, if I remember aright.

The crowning scene of this act, one is tempted to say of the entire work—for Wagner spreads his butter thin over a wide surface—is the duo of Parsifal and Kundry. Herein the entire gamut of passion, maternal, exquisite, voluptuous, is traversed by a master hand. And never has Wagner's touch been so sure. I find a reserve in all this ardor which perhaps indicates the cooling of the blood. Intellectually nothing could be more complete than this delineation, morbid and morose as it occasionally is. In a dramatic sense it saves the opera. We hear the Parsifal, the Herzeleide motives—and a supplementary Herzeleide theme. The outburst of Parsifal after the kiss with its memories of Amfortas' suffering is wonderful. The Saviour's theme, Kundry's yearning theme and Self-Abandonment motive, are all made up of familiar material. Here the spinning of the web into something strange and touching is the principal virtue, not the themes themselves. Klingsor's sudden appearance and the hurled lance which is carried out in the score by harps *glissandi* through two octaves, the mourning cries of the pretty girls and Parsifal's final words—all these kaleidoscopic effects impress one considerably; action is paramount. Parsifal's music in "Es startt der Blick dumpff auf das Heil'sgefäss" may arouse the indignation of the purist with its direct succession of the G flat major and D minor triads, page 187 of the vocal score; but to modern ears his scheme of harmonization is as normal as the book is abnormal. In a Wagner opera, or if you will, a music-drama, everything must be accepted, dissonantal harmonies as well. This composer follows every curve of his poem, and when a situation demands jarring ugliness he freely offers it. Who to-day shall say what is or what is not ugly music?

The music of the last act presents little novel thematic material. In the gloomy prelude we find epitomized the wandering of Parsifal in search of the Grail domain, in conjunction with the funeral

music of Titurel. Again the static and contemplative forms a contrast to the rapid action of the preceding scene. The very pauses seem pregnant with music. One is reminded of Uhland's "Die Verlorne Kirche":

A wind adown the forest blows,
A sound of sweet bells lighty ringing,
Yet whence it cometh no man knows,
Nor what the message they are bringing.

It is in this scene, with its sun smitten meadows, its worshipping knight and mournful penitent, that I agree with those commentators who perceive the profound influence exerted upon Wagner by early German and Flemish religious pictorial art. Parsifal's attitudes here would suit a Gothic triptych—as M. Charles Tardieu so happily expresses it. There is little movement, all gesture has been transferred to the orchestra, and the spectator seems to be participating in one of those miracle plays or viewing the stiff pictures of a Cimabue or a wood cut after Dürer. The moving forest and the final scene lose because of repetition. But what was the poet to do? Only in Act II. does he escape the lack of variety. For instance, in Act I. Parsifal stands for a long time immobile, with his back to the audience, while Kundry, in the last act, utters but two words. She is a pantomimic lay figure kept on the stage to emphasize the resemblance between Jesus and Parsifal. And the feet washing episode is dragged in by the hair—if I may indulge in a Celtic bull. It does not help the story. Nowhere but in Germany would all this mish-mash of gospel narrative, mediæval romance and Teutonic philosophy be tolerated. Yet the Wagnerites sit through it all as if listening to a new evangel of art, philosophy and religion. Perhaps they are. In America, where new religions sprout daily as do potatoes in a dark cellar, slighter causes have led to the foundation of a religion—witness the rise and growth of Mormonism. If religion, revealed and otherwise, ever becomes moribund, perhaps in Wagner's "Parsifal" will be found the crystallation of many old faiths, presented in a concrete, though Wagnerized, form. "I know of but one thing more beautiful than 'Parsifal,'" wrote Alfred Ernest, and approvingly quoted by M. Kufferath, "and that is any low mass in any church." And in this sentence the French author puts his finger on the weak spot of "Parsifal"—its lack of absolute sincerity. No matter how great an art work it may be, it yet lacks the truthful note that is to be found at any low mass in a Roman Catholic church—about the most unadorned service I can remember. With all its grandeur, its pathos, its conjuring of churchly and philosophical motives, its ravishing pictures and marmoreal attitudes, "Parsifal" falls short of the one thing—faith, a faith you may find in any roadside Bavarian cabin. We have seen that it is weakest musically in the Faith motive of the prelude, and ethically it suffers from the same sterility. All the scholarly efforts to make the work a significant, ethical, philosophical and artistic message are futile. "Parsifal," even if it will "enjoy a small immortality," must remain an opera, a cunning spectacle devised by a man of genius in the twilight of his powers. It is Wagner's own Götterdämmerung, the sunset music of his singular career.

III.

THE ESOTERIC MEANINGS OF "PARSIFAL."

But if this "Parsifal" music lacks the virile glow and imaginative power of his earlier music it is none the less fascinating. Over all hovers, like the dove in the temple, a rich mellowness, a soothing quality that is the reverse of his stormy, disquieting, youthful art. It really seems as if Pity, pity for the tragedy of existence, for the misery of all animated beings, had filled parts of the score with a soothing balm. The muted pauses, the golden stream of tone, and the almost miraculous musicianship, fill the listener with awe. Never before has Wagner's technical mastery come to such a triumphant blossoming. And the partition is covered with miniatures that excite admiration both for their workmanship and their musical meanings. It was Nietzsche who first called critical attention to the liliputian delicacy of Wagner's music. A fresco painter, he yet finds time to execute the most minute and tender jewel-like bits, that are lost sight and sound of at the first hearing. Never has Wagner's instrumentation been so smoothly sonorous, so well mixed, so synthetic. It recalls richly embroidered altar cloths or Gobelin tapestry. Weaving similes force themselves upon the hearer when describing this marvelous and modern polyphonic art. But how tell of the surge and undertow of his melting, symphonious narrative! It flashes with all the tints of a Veronese, of a Makart, and then appear in processional solemnity the great flat spaces and still figures of some mediæval, low-toned, distemper painter. Painting and weaving—always these two arts! And there is not the same passionate excess in decoration, the same tropical splendor, we find in the earlier Wagner. Venus wooes Tannhäuser in more heated accents than does Kundry the "stuffed Christ"—as George Moore calls Parsifal. But Kundry's quiver of temptations is more subtle, more decadent. She plays with mother love and modulates it with deadly skill into the burning passion of a depraved woman—*the* depraved woman of art!

It now behooves us to boldly ask a question. What is the nature of the Pity which impels Parsifal to deny his manhood and rescue Amfortas? At first this act seems identical with the voluntary expiation on Calvary of the Saviour. Wagner endeavored to make it such. But is it divine pity, or abnormal? It must not be forgotten that "Parsifal" was, if not exactly inspired by, at least written for Ludwig of Bavaria—emulation as it also was of the Ober-Ammergau Passion Play. We all know the peculiar life of this unhappy monarch. An unfortunate love affair made him a misogynist, and he soon became a pathological case—the kind one may read of in Kraft-Ebbing, Raffolovitch and Havelock Ellis. He selected as his companions men with sonorous voices, just as did Frederick the Great giants for his bodyguard. Wagner, artistically speaking, was a *sonorous* man. He made the most sonorous music the world has yet heard. Ludwig loved him—recall their love letters. Also do not forget the idiosyncrasies of the older Wagner, the extravagant female attire he donned when composing "Parsifal," and the famous litigation with Adéle, dressmaker, of Vienna. If Ludwig longed for an ideal friendship—and that is all it ever was—Wagner, too, was ripe for such a psychical experience. Read the poem he addressed to Ludwig, which I reprint to-day. Besides, he needed money, encouragement, badly. So it is not difficult to conceive of him playing up to every romantic extravagance of the young king—"le seul vrai roi de ce siècle," as Paul Verlaine poetically called the monarch, whose madness would have admirably matched his own. Public opinion in Munich exiled the composer from that city, for he was charged with corrupting the king and having designs on the municipal treasury. This latter is credible. Wagner was desperate for the want of money, and Bayreuth loomed up in his vision, a beautiful, hopeless dream.

It is easy to see then how the musician came to shape "Parsifal" so as to flatter the king's abnormalities. Wagner after a life peculiarly unbridled—I refer to his real history; not to the cooked-up lives of his panegyrists—fell in love as did Tolstoy with the doctrines of Pity, of Renunciation. It is the usual ending of men who sin no more because they cannot, and perforce become saints. But Tolstoy's later life is without the abnormal motive which resounds through Wagner's. Nietzsche knew all this and refers to it in a veiled manner in his "Wagner Case." He calls Wagner a Socrates who would corrupt the youth of any modern Athens—Bayreuth or Paris, London or New York. It was the true cause of the rupture between the two men, for Nietzsche—himself a spiritual psychopath—had a horror of homo-sexualism, even in its most intellectual and artistic aspects. And "Parsifal" is nothing else but a magnificent glorification of homo-sexuality. Dr. Oskar Panizza in 1895 set all this down in the pages of *Gesellschaft*, a Münich review now edited by Dr. Arthur Seidl. He considered, in an article entitled "Bayreuth and Homo-Sexuality," Wagner's relations with Ludwig and the persistent degradation of the feminine idea in the drama. Kundry's love ruins Amfortas, Kundry's love would ruin Parsifal, but for the pity he felt toward Amfortas. Gurnemanz's words should be quoted: "ihm hilft nur eines—nur der Eine," "but one man." What is this help? Is it not the pity and the love of a young man for an old man wounded by a woman's love? Surely the parable is not difficult of comprehension!

The ancient fathers, zealous monks and anchorites of the early Christian church did not hold women lower than does Wagner in "Parsifal." In his other dramas it is feminine love, it is Goethe's "eternal womanly," that draws his heroes upward to a higher life. Here it is the denial of the very principle of life, the denial of the Will to Live—for love is the chiefest affirmation of that Will—that the old dramatist preaches. His days were drawing to a close. Life no longer seemed desirable. Love is a curse—though certain manifestations of it may be permitted. The case is simply this—Ludwig was the Parsifal who came to the rescue of Amfortas-Wagner. It must not be forgotten that Wagner put himself in every one of his operas from "The Flying Dutchman" to "Parsifal." He is Tannhäuser, he is Lohengrin and Tristan—several women remembered all their life long his Tristan days!—and the autobiographical details of Walther in "Die Meistersinger" are known to every student. So in the course of time, when his own decadence asserted itself, he symphonized the Parsiphallic

episodes of his exalted friendship with Ludwig II. of Bavaria. Read in this new light much that is dark and dubious in the poem becomes clear. Parsifal is a personal document. St. Paul, Origen, Gregory, Basil and Augustine would have sympathized with the debasement of Kundry as an unclean animal only fit to serve the homo-sexually chaste knights of the Grail. It is quite natural for Houston Chamberlain to tell us that Wagner but preached a cardinal doctrine of the Christian church—chastity. He is a special pleader for Wahnfried. But Christianity, modern Christianity, is clean, not morbid-minded. It exalts the family, the reverse of the Pauline misogynists. So Parsifal's renunciation, unless it be viewed as an expression of personal taste, is hardly to be construed into a virtuous action.

The institution of chivalry, like all earthly orders, degenerated in the course of time. Readers of Lecky and Hallam and Buckle may remember that the pope had to suppress the Knights Templar for certain practices. Several of their Grand Masters were burned at the stake, one of them in London. All these Grail-worshipping, women-hating knights were homo-sexualists; so Wagner happily places the scene of his play on Montsalvat—the Mountain of Salvation. That is, salvation from women. As students of symbolism well know, the "black stone" of the Grail, supposed to be of celestial origin, was a phallic symbol, as were the lance and the cross. The lance plays an important part, and justly so, in "Parsifal." "Parsifal" is a highly idealized expression of this symbolism. It was written for Ludwig II., and it sets forth in terms of mystic exaltation the precious love of comrades and the detestable sin of loving a woman. It is this denial of nature—a theme obsessing much latterday art and literature—that caused the French poet Alfred de Vigny to write lines that prophesy the ultimate consequences of universal egotism—such as is the celebration of sexless virtue in "Parsifal":

Bientôt, se retirant dans un hideux royaume,
La femme aura Gomorrhe et l'homme aura Sodome;
Et, se jetant de loin un regard irrité,
Les deux sexes mourront chacun de leur côté.

IV.

THE PERFORMANCE.

The performance, the last of the Bayreuth season of 1901, occurred Tuesday afternoon, August 20. The first signal sounded by brass instruments at 4 o'clock was the A flat theme of the Love-Feast; the second at 6:30 was Parsifal's motive, and the third at 8:30 was the Redemption motive. Dr. Karl Muck, of Berlin—who does not look unlike a thin youthful Seidl—conducted the work, bringing the first act to a close at 5:53, the second at 7:35, the third at 9:35—almost Anton Seidl's *tempi*. But Dr. Muck, who is a cerebral conductor, does possess neither the magnetism nor the authority of Seidl. He seemed to avoid weighty emotional climaxes, and in spots he was decidedly tame. His big orchestra was by no means letter perfect. Slips were frequent, false entrances were not unusual, and the reed choir indulged in doubtful intonation. All this surprised me exceedingly. But my surprise modulated presently into open-eyed astonishment when the stage management showed its practiced hand. Things happened that afternoon and evening for which there was no excuse—and accidents are sometimes excusable. I missed seeing Siegfried Wagner's face when a segment of the stage refused to properly close in the magic garden scene. The flower girls skated skittishly about the chasm, endeavoring to hide it from view. But there it was, an ugly black hole at the bottom of Klingsor's terrace, and a vivid commentary on the way the stage is handled in the impeccable Wagner theatre. I suppose some fanatics assert that Cosima Wagner intended this—for every crack and seam of this stage is symbolical! Then by the same token the rude noises and voices of the stage carpenters must have had hieratic significance also. We distinctly heard them. Things have changed with a vengeance here since 1896.

The singing was mediocre. Van Dyck is a rontineer, and while his enunciation was clear he is too mature in figure to perfectly simulate Parsifal. I need not allude to his voice and its production. Many here assert that his is Wagner singing. Hans Schütz was an excellent Amfortas. He carried off his two scenes in Acts I. and III. with much credit. Paul Knüpfer, the Gurnemanz, was capable in the first act, in the last he became hoarse. His part is an ungrateful one—the long speeches in the first scene are very trying, despite the infinite variety of the orchestral commentary and the eloquent interludes. Robert Blass, of New York, was a capital Titurel—oh! why is that hoary corpse exposed in the last act? The Klingsor of Berger was sufficiently brutal, though far from being subtle. Marie Wittich, the Kundry, gave pleasure to many, for she is a buxom woman who sings very much like a German singer. Need I say more? Wittich is, I believe, from Dresden, and is said to be a strong Sieglinde. The esquires were only fair—fancy the heavy-jowled Hans Breur as a Grail squire!—and the flower girls not very graceful. The difficult choral singing was moderately successful, better in the first than in the last acts. The music allotted to the knights is decidedly commonplace, and their partaking of the sacramental blood becomes dangerously realistic. One cannot be a German and a beer drinker with impunity. The costumes were pretty, though the tinpots on the heads of the community were a blot on the scene. And that kiss of peace, is it not as Teutonic as the continual allusion to "Mutter!" in the score! Wagner, too, had his sentimental moments!

"Parsifal" will long remain a rare and stimulating artistic spectacle to those for whom religious feeling must be dramatized to be endurable. For such the stern simplicities of doctrinal truths have no attraction. Wagner, luxuriously Byzantine in his faiths, appreciated the correlation of erotic and religious emotions. So he erected a lordly pleasure drama in which the mystically inclined, the admirer of theatrical pomps and the esoteric worshiper could all find solace, amusement and consolation. Yet Parsifal's pale virtue can never stir us to higher issues, as do the heroic sacrifices of Tannhäuser or Senta. Parsifal is the predestinated one, predestined to save the life of the King. Lacking freedom of will, he is not a human being that provokes our sympathy—but why demand logic, even dramatic logic, of Wagner? He was first a musician, then a poet and a philosopher; and in the last of these three was least. "Parsifal" is his final offering to the world. It is the work of a man who had outlived his genius. Let us accept it as such.

J. H.

BAYREUTH, August 25.

ZELDENRUST.

OSTEND, September 3, 1901.

THE Dutch piano virtuoso, Eduard Zeldenrust, has been playing with his usual successful results at Scheveningen, the Holland summer resort which is known as particularly frequented by an artistic set from all parts of Europe. He recently was "commanded" to play before the Princess Stephanie, daughter of the King of the Belgians, formerly the widow of the Crown Prince Rudolf of Austria and now a Belgian countess, who presented him subsequently with a cigar case embellished with the regal insignia and monogram in gold. The princess is a gifted amateur musician herself, and arranged an ultra classical program, in which Zeldenrust exhibited some of his special qualities as an interpreter of the choicest piano works.

Zeldenrust leaves for America on October 17 on the steamship Potsdam, via Boulogne, and is due in New York about October 27. He will travel with Baron Gevers, the Holland Ambassador to the United States, and will be his guest in Washington. A special soirée will be given in his honor in that city under the auspices of the Ambassador.

Mr. Arthur Nikisch, conductor of the Leipsic Gewandhaus Orchestra and the orchestra of the Berlin Philharmonic Society, is stopping here with his family. Mr. Zeldenrust and Mr. Nikisch were on the strand here together on Sunday, listening to the sounds of the sea.

The Kursaal concerts are attended by immense audiences, and as the season is one of the flourishing sort that periodically strikes Ostend, the audiences are even larger than ever.

THEODORE HABELMANN.—Herr Theodore Habelmann, who it was announced would be in this country during the winter season, arrived on the Barbarossa from Bremen, September 4, and proceeded the next day to the rooms of the American School of Opera, where he is to take charge of the department of grand opera, and with whose quarters he expressed himself as highly pleased. He will be busy up to the 15th of the month trying voices, and arranging with William G. Stewart, the director of the school, plans for the coming season. The other members of the faculty are as follows: Maurice Hageman, director of light opera; Madame Saracco, instructor in stage dancing and pantomime; Louis Senac, fencing master and assistants.

KATHARINE FISK.—Mme. Katharine Fisk, the distinguished contralto, after a delightful summer at Cape Breton, Nova Scotia, is at Norwalk, Conn., for a few weeks before returning to her winter apartments in the Hotel Netherland, New York city. Manager Charlton announces a long and active season for Madame Fisk, beginning with recital engagements in the South and East, a date with the Chromatic Club, of Troy, N. Y., to be followed by a transcontinental recital tour, which will extend into the early spring.

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The seventeenth scholastic year begins September 3 and ends May 1. Annual entrance examinations: **Piano and Organ**—Sept. 17, 10 A. M. to 12 M. and 2 to 4 P. M. **Violin, Viola, 'Cello, Contrabass, Harp and All Other Orchestral Instruments**—September 18, 10 A. M. to 12 M. and 2 to 4 P. M. **Singing**—September 19, from 10 A. M. to 12 M.; 2 to 4 P. M. and 8 to 10 P. M. **Children's Day**—September 21, **Piano and Violin**—10 A. M. to 12 M.; 2 to 4 P. M.

EUROPEAN NOTES.

August Hauser has been selected as the conductor of ie New Symphony Orchestra in Vienna. He has secured ie violin virtuoso Michael Drucker as his concertmaster.

Notwithstanding all reports to the contrary there ex- ts no misunderstanding between the management of the erlin Opera and Mme. Schumann-Heink in reference to er American engagement.

Our contemporary, the *Signale*, of Leipsic, has again mourn the loss of an editor. After the death of its under, Bartholf Senff, in 1900, the composer Richard lemmichel assumed the editorial chair, and since his la- ented death on August 21 Max Steuer will provisionally ssume the direction.

The directors of the Kurhaus at Scheveningen, in Hol- nd, are negotiating for the purchase of a site for a the- re in the style of Bayreuth, in which will be given model epresentations of Wagner operas. Bayreuth, Munich, cheveningen; now Newport wake up, or Coney Island ill get the start of you!

Hamburg next season will have a "spoken opera," amed "Pictures of the North Sea," music by Theodore erlach. It is a drama in which the words and action e underlined by music and song; that is, it is a piece ith incidental music highly developed. The same com- oser published "Spoken Lieder," which had no success, nd the world wonders what will be the fate of "spoken pera."

The lyric and dramatic artists of Rome, desirous to elebrate the centenary of the death of Cimarosa, the com- oser of the still popular "Matrimonio Segreto," offer a rize of 1,000 francs for an "opera giacosa," and 500 francs r the best libretto independent of the value of the music. ll works to be sent in before June 30, 1902.

D'Annunzio's new drama, "Francesca da Rimini," has important musical part which will be confided to the mposer Antonio Scontrino, and comprises an overture, ur intermezzi and four choruses of some development.

The Paris municipality has signed a contract with guer Leoncavallo, the brother of the composer, ceding him the site of the old Cirque des Champs Elysées, in hich he purposes to erect a lyric theatre essentia ly in- rnational, whatever that may mean.

Martha Remmert, the piano virtuosa, has left Berlin and me to Gotha, where she will establish an academy for gher piano playing.

Lamentations are heard at Berlin that the Summer pera has not kept its promise to produce Meyerbeer's Etoile du Nord." The opera, a writer in the *Signale* re- inds us, is a revision, to please the taste of Paris, of his Camp of Siberia," which has unfortunately vanished from e Berlin stage, where it figured for years on all gala or festival performances. It is the only German opera of Meyerbeer, and is full of charm; moreover, it would be in- teresting to compare it with the Frenchified piece, which a distinguished English visitor to Paris refused to see as he labored under the impression that the scene was laid in the Hotel du Nord.

Carl Goldmark has given the last touches to his opera, "Götz von Berlichingen," which will be produced in Vienna next February. The Kaiserstadt will also enjoy two new ballets, one a Spanish piece, composed by Frl. Irene Sironi, the solo dancer of the court opera, music by Joseph Boyer, Jr.; the other, name as yet unknown, has its music setting by Zemlinsky, the composer of the fairy tale opera, "Once On a Time." The Young Vienna Theatre will open about the middle of November. A new poem by Otto Julius Bierbaum, "Die Tanzhexe," music by Thuille, has been accepted and will be given for the first time at the Young Vienna Theatre.

"Maria Dulcis" is the name of a new three-act opera, the first work of the Roman composer Bustins. The scene is laid in Rome; the personages are artists and models, and the action begins merrily but ends tragically.

There is great trouble in theatrical circles in Paris. A history of the Conservatory has just been published, from the year 1809 to the present time. It is very interesting and beautifully gotten up. Unfortunately in giving the names of the pupils who gained prizes the compiler gave the birthdays of the ladies. Hence many a rising star is wringing her hands, especially as the author has given to the great artists, the "fruits secs" as their less favored sisters style them, the privilege of remaining sweet nine- teen for a dozen years.

The Manskopf Museum, of Frankfort, has acquired a portrait of the Italian singer Saporita, the first Donna Anna in the first performance of "Don Juan" at Prague, October 29, 1787. This lady died in Milan, March 17, 1869, at the age of 106. She was born 1763, seven years after Mozart, and was twenty-four when she appeared as Donna Anna.

Elsa Marshall in New York.

MISS ELSA MARSHALL, one of the accomplished singers from the West, passed most of her summer in the East, singing with pronounced success both in Boston and New York churches, and at several resorts. During the month of August Miss Marshall substituted for the solo soprano at the First Church of Christ (Scientist) in Boston, this being the Mother Church established by Mrs. Eddy herself. The congregation attending this church is remarkable for the number of wealthy, cultured and influential people, and from many of these Miss Marshall received congratulations upon her artistic sing- ing. Her reception in Boston was most cordial and doubtless should she return there again she will find that the people remember her beautiful voice.

Miss Marshall gave a recital at the Hotel Pemberton, Hull, Mass., which attracted a large audience. Her pro- gram included groups of song of different schools. Par- ticular comment was made of her fine singing in Mas- senet's "Elegie" and Weil's "Spring Song," for which violin obligatos were played by Fiedler, of the Boston Symphony Orchestra. Miss Marshall sang also at a re- cital at Rock Island, the summer home of a number of leading Massachusetts families. Last Sunday Miss Mar- shall sang at the First Church of Christ (Scientist), on West Forty-eighth street. Her solo number, "The Earth is the Lord's," by Schnecker, aroused the appreciative people who heard her to speak of the charm, distinction and individuality of the singer's style. Miss Marshall is a young woman of handsome address and evidently a singer who thinks.

SINSHEIMER.—Bernard Sinsheimer, the well-known violinist, has returned to New York from an extended vacation in Europe.

Musical Clubs.

The Birmingham (Ala.) Choral Society, organized last June, has a subscribing membership of 200.

Last month the Beethoven Maennerchor, of Bethlehem, Pa., celebrated the tenth anniversary of the society.

Miss Louise Melink, of Bedford avenue, Evansville, Ind., entertained at her home recently the members of the Petite Musical Club of the town.

The Arion Singing Society, of Brooklyn, passed several days very pleasantly at Buffalo and Niagara in the early part of September.

Edward Taylor, a popular Western musician, will re- sume the directorship of the Monday Choral Club, of La Crosse, Wis., for the second year.

The other three concerts in the jubilee course will be given at the Pabst Theatre and will consist of a part song concert on February 6, and two regular concerts on the evenings of April 10 and 11, 1902.

The United German singing societies of New England held their fifth annual Saengerfest at Manchester, N. H., early this month, under the auspices of the Manchester German Glee Club, the Maennerchor and the Beethoven Maennerchor societies.

Handel's "Messiah" was sung September 1 at the Cliff Haven (N. Y.) Auditorium by the Champlain Choral Union. The soloists were Miss Bertha Clary, of New York; Miss Margaret Brenan Heffernan, of Schenectady; Edward Le Bell and Ellsworth Duquett.

By the end of this month the secretaries of the majority of musical clubs will issue the expected announcement to members regarding the rehearsals. From all over the coun- try we read of proposed activities for this season. Par- ticularly the choral societies promise to be busy.

The Old Stoughton, Mass., Musical Society, which is the oldest musical organization in the United States, having been in active continuous existence since November, 1786, held its annual outdoor singing meeting at Highland Park last month. Many very old people united in singing the choruses.

Following are the officers of the Caecilian Club, of Lewiston, Idaho, for the season 1900-1901: President, Elizabeth W. Barnett; first vice-president, Gertrude K. Roos; second vice-president, Emma G. Osmers; recording secretary, Bessie Vollmer; corresponding secretary, Nellie M. Lecper; treasurer, Melina Saux; librarian, H. May Wildenthaler.

The Arion Club succeeded the Philharmonics. The charter members of the Arion Club were A. W. Hall, Francis Hinton, W. H. Starkweather, Dr. William Thorn- dike, W. W. Colvin, W. E. Furlong, C. H. M. Tobey, Eltinge Elmore, Walter W. Wallis, M. H. Brand, W. L. Sherman, William Brooke, George L. Richards, J. G. Steever, James Leedom and L. B. Benton.

The Arion Musicale Club, the oldest musical society in Milwaukee, is planning a brilliant series of concerts for its silver jubilee year. At the first of these concerts, "The Mes- siah," will be given in the Exposition Building on Friday evening, December 27. The quartet is composed of Mme. Eleanor Meredith, soprano; Miss Mabelle Crawford, alto; E. C. Towne, tenor, and W. A. Howland, bass.

The Afternoon Musical Club of Bedford, Ohio, held its last meeting at the home of Mrs. Pierce Metzger. The program was as follows: Paper, "Gypsies and Their Mu- sic," written by Mrs. John Freeman, president of the Ladies' Musical Club, read by Miss Ingersoll; song, "Gypsy Countess" (Glover), Misses Marble and Black; mandolin solo, "Bohemian Girl" (Balfe-Bowmann), Miss Blake; song, "Lily and Nightingale" (Herbert), Miss Benedict; Gypsy (Meyer-Helmund), Miss Glidden; song, "Ah! I Have Sighed to Rest Me" (Verdi), Miss Marble; Gypsy rondo (Haydn), Miss Black; Gypsy lullaby (Mes- sick), Miss Gould; Hungarian Dances (Brahms), Misses Ingersoll and Taylor.

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FROM PARIS.

PARIS, SEPTEMBER 4, 1901.

ALTHOUGH people are returning to Paris, and the different theatres are opening, or preparing to open their doors, nothing as yet is doing in the world of music.

At the Opéra they are busy with the rehearsals of "Les Barbares," of Saint-Saëns, which will be one of the first of the novelties to be produced at the Académie Nationale de Musique. This work contains an overture, developed in symphonic form, in which is shadowed forth the story of the opera. It is expected that after its performance at the Opéra this overture will form a part of the program of many symphonic concerts to be given during the coming season.

In the third act a grand sacred dance is performed during the propitiatory sacrifice to the deities. Saint-Saëns, whose musical erudition is well known, has curiously introduced into this ballet some quaint rythms, that of the "farandole" being, of course, characteristic of Provence.

The director of the Opéra has arranged a novel stage setting for the work, in which barbaric chariots, harnessed after the Teutonic manner, will be one of the novel features. While writing of Saint-Saëns I may say that there is no foundation in the rumor current that he has accepted or consented to set to music a German libretto. The composer has definitely denied the rumor in these words: "It is my opinion that in order to set successfully any foreign text a composer should be perfectly familiar with the language, its accents, its diction. If not he runs a great risk of making a mess of it. Besides just at present I do not feel in the mood for writing an opera to a German or any other libretto."

The yearly competitions at the Conservatory are over and the decisions of the jury made public. It appears that the past year has produced excellent results, more particularly in the classes of violin and piano. Indeed, the opinion of competent judges is that the work in all the instrumental classes has been of a very high order. The singing classes do not seem to have been so productive. As I was present at the competition in the opera and opera comique classes, I can certainly say for one of the first conservatories of the world, supposed to be a sort of nursery for the two subventioned lyric theatres of Paris, the results were certainly not satisfactory. It is a curious thing, but the singing classes at the Conservatory of Paris always seem fair game for the attacks and abuse of the press, and although reforms are constantly being introduced and investigations made into the absence of adequate results in this department of the institution, no one seems as yet to have solved the difficulty. The causes of the inadequate proportion of capable singers turned out are said to be various. One of the most current is the selection for professors of ex-artists of the Opéra and Opéra Comique, who, it is contended, may have exhibited a certain amount of talent as executants, but who are not possessed of the necessary qualifications to warrant them training successfully that most difficult of all instruments—the singing voice. However, be the reasons what they may, every one is agreed that for the quantity of pupils admitted and the cost to the Government, the number of available artists for the two opera houses is very disproportionate. One journal is very severe, commenting on the competition for opera. The writer says:

"And so finishes the examinations for this year. It was high time. These are the results: Directorate non-progressive and stupid; professors for the most part mediocre and unsatisfactory, producing pupils also mediocre ond unsatisfactory. One or two of these pupils may perhaps in time become artists. Deplorable institution, lamentable total."

These words are of course strong, but they are not mine, but those of the *Patrie's* critic in his account of the Opéra examination. Gailhard, the director of the Opéra, who was a member of the jury and an ex-pupil of the Conservatoire, did not hide his views on the matter. According to his idea the teaching of the institution is excellent so far as the stage work is concerned, but quite insufficient from a vocal point of view, hence the absolute penury of singers of a high class. I give you his ideas as published in the *Matin*, without either indorsing or offering an opinion on them for the present: "I do not think that music of the Italian school, or that written and composed expressly for the voice, is sufficiently studied at the present day. This school is really the only one to form singers, as these composers occupied themselves exclusively with what was known as the bel canto. My own professor, Revial, exacted from all his pupils, male and female, serious and prolonged studies for technic and flexibility before taking up the classics, such as Gluck, Beethoven, Sacchini, &c., and the works of the more modern composers. Nowadays one hears pupils attack the grand declamatory airs at the different examinations, a thing it is impossible to do unless one has gone through such a preliminary course of study as that I have indicated. It is impossible to sing the music of Gluck, Beethoven, &c., or of the modern great composers, adequately without having gained complete control of one's vocal forces on the lines laid out." Two of the successful competitors, Mlle. Huchet, who gained a second, and Mlle. Asbron, who carried off the first prize, have been engaged by Albert Carré for the Opéra Comique. The latter will make her début as Charlotte in Massenet's "Werther," which is to be revived during the coming season.

DE VALMOUR.

JOHN C. WEBER.

WITHIN the past five years the John C. Weber Military Band has grown in public favor with such rapidity that it now ranks as among the best bands in America. The director, John C. Weber, has worked persistently and hard to perfect his organization, of which he is now so justly proud. It has been against his policy to have a few first-class artists and fill in the second and third instruments with mediocre material. The result of this course by Mr. Weber has been gratifying to him and a host of friends throughout the country. He has one of the best paid bands in the country.

It is only this year that the Weber band has sought outside engagements. For several years Mr. Weber has been kept at home by the demands made upon his services in Cincinnati and vicinity. He has furnished the music at the various parks and summer resorts which are so numerous in that city. He has been able to keep his band intact, which accounts for the precision and excellence with which they play. This band accompanied the Cincinnati *Enquirer* excursion parties for several years and created a furore wherever they appeared. They played to 16,000 people at one concert in Denver, and made such a hit at Salt Lake City that the management of the famous Salt Air Beach offered a big sum for the band to remain there during the season.

During the last week in August Mr. Weber's band was the official musical organization of the Knights Templar Conclave in Louisville. The newspapers of that city unanimously agreed that this band was incomparably better than any one of the eighty-nine bands in attendance, and they did not except the well-known United States Marine Band, of Washington, D. C.

It was through the solicitation of some of his most prominent admirers among the leading business men of Cincinnati that John C. Weber was induced to seek an engagement at the Pan-American Exposition. In spite of the fact that hundreds of bands were bidders at a much lower figure than Mr. Weber he was given a two weeks' contract to play at the Exposition, beginning September 16. The programs will be of a character to suit all tastes.

While Mr. Weber, in common with all the bandmasters of the country, does not favor rag-time music, he realizes that there is a public demand for it, and no director can be successful who ignores or treats with contempt the wishes of the public. Last fall at the Cincinnati Zoological Garden the Weber band drew to a single rag-time concert more than 9,000 people. The attendance was the more remarkable because the weather was cool, the outdoor attraction season was over and all the theatres were in operation. John C. Weber is an exception to the rule that "a prophet hath honor save in his own country." He is popular at home. A short time ago some of his

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friends presented him with the most magnificent bandmaster's badge ever made in this country. A week later another coterie of friends gave him a second medal as a token of their esteem and in recognition of his services to the cause of music in Cincinnati. The Cincinnati Symphony Orchestra, under the direction of Frank Van der Stucken, contains a large number of Weber's men, who are permitted to play with Mr. Van der Stucken through the courtesy of Mr. Weber. In various other ways has John C. Weber contributed to the musical fame of his native city.

He was born forty-five years ago. His father was a musician of ability. His brother, Adam Weber, whose untimely death several years ago cast a gloom over the community, was one of the most brilliant orchestral leaders of his time and a fine violinist. Another brother, George Weber, is an artist on the flute and piccolo, but has left the profession for business pursuits. The instrument on which John C. Weber is a master is the clarinet. He has played with Thomas, Schradieck, Michael Brand and other noted directors. In his methods of interpretation and directing, Mr. Weber is strictly legitimate. But Mr. Weber does not go to the extreme of playing merely the ultra classical creations that appeal only to the tastes of a few. He tries to please all classes with all kinds of music. That he has mastered the secret of satisfying everybody will be shown when his band begins at Buffalo September 16. All of Cincinnati is interested in the success of the Weber band, for if there is one thing that the city on the Ohio is jealous of it is her musical reputation. She may have lost her renown as a hog killing centre and she may no longer be famous as a produce distributing centre, but she will not concede for one moment that any city in America is comparable with her in a musical way. Musical Cincinnati looks to John C. Weber to still further strengthen her well earned fame in that regard, and the entire community has an abiding faith that he will do it. Mr. Weber will give some of the most difficult and brilliant numbers that are written for military bands, such creations in fact as but few military bands will attempt to perform. The bandmaster has a library of more than 6,000 selections. He is constantly adding to it regardless of cost. He has his agents in Europe and the various publishers are given carte blanche in furnishing him with the newest and most attractive compositions. Mr. Weber invites criticism. He would be pleased to have all the critics in the country hear his band and pass their honest judgment upon its merits. He has the utmost confidence in his ability to make a decided impression among those who know and appreciate real music artistically and scientifically performed. The first impression of an Eastern man would be that a band in an inland city could not attain to the degree of excellence that some of their own organizations have reached. Here is an opportunity for them to be surprised. With the numerous encomiums passed upon him and the seemingly extravagant claims made for him by his friends, it will indeed be necessary for Mr. Weber to prove by the splendor of his performances that his band stands the equal if not the superior of any in the United States.

LACHMUND CONSERVATORY REOPENS.—The Lachmund Conservatory at 132 West Eighty-fifth street was reopened on September 12. Carl V. Lachmund, the director of the institution, passed his vacation in the wilds of Maine, where deer, moose, fox and wild duck were the only "calling acquaintances." Mr. Lachmund says he saw 118 of the graceful deer while out canoeing one day. His family, particularly the children, enjoyed the close contact with the wild animals.

A POTPOURRI.

OUR department stores are not up to date. They have elevators and escalators and pretty girls and free lunches, but they have no sense of art, and, except selling some copies of "Good Morning, Carrie," they do nothing to promote music. Now in quiet, domestic Germany, the Hausfrau when she has completed her purchases can listen to such a concert as the one of which we subjoin the program, which we owe to the kindness of an esteemed correspondent, who found it in the columns of a Berlin newspaper:

PROGRAM OF THE DEPARTMENT STORE CONCERT OF RUDOLF SCHMOLLER.
Saturday, April 28.

La Paloma, Spanish Serenade.....Gradier
Carrotés, 2 lb., 55 pfgs.
Fantaisie, from Lohengrin.....Wagner
Sweet Young Peas, 1 lb., 36 pfgs.
The Mill in the Forest (idyl).....Herold
Beetroots, 1 lb., 19 pfgs.
Waltzes, from Frau Luna.....Linke
Lima Beans, 1 lb., 30 pfgs.
The Fledermaus Medley.....Strauss
Baby Carriages, 5 to 10 marks.
Chorus from Carmen.....Bizet
Honey, glass, 46 pfgs.
Czardas, No. 1.....Michiels
Fish, canned, 275 pfgs.
Overture, Oberon.....C. M. Von Weber
Washbowls, 59 pfgs.

Eugene Speyer, to whom we owe this information, adds that unfortunately the colonel of the regiment, the band of which had been engaged to play, refused his consent, and made offensive remarks about "advertising purposes" and "military honor," forgetting the great maxim that business is geschäft.

MME. HELENE MAIGILLE.—Mme. Helene Maigille has returned from her vacation, passed at Atlantic City and Cape May. She begins this week to enroll pupils at her studio in Carnegie Hall. A number of promising young singers will resume their studies with her.

GENEVRA JOHNSTONE-BISHOP ON THE PACIFIC COAST.—Mme. Genevra Johnstone-Bishop has returned to Los Angeles for this season. She is to open a studio at Blanchard Music Hall, and is booked for the entire coast for recitals, concerts and oratorio work.

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2046 Leavenworth Street,
San Francisco, September 8, 1901.

'FRISCO has been in a very unsettled and saddened frame of mind during the past few days, owing to the shocking news of the assassination of our beloved President, who won all hearts to himself on his recent visit to our coast by his gentle dignity and many lovable qualities. The bulletin boards are daily scanned by crowds of anxious watchers in hopes of the news of prospective and ultimate recovery. It is, indeed, sad that so noble a character, the voluntary choice of the people, should meet so terrible a fate at the hands of an assassin.

Still the world moves on, and pleasure is sought by the many. "Le Roi est mort—Vive le Roi" is sounded in one breath. People listen with bathed breath to some tale of horror, then pass on to their accustomed occupations, forgetful of what has gone before.

The Tivoli is nightly crowded with music lovers, and as the season goes on the work improves materially. During the past week "Norma" has alternated with "Mignon" to full and enthusiastic houses. In the latter Collamarini had the title role, and played it with an abandon that gives one a somewhat new idea of the character, but one on the whole not at all out of keeping with the gipsy training of Mignon.

Collamarini makes her tempestuous, wilful, rebellious, impetuous. Emma Abbott, who was coached in the part by Ambroise Thomas himself, showed in the character an inherent refinement and delicacy suggestive of one nobly born, with ineffaceable instincts, and marks of that nobility. Collamarini is a veritable gipsy, and while her interpretation is her own, she makes of it a very reasonable and acceptable Mignon. Her voice is gorgeous—full of faults for which one feels unutterable regret, as with a proper training and consistent tone production her voice would be something inexpressibly beautiful.

Repetto was a dainty and ideal Filina, her pure, flexible soprano fulfilling every requirement of the part and winning for her repeated applause. Lia Politini's Frederic was very good and the dainty gavotte her best work of the season so far. Russo was an acceptable Wilhelm Meister. Nicolini's Lothario was good, and Cortesi's Laertes a suggestion of what he is really capable of doing, given the opportunity. The cast for "Norma" included Barbareschi as the title role, Politini as Adalgisa, Castellano as Pollio, Cortesi as Flavius, Fannie Kruger as Clotilda, and Dado as Oroveso, the arch Druid and father of Norma, which is decidedly the best work he has yet given us, his voice coming out rich and full in every number. The part is evidently particularly well adapted to his voice. Politini's "Hear Me, Norma" was beautifully done, and I have seldom heard her voice sound so sympathetic. Barbareschi's Norman was a splendid dramatic conception, and her voice, which is a big dramatic soprano, well fitted to represent the character. She won repeated applause all through. Castellano was laboring under the effect of a bad cold, and did not appear to advantage. I should have spoken particularly of Barbareschi's "Casta Diva," which was rendered with telling effect, and was as fine a piece of vocalism as anything she did. This week we are to have Gounod's "Faust" and "Carmen," in which Collamarini is the bright particular star. Paul Steindorff is doing good work here, and should be commended highly for the repertory he has selected for this season, embracing as it does many things of merit not heard in 'Frisco before for years past.

On Tuesday evening last, at the California Conservatory of Music, Otto Bendix, the director, entertained the pupils and friends of the school, to the number of about seventy, with a choice program on the piano. It was a delightful evening and highly enjoyed by all present. Once a month from now on Mr. Bendix will give an analytical program, which he will play himself, on piano literature, embracing the foremost works. Also once a month a pupils' recital will be given at the Conservatory, which will prepare the pupils for the series of public concerts to be given later on in Sherman & Clay Hall. Mr. Bendix is an accepted authority on music, its literature and history, and it is a matter of congratulation to those fortunate enough to be present at these recitals that he is giving the public the benefit of his knowledge, as it is well known how interesting a subject can be under his treatment. These evenings are being anticipated with much pleasure by all concerned.

Word comes from Europe of the rapid advancement and attaining of honors by a San Francisco boy studying abroad. Master Xavier Mèfrét is now considered one of the most promising pupils in the National School of Music in Tours, France. Young Mèfrét was a pupil of Sir Henry Heyman some three years ago, and went directly from his tutelage to the Ecole National de Musique, where he took the examinations. There were some fifty-eight applicants, but only eight were considered. Of these young Mèfrèt was No. 1, and was admitted to the superior class. Since then he has been steadily climbing the ladder of progress. The first year he obtained second honorable mention. The following year he gained a first honorable mention, and this year he came off with flying colors, having won the first second prize and medal, which is considered a very rare honor for so young a boy. Young Méfrèt's progress in the school at Tours reflects much credit upon the tuition he received under Henry Heyman, and his honors are also honors for his former teacher. The young man has cut out his pace musically, and future accounts will doubtless contain something interesting. The young violinist is a son of Prof. X. Méfret, of this city.

James Hamilton Howe, the well-known musician of this city, has been engaged as organist and director of St. Dominic's Church, at Bush and Steiner streets, and with a largely augmented chorus choir is preparing Gaul's "Holy City" for the third Sunday of this month. He also announces in preparation parts of oratorios, and for October 6 Haydn's "Imperial Mass." Mr. Howe entered upon his new duties Sunday, September 1.

The first concert at Mauzy Hall is announced for Thursday evening, September 19, and will be given by the pupils of T. D. Herzog, from the violin department of the San Francisco Conservatory of Music, and will be assisted by the conservatory orchestra. An interesting program is promised.

At the same hall, on September 26, William Piutti, the well-known pianist, will give a piano recital. Mr. Piutti's programs are always well selected and artistically rendered.

The Taylor Street Synagogue, under direction of Cantor Davis, is preparing an elaborate musical program, with the addition of an orchestra and with greatly augmented choir. The soloists will be Miss Millie Flynn, soprano; Miss Ella V. McCloskey, contralto; F. Lenau, tenor; F. G. Mills, basso, and Henry Bretherick, organist.

Fraulein Lotte Siegel has returned from her vacation, and has resumed her vocal teaching at her studio, 1096 Post street. Miss Dorothy Goodsell has also returned, as well as Miss Ella McCloskey, the contralto; Miss Alyce Gates, and many others. Work has fairly begun in the studios, and only a few laggards are still out of town.

Thursday evening, September 12, is the date of an invitation recital to be given by Herman Genss, pianist, and Harry Samuels, violinist, at Sherman-Clay Hall. It is a good combination and should be an interesting recital.

To-morrow evening the ensemble concert by Miss Helen Hogan, pianist; J. R. Lewis (pupil of Sir Henry Heyman), violinist; Mr. Loveli Langtroth, 'cellist, lately returned from study in Brussels, will be given, with the assistance of A. Horatio Cogswell, baritone. The concert will take place in the First Unitarian Church of Oakland, and a very choice program is promised, with selections from Raff, Locatelli, Gounod, Bazzini, Schubert and Schutt.

At the opening recital of the California Conservatory of Music on Tuesday evening Mr. Bendix gave the following program:

Sonata, op. 57	Beethoven
Fantaisie in F minor	Chopin
Nocturne in D flat	Chopin
Ballade in G minor	Chopin
Minuet in E flat	Beethoven
Barcarolle in A minor	Rubinstein
Etude, Will o' the Wisp	Liszt

I had the pleasure one day this week of listening to one of Alyce Gates' star pupils, Miss Logan Toohy, while she

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sang a number of songs, all diverse in character, at Miss Gates' studio. Miss Toohy, who is contralto at Central Methodist Church, has a voice of exceptionally beautiful quality, rich in coloring and warm in tone. Miss Gates considers her a perfect model of the work she is capable of doing through the method she teaches, which she herself acquired through many years of study with George Sweet, of New York. Salassa, our Tivoli star singer—who, by the way, should be with Grau by virtue of the highly artistic work he does—studied with a master who was also a pupil of the same Italian school studied by George Sweet; their voices are said to be marvelously similar. It appeals to one's sympathy and one's intelligence at the same time. Miss Gates is an ardent disciple of Sweet, and an enthusiast. She is possessed of a beautiful voice of her own and is her own best exponent of the art she teaches. We shall probably hear more of her work in a recital in the near future. Certain that it is that it stands alone, and this California girl is a missionary in her line. She aims high—but more of this later on.

The end of this week inaugurates the Jewish new year, with its high festival celebration, and all the synagogues are preparing exceptional music for the occasion. The Temple Emanu-El, which has the wealthiest congregation of any Jewish synagogue this side of New York, under the very efficient direction of Cantor Stark, is preparing something unusually fine for the festival music. Cantor E. J. Stark has established himself in 'Frisco as a man of attainments musically, and has done much fine work with his choir in Temple Emanu-El in the past, so this festival may easily be anticipated pleasantly. The whole festival music, with one or two exceptions, has been composed by Cantor Stark, who has been working upon it for the past three months. He has carefully preserved the Oriental character of the music, but has clothed his themes in gorgeous holiday habiliments, suitable to modern rendition, with the most happy effect.

Another feature of the Saturday morning service will be a soprano solo and chorus composed by Louis von der Mehden, Jr. Cantor Stark will conduct the services, and his well-known baritone voice will be heard in the traditional chants as well as many of the concerted numbers. An elaborate program has also been prepared for the Day of Atonement, ten days later.

A string orchestra, including harp, which will be played by Mme. Inez Carusi, will assist in Mr. Stark's version of the ancient Kol Nidrei melody, also in all the musical numbers during the memorial service. The choir of Temple Emanu-El on the festival days will consist of the following voices: Mrs. F. Wright, Mrs. W. Taafe, Miss Bayley, Madame Bernardi, Mrs. J. Driscoll, Miss E. D. Brown, Mrs. M. Wilbourne, Chester Rosecrans, S. Hopcraft, T. G. Elliot, J. Sandy, L. Van Lingham and Hiram Page. The soloists of the choir are Miss Daisy Cohn, soprano; Mrs. H. Kelly, contralto; Manloyd Jones, tenor; S. Homer Henley, basso. W. A. Sabin is the presiding organist. An orchestra of twelve pieces will assist.

Two leading Boston papers recently received certain flattering notices with portrait of H. J. Stewart, with an account of his accession to the choir of Trinity Church. The people of Boston have evidently given Dr. Stewart a kindly welcome and are prepared to do his capabilities the justice they deserve. MRS. A. WEDMORE JONES.

LAMBERT'S FIRST CONCERT.—Alexander Lambert will give his first concert this season at the New York College of Music on October 8.

CINCINNATI, September 14, 1901.

THE musical activity in the schools has begun, and the enrollment, both at the College of Music and Conservatory, is unusually large.

In connection with the fall festival, which begins on Monday, September 16, to be continued for two weeks, a sacred concert will be given on Sunday evening, September 22, in Music Hall. The great Music Hall organ is to be overhauled for this occasion. The program will be of interest:

Overture, Stabat Mater.....Rossini-Mercadante
Orchestra.
Praise the Lord.....Randegger
Fall Festival Chorus.
Contralto solo, Ave Maria.....Mascheroni
Mary Naomi Chapman.
Andante, Fifth Symphony.....Beethoven
(Arranged by Andrew J. Boex.)
Solo Quartet, Chorus and Orchestra (Mabel Dufour Flinn, Joseph Schenke, Dell Martin Kendall, A. F. Maish).
Tenor solo, Beyond the Gates of Paradise.....King
Joseph Schenke.
The Palms.....Faure
Fall Festival Chorus.
Solo for mezzo-soprano, Madre Pietosa (La Forze del Destino).....Verdi
Dell Martin Kendall.
Agnus Dei (Sixteenth Mass).....Haydn
Solo Quartet, Chorus and Orchestra (Joseph Schenke, Mary Naomi Chapman, A. F. Maish, Mabel Dufour Flinn).
Coronation March.....Svendsen
Orchestra.
Gypsy Life.....Schumann
Fall Festival Chorus.
Soprano solo, Cavatine, from Queen of Sheba.....Gounod
Mabel Dufour Flinn.
Amoroso (a vocal nocturne).....Boex
Female Chorus.
Bass solo, The Two Grenadiers.....Schumann
A. F. Maish.
Spring Song (The Blue Danube).....Strauss
Chorus and Orchestra.

Under the direction of H. T. Hanmer, manager of The Cable Company, the soirée musicales which were made so attractive last season were resumed in the beautiful warerooms of the firm, at Seventh and Elm streets, on Tuesday evening, September 10. Mr. Hanmer himself contributed two songs, which were much enjoyed. He has a genuine tenor voice, true to the pitch, and of uniformly musical value. The program was as follows:

Overture, Zampa.....Herold
Simplex Piano Player.
Tenor solo, The Everlasting Light.....Witt
H. T. Hanmer.
Soprano solo, Who Is Sylvia?.....Schubert
Miss Anna Karl.
(Pupil of The Oscar Ehrgott Vocal School.)
Recitation (selected).
Frank W. Cady.
Contralto solo, The Bird and Rose.....Horrocks
Miss Mayme Ellis.
(Pupil of The Oscar Ehrgott Vocal School.)
Tenor solo, Adieu, Marie.....Adams
H. T. Hanmer.
Soprano solo, Springtide.....Böhm
Miss Anna Karl.
Recitation (selected).
Frank W. Cady.
Contralto solo, Love's Sorrow.....Shelley
Miss Mayme Ellis.
Quartet from Rigoletto.....Liszt
Simplex Piano Player.
Sig. P. F. del Campiglio, musical director.

Frank Van der Stucken writes from Hanover to Mr. Sterling that he will sail from Bremen on September 28, bringing his daughter with him, who will spend the winter here. Under his direction the opera department of the College of Music will give two operas, one, "The Merry Wives of Windsor," by Nicolai, the other, not yet named, Mr. Van der Stucken will bring with him.

A class for the thorough study of the Gregorian Chant will be organized by the College of Music under the direction of Dr. N. J. Elsenheimer.

Two masses and twenty-four motets of the latter are now in press.

Some very interesting features will be brought out in the violin department the coming season. Mr. Marien, the head of this department of the College of Music, has a large class, and is arranging a violin concerto for four violins, and the soloists will be Mrs. Gisela Weber, Miss Bertha Roth, Ralph Wetmore and Fred Gerrard. The concerto will have the assistance of the college orchestra.

Signor Romeo Gorno and Dr. N. J. Elsenheimer, of the piano department of the College of Music, have been engaged for a series of duet concerts for two pianos. The tour will extend through the Southern and neighboring States.

Signor A. Gorno is to be congratulated on his pupils who have been successful in getting with the great teacher Leschetizky. Among those who have recently gone are Fred J. Hoffmann, Miss Aline Fredin, Miss Genevieve S. Lincoln and Miss Corneille Overstreet; the latter has been already a year in Vienna.

This reflects great credit on Signor Gorno, as it is no easy matter to get with the great piano teacher Leschetizky.

Signor Romeo Gorno also has the honor of having had a pupil, Miss Clara Gotthelf, accepted by Leschetizky.

Georg Krueger, of the Conservatory of Music, will bring out several of his talented pupils this season in individual recitals. J. A. HOMAN.

HERR KAPELLMEISTER ADOLF GOETTMANN (Berlin, W., Buelowstr, 85A), from whose well-known vocal school during the past year three tenors, one baritone and a coloratura singer were engaged for important German and foreign opera houses, as well as two mezzo sopranos, two altos and one baritone appeared with very good success in concert and in church, will reopen his vocal class on September 16. The experienced voice builder accepts newcomers from September 1, after his return from Marburg, where, upon invitation of the university authorities of that town, he is holding lectures upon the subject of "Education of the Vocal Organ and Speaking Tone Production."

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122 Beaufort St., S. W., LONDON, ENGLAND

Boston Music Notes.

HOTEL BELLEVUE,
17 BEACON STREET,
BOSTON, September 14, 1901.

It will not be until October 1 that the teachers will all have returned and studios get settled into the regular winter routine. Quite a number of leading teachers are in the city, but every advantage is taken of half holidays and early or late hours to remain away from their business places.

Arthur J. Hubbard was at his studio early in the week, having returned from Munsonville, where he has a summer home. During the warm months Mr. and Mrs. Hubbard have entertained many of their friends, among them Miss Ruby Cutter and Paul Savage. Miss Cutter has not yet returned to the city, but will be here early in the coming week.

Mr. Savage has been spending the summer in this country after a season's study in Italy with one of the most noted masters. He leaves to-morrow for Paris, where he will spend this season and will probably appear in concerts. Mr. Hubbard is delighted with Mr. Savage's progress, and is congratulating himself that when he retires from the ranks as a teacher he will have a successor in Mr. Savage, who can carry on the work as laid out by Mr. Hubbard.

Mr. Savage has much that is interesting to say of the condition of music in Italy in its relation to American singers, but it is a deep and serious question, the solution of which cannot now be foreseen.

Miss Bertha Johnson, authorized teacher of the Yersin system in French, will return to Boston about October 1 and resume her work. Singers have found great benefit from diction lessons with Miss Johnson, whose thoroughness as a teacher and perfect understanding of the Yersin system is so well known. During the month of September Miss Johnson will visit the Yersin sisters at their home in New York.

After October 1 Mrs. Anne Gilbreth Cross will receive pupils at her studio in the Pierce Building.

Arthur Beresford arrived in the city last week from an extended European tour. Already he has many dates booked for the coming season.

George W. Chadwick has set to music eight songs by Arthur Macy. "Thou Art to Me" is the one specially mentioned by author and composer as the favorite. They will be issued early this autumn. Mr. Macy's lyrics are well known, his verses of much delicacy and beauty, with charming sentiment. "The lines lend themselves to composition" has more than once been said of them.

An Aeolian and Pianola recital will be given this afternoon at the M. Steinert & Sons Company's warerooms in the Steinert Building. Theodore Schroeder, baritone, will be the soloist in the following program:

Tannhäuser Overture.....Wagner
Æolian Orchestrelle.
Recollections of Home.....Mills
Pianola.
Baritone solo, Bedouin Love Song.....Pinsuti
Mr. Schroeder (pianola accompaniment).
Silver Spring.....Bendel
Polka de Salon.....Kirchner
Pianola.
Solo, The Rosary.....Nevin
Mr. Schroeder (pianola accompaniment).
Traumerei.....Schumann
Serenade.....Schubert
Æolian Orchestrelle.
Valse, op. 34.....Moszkowski
Pianola.

The Cecilia Society has secured the rights from the composer and publishers to perform Massenet's new oratorio, "The Promised Land," and it will be given early in December.

H. J. Stewart, the organist at Trinity Church, will, following out his custom in San Francisco, play a short program on the organ for half an hour after the afternoon service. Last Sunday, when this was inaugurated, a goodly number of the congregation availed themselves of the opportunity to hear the music.

It may not be remembered that Dr. Stewart is the composer of "Crossing the Bar," a song that has had an unusual amount of compliments bestowed upon it.

Under the direction of Frank O. Nash, the operetta, "Trial By Jury," was given at Hingham on the 11th. Miss Leveroni took the principal part, others in the cast being well-known summer residents of the town. The performance was successful in every respect.

Owing to the inability of Emma Eames to appear at the Worcester Music Festival the auction sale of tickets for the season was not up to last year's mark. The first choice was bid off to Col. Samuel E. Winslow for $10, and Hon. Stephen Salisbury and Hon. Joseph H. Walker paid like amounts for choice. The premium then fell to $7.50, and finally to 50 cents. Eight hundred season tickets were offered for sale and 513 were disposed of, against 780 last year. The total premiums received were $1,378.76, against $2,011.07 last year.

LEONARD CORDES DEAD.—Leonard Cordes, an old violinist and teacher, died at his home, 321 East Eighty-eighth street, last Wednesday morning, after a lingering illness. He was seventy-two years old. A delegation from the Aschenbroedel, to which Mr. Cordes belonged, attended the funeral.

Titiano.

MARIE TITIANO, who will be heard in concert this season, is very well known to Boston music lovers. She was a pupil of Mrs. Gertrude Franklin Salisbury, of that city. She became prominent as a singer at private concerts, and made her début before the public at the Symphony concerts in 1897. She appeared nine times with the Boston Symphony concerts, until she went abroad in 1899. Mlle. Titiano gave song recitals in Boston under the patronage of Mrs. John L. Gardner, Mrs. Roger Wolcott and others of equal social prominence, and sang continually in different parts of the country from that time until she went abroad to study language and dramatic action. She knew the music of seven operas when she went to Italy, and inside of a week after her arrival in Florence was offered an opening, but she declined in order to perfect her dramatic studies. Mlle. Titiano made her début at Varese, and appeared with marked success in "Faust," "La Traviata," "Rigoletto" and "La Sonnambula." Her voice is of wonderful range, having four Cs in it. She sings C in altissimo above Melba's high D. Mlle. Titiano will give forty concerts during the season, beginning in November, and her tour is being rapidly booked.

CLARA POOLE-KING.—Mme. Clara Poole-King, who is to be one of the soloists at the Worcester musical festival, is reported to be in fine voice. During the summer she sang at several concerts, and one particularly successful event was given at the Congregational Church at Bayshore, L. I. In the report of the concert published in the Bayshore *Journal*, Madame Poole-King was referred to as the "star attraction." Following is an extract from the criticism in the *Journal:*

Of Mme. Clara Poole-King, the contralto, little need be said. She has so long held a prominent place in the affections of music lovers that praise can be little less than repetition. Her rendition of "Habanera," from the opera "Carmen," revealed the wonderful scope and elasticity of her voice. But its sweetness was more evident in the choice encore which the audience demanded, while both her voice and that of her pupil, Miss Fox, showed perhaps to the best advantage their sympathy and tenderness in the duet. All would gladly hear her in the great music festival at Worcester, Mass., render the contralto solo parts in the "Requiem" and other oratorios to be given there in September. She is to be congratulated upon her success with her pupil, Miss Fox.

Miss Grace Fox, the pupil of Madame Poole-King, is a soprano, and in her singing at the concert she showed evidences of excellent training.

LOUIS V. SAAR.—Mr. Saar returned from the Catskill Mountains last week and resumes his instruction in piano, musical theory and repertory.

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MUSICAL COURIER OFFICES—FINE ARTS BUILDING.

CHICAGO, September 14, 1901.

THREATENING clouds often arise suddenly to hang heavily over great Western cities. In like manner tidings of President McKinley's assassination came, darkening Chicago.

To-day the cloud has burst. The final news is here. And now the heavens seem to sympathize with a human sympathy, for in reality a gentle rain is falling, and the responsive flags, at half mast, quiver in the wet.

Everywhere the deplorable deed and its disastrous results have been the chief topic of thought and conversation. But through it all there has existed no desire on the part of the people to neglect home, studio or office. For a life like the President's teaches other citizens to make their lives better worth the living.

To the musician it seems to say: "Work—study Bach, Beethoven, Chopin or anything else that is good and inspiring. For, remember, to-morrow we die."

What is the attitude of the true artist? Where must he stand?

Though this emotional world, with rapturous acclaim, fondly may place him on Fame's fair pedestal, striving ever for the unattained, he is not "Patience on a monument."

Said the great Beethoven: "Freedom and progress are our true aim in the world of art, just as in the great creation at large."

The promotion of this "freedom and progress" of music, in West and East alike, has been and still is the aim of THE MUSICAL COURIER.

To confine journalistic developments to one State or one section of the country were to limit qualifications.

And who courts limitations?

Authoritative Westerners long have realized that the scope of this paper is national. Also, international.

While the above is true, the fact still remains that "details make perfection." Thus all items which touch the interests of music in this vicinity are welcomed at these offices in the Fine Arts Building.

"The dull period which music journals must experience in Chicago" is the topic discussed this week by an eminent Eastern manager.

But when does this dull "period" occur? In vain does THE MUSICAL COURIER look for even semicolon or comma.

It is not generally known here that Miss Clémence Van den Broeck, a gifted artist whose paintings have been exhibited in Europe and America, is visiting Chicago this week. She is the daughter of the late Pierre Van den Broeck, a sculptor who occupied the position of inspector and commissioner general of fine arts under the Belgian Government. Miss Van den Broeck has received many honors. In London her work won two medals, presented by the Prince of Wales, while in 1894 she was elected a member of the Academy of Arts and Sciences by the French Government.

Mme. Fannie Bloomfield Zeisler has returned to Chicago from her summer home in Wisconsin.

Louis Francis Brown, manager of Studebaker and University Halls, in the Fine Arts Building, announces a number of interesting events. At the Studebaker Hall the Sunday "Four o'Clocks" will begin early in the fall, "The Daisy Chain" and a miscellaneous program being given at the first of these recitals by a New York quartet consisting of Shannah Cumming, Gertrude May Stein and Messrs. Howard and Miles. Here Burton Holmes will be heard in an able series of lectures, and Madame Lehmann probably will give a January concert.

Artists whom Mr. Brown has secured for University Hall are Josef Hofmann (two recitals), Fritz Kreisler (one or two recitals) and later in the season Plunket Greene and Ben Davies. University Hall's attractions will include George Grossmith, Seton Thompson and the Cushing illustrated lectures on travel, while among other well-known persons who may come are Sarah Grand and Sir Robert Ball, the English lecturer on astronomy.

Frederic Grant Gleason, having returned from his vacation to the Chicago Auditorium Conservatory, of which he is president, is now busily engaged in teaching his many pupils. The interior of the conservatory is being redecorated, and the effect will be very attractive.

Esther Feé, the brilliant young violinist, has gone to Dieppe, France, where she will enjoy the sea bathing, and incidentally give several recitals. Great interest is centred in the coming American tour of this exceptionally promising artist.

News has been received that William H. Sherwood, the pianist, was invited to play at Buffalo with John Lund's Symphony Orchestra, but the sad tragedy of which the President was the victim occurred just previous to the expected concert.

The American Conservatory of Music's catalogue, just issued, is a work of art which will interest all lovers of music.

Miss Mary M. Shedd leaves here this week for a short visit at the Waldorf-Astoria, New York. Among the most promising singers who are studying with Miss Shedd at her studio in the Auditorium Building are Miss Louise Miller, Miss Irene Briggs and Miss Anna Rosengreen.

Miss Louise Neilson, soprano, who formerly was a member of the Swedish Quartet, has recently been engaged in organizing a philanthropic club in this city. An effort will be made to place this "Neilson circle" on a firm financial basis.

Mary Dennis Manning, who for seven years occupied the chair of oratory and elocution at the Nebraska State University, has been engaged to direct a similar department at the Sherwood School of Music.

Electa Gifford, soprano, and William H. Sherwood, pianist, having been engaged to give a recital at Newton, Kan., early in December, it is expected that their appearance will constitute the most notable feature in an important series of concerts to be held there during the coming winter.

The Apollo Club's admirable program for the present season is as follows:

"Samson and Delilah," December 2, 1901.—Mme Josephine Jacoby, Charles Gauthier, Herman DeVries, H. W. Newton and Walter Root.

"Messiah," December 25, 1901.—Mme. Eleanor Meredith, Miss Mabelle Crawford, E. C. Towne, W. A. Howland.

Part Songs, February 17, 1902.—Mme. Schumann-Heink.

"Damnation of Faust," April 28, 1902.—Miss Helen Buckley, C. W. Clark, Claude Cunningham. (The tenor

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role has not yet been filled, Edward Lloyd having decided not to appear.)

LOUIS EVANS, PRESIDENT.

Louis Evans, the well-known secretary of the Chicago Apollo Club, has become president of the Hamlin Company, George Hamlin, the tenor, having resigned, owing to the pressure of his professional engagements. Mr. Evans has had experience in musical matters both in England and this country. Of the Englewood Musical Club, Englewood, Ill., he is choral director. His many friends wish him every success as the Hamlin Company's new president.

CHICAGO MUSICAL COLLEGE.

It is satisfactory to know that many hundreds of students are arranging to take special courses this season at the far famed Chicago Musical College, whose representatives and influential faculty now includes the following names:

Board of Musical Directors—Dr. F. Ziegfeld, Hans Von Schiller, Bernhard Listemann, Rudolph Ganz, Dr. Louis Falk, William Castle, S. E. Jacobsohn, Charles Gauthier, Herman Devries and Hart Conway, director of School of Acting.

Piano—Dr. F. Ziegfeld, Hans Von Schiller, Walter R. Knüpfer, Hermann Klum, Adolf Brune, Arthur Rech, Bessie E. Ayres, Alma W. Anderson, M. Eleanor Turner, Rudolph Ganz, Maurice Rosenfeld, Karl Reckzeh, Lillian M. Reid, Eizabeth G. Saviers, Maud Jones, Gena Branscombe, Viola E. MacLean and Maybelle Lewis.

Vocal—William Castle, Charles Gauthier, Mrs. O. L. Fox, Vernon d'Arnalle, Mabel F. Shorey, Herman Devries, John R. Ortengren, Mary Forrest-Ganz and Beatrix Mizer.

Violin—Bernhard Listemann, Joseph T. Ohlheiser, S. E. Jacobsohn, Felix Borowski and William Konrad.

Organ—Dr. Louis Falk.

Violoncello—Franz Wagner.

Harmony, Counterpoint, Canon and Fugue—Dr. Louis Falk, Adolf Brune, Louis Campbell-Tipton and Bessie E. Ayres.

Composition—Felix Borowski.

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Foreign Languages—Italian, Enrico Alfieri; French, Mercedes Devries; German, Eduard Hobein, and Spanish, Candido Rosi.

THE HAMLIN COMPANY'S ANNOUNCEMENTS.

Charles W. Clark and George Hamlin have been engaged by the Mozart Club, of Pittsburg, Pa., for its concert on November 26. The works to be presented on this occasion are Mendelssohn's "Walpurgis Night" and Rossini's "Stabat Mater."

Charles W. Clark has also been engaged to sing with the Chicago Orchestra, on December 13 and 14, and with the Dominant Ninth Club, of Alton, Ill., on April 30. The many inquiries received for his services indicate that this artist will have one of the busiest seasons of his successful career.

Holmes Cowper will sing at the Tarkio, Mo., Festival on October 23 and 24.

Mrs. Sue Harrington Furbeck, contralto, will appear at the Y. M. C. A. concert, Chicago, on February 27.

Miss Augusta Cottlow, pianist, has been booked with the Chicago Orchestra for January 24 and 25, with the St. Louis Choral Symphony Society for March 20, with the Boston Symphony Orchestra for April 17 and 18, and in Brooklyn, N. Y., for March 7.

Arthur Dunham, organist, and Miss Elaine DeSellem, contralto, have returned from abroad. M. H.

MCCALL LANHAM.—McCall Lanham, the baritone, returned to New York from a successful concert tour in Texas and Tennessee, on August 1, to take charge of the summer vocal work at the American Institute of Applied Music. Since his return he has been very busy with his pupils, and has also been booked for a number of engagements for the coming season. Mr. Lanham returned from Paris in February, after a three years' course of study under Sbriglia, the great voice teacher. He was also with Granier, the well-known teacher of interpretation and diction at the Conservatory. M. Sbriglia was most enthusiastic over his pupil's singing, and predicted a great career for him. Lanham's voice is a high dramatic baritone, full of resonance and power, and his art is paramount in everything he does. He has a big range from low G to high A, and as one critic says, "His voice has that admirable quality—sympathy—that always reaches the hearts of his hearers." His repertory, which includes ten operas, is large and varied. Mr. Lanham has had considerable experience as a church singer, having sung at some of the best known churches in the city, before going to Europe. He is also a good organist, as the fact that he plays at Calvary Baptist Church, Fifty-seventh street, during the summer goes to prove.

He is now associated with Tom Karl as one of the instructors in voice at the American Institute of Applied Music. His first recital in the institute will be given the latter part of September. The exact date will be announced in a later issue of THE MUSICAL COURIER.

STELLA PRINCE STOCKER.—Mrs. Stella Prince Stocker has returned from Europe, and is now busy planning for her lecture recitals here this autumn and winter. While abroad her lectures were received with enthusiasm, and her compositions, especially an overture for full orchestra, received favorable notice. Besides her lectures, Mrs. Stocker will teach piano and other branches in a musical education. She is also prepared to direct her own operettas. Two of these compositions, "The Queen of Hearts," in one act, and "Beulah," for children's voices, are especially adapted for performance by amateurs.

Mrs. Stocker's residence and studio are at 17 West 103d street, New York city.

Frederic Martin, Basso.

LAST spring and during the summer Frederic Martin, of Boston, sang at a large number of music festivals in different parts of the country. Everywhere his success was an assured one and a few of his press notices are reproduced here:

A new singer made his appearance at this concert in the person of Frederic Martin, whose profound bass tones were heard with much pleasure. His voice is of the deepest and darkest hue, besides possessing a distinct individuality, and his singing of the dual parts of Abimeleeh and An Old Hebrew gave evidence of thorough study and comprehension.—Louisville (Ky.) Courier-Journal.

Mr. Martin was heard in two groups of songs. I enjoy him thoroughly. His voice belongs to the old school basso cantante of the Italians, and throughout its whole great register is of beautiful even quality, truly a "singing bass." I could have wished to hear him in some of the favorite arias of the old masters, who knew so well how to write for such voices as his, but his songs were capitally done, one and all, and enthusiastically received and encored.—H. P. A., in Boston (Mass.) Transcript.

Mr. Martin is an artist and a most satisfactory one. His singing was received with great favor by all present. He also knows what to sing as well as how to sing.—Troy (N. Y.) Daily Press.

His performance was one of the notable vocal events of the season in Bangor; his voice has smoothness and power and mellowness to a degree which is not often found, and besides he has a range which is uncommonly high for a voice of his depth. Not the least pleasing of his qualities is his freeness. At no time, even on his highest notes, did he show any signs of effort.—Bangor (Me.) Commercial.

MORRIS PIANO SCHOOL.—The Morris Piano School, at 201 West Eighty-first street, of which Mrs. Lucille Smith Morris, the well-known concert pianist, is the director, will open on September 23.

A unique feature of the school will be the daily individual instruction and daily practice under the supervision of the teacher, which make rapid progress certain and effectually prevent the pupil from neglecting practice, falling into error and committing faults which, under the old method of one or more lessons per week take a good portion of the hour to correct.

The course of instruction embraces technical work for the Clavier and the piano according to the Virgil method, sight reading, time beating, ear training, rhythmic studies (written and played), memorizing, interpretation of musical compositions, musical analysis, definitions and history, the writing and playing of harmony (elementary and advanced) and ensemble and concert playing. Mrs. Morris has written a book on harmony for beginners, which will be used in the school.

Although much of the work of the school will be done in classes, Mrs. Morris will continue her private lessons in harmony and piano.

S. C. BENNETT.—Mr. Bennett will during the coming season attend strictly to the work of private instruction at his studio in Carnegie Hall, and will not conduct any operatic classes outside his studio. Mr. Bennett has so many singers who apply for instruction in his special line, "correcting all faulty tone production," that he has thought best to give his whole attention to this line of work.

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TO-MORROW, Thursday, will be a legal holiday. The mortal remains of the martyr President are to be conveyed to their final resting place in Ohio.

THE city is slowly clothing herself in mourning. Every building seems to have put aside noisy business and changed to black and purple robed mausoleums for the body of the dead President. The mournful clang of the tolling bells enhances the gloom and helps to make a scene which will always be distinct in the minds of New Yorkers when the name of William McKinley is recalled.

MANY Americans will favor the plan to make the Temple of Music at the Pan-American at Buffalo a permanent building. Nothing could be more beautiful than to erect around the spot a memorial to the beloved President whose death from the bullet of a vile assassin the whole world mourns.

President McKinley loved music. According to the authentic newspaper reports he repeated lines from a hymn as he lay dying. He died as he lived, a man of serene magnanimity, a firm believer in the immortality of the soul. Such a deathbed scene is a lesson of hope and faith to all men. Throughout the land last Sunday the church choirs and congregations united in singing that grand hymn by the late Cardinal Newman, a favorite with President McKinley:

"Lead, kindly light, amid the encircling gloom,
Lead thou me on."

THE hymn was the cause of a memorable scene in Cincinnati last Saturday night. The great festival chorus of 1,000 voices, practicing for the fall festival of next week in Music Hall, almost broke down in trying to sing "Lead, Kindly Light."

It had been arranged to sing this hymn in the concert, when it was thought the President would recover, the first verse by the great chorus, the second by a quartet and the third verse by chorus, quartet and the audience.

The chorus began the first line of the song at the raising of Director Boex's baton, and instantly the thought of the dying President came home to every singer. Voices quivered and eyes grew moist, and as the second line echoed through the great auditorium the mighty chorus shook with emotion, and it was only by a supreme effort that the verse was carried through. When the hymn was finished there was not a dry eye on the stage.

COULD there be anything more discouraging to the lover of the drama than the plays presented at the reopening of the theatres? There is apparently little choice to-day between the exciting, old fashioned melodrama, vulgar musical comedies and the milky, mushy romantic play written with an eye to reconcile the matinee candy eating girl to her stage hero. Dramatically, we are living in sad days.

FRANCE is rejoicing to see the work of artistic decentralization going merrily on. A rival to the Roman theatre at Orange has been found in the Arenes of Beziers, where for four years performances have been given. This year it is a ballet, "Bacchus Mystified," the music composed by a young prix de Rome, M. Olonne, who conducted in person and received warm applause. Next year a piece, "Parysatis," words by Madame Dieulafoy, music by Saint-Saëns, will be given. "Parysatis" is a name deeply impressed on the minds of all schoolboys who have struggled with Xenophon's "Anabasis," and as M. Dieulafoy is the famous explorer of Persepolis the world will have a thoroughly Persian spectacle.

THE coming season does not promise to be one rich in novelties, at least not in New York. Conductors of our leading German singing societies, like the New York Arion and Liederkranz and the Brooklyn Arion and Saengerbund, are generally concerned with the production of new works, but outside of their endeavors nothing of importance is being planned. Over in Brooklyn the Institute announces two oratorios—Händel's "Messiah" and Verdi's Requiem—for performance during the season. "The Messiah" will be sung a few days before Christmas and the Requiem the end of March.

THE La Scala, of Milan, is in the hands of a liquidator. The syndicate of the Duke Visconti di Montroso and other wealthy amateurs which undertook to run the theatre for three years is dissolved by lapse of time. It was not a financial success and the members decline to renew the agreement. The liquidator appointed at the meeting where this resolution was adopted is M. Gazzaniga. What will become of La Scala? Last April the municipal council proposed a referendum to the people of the question of a subsidy by the city, but at present matters have gone no further than the appointment of a committee to study the question of a referendum and how it is to be organized. Meanwhile time presses and nothing is done.

THE German *Times* in writing of the coming season at Berlin says:

"What marvelous sights we shall behold, when this season's crop of new American students, fresh from the States, shall find the haunts of the music makers, and display themselves in all the glory of the latest Transatlantic fashions. What weird 'hair cuts,' what skin-tight trousers, what Lilliputian overcoats, what short skirts, what pretty faces we shall see! Yesterday there appeared a new student in golf suit of amazing cut, and stockings of appalling pattern. His head was bedecked with a small cloth covering resembling something between a jockey cap and an Arabian turban. We have seen this type of student before. It usually takes from four to six weeks to civilize him. After that he strikes an attitude of self-defense whenever the subject of the golf suit is mentioned. Why must Englishmen and Americans rig themselves like guys when they go a-traveling?"

"WANTED, an Opera Text." This cry, heard everywhere to-day, is a pretty old one. The *Allgemeine Musikalische Zeitung* in the year 1813 contained the following: "Wanted—The undersigned wishes as soon as possible to come into possession of a good opera text, which he will set to music and pay a fair price for. He hereby requests the poets of Germany, who are willing to accept the work, to send in their manuscripts as soon as possible, while he undertakes that in case of not being employed they will be returned to the author without the slightest misuse. Prague, March 1, 1813. KARL MARIA VON WEBER, Capellmeister Director of the Opera of the Royal Bohemian Theatre, Prague."

Weber had been in Prague from the beginning of January, and remained there till September 1816; but was not successful in finding a text. I

1817 he became capellmeister at Dresden, and there he made the acquaintance of the poet Friedrich Kind, who handed in the text of "Der Freischütz" on March 1. Weber began the work by composing on July 12 in that year the duet "Schelm halt' fest," and on May 13, 1820, completed the overture. "Der Freischütz" was performed for the first time in May, 1821, at Berlin.

AN old newspaper paragraph about the last concert tour by Christine Nilsson in this country is interesting when the numbers in the Swedish singer's repertory are contrasted with the concert selections of great singers in our day. "Angels Ever Bright and Fair," from Händel's "Theodora," was named as the first number in Nilsson's list, and she sang the same aria in all of the cities in her tour. Her rich, full, mellow and sympathetic voice was suited to legato singing, and what noble examples of that style of singing she gave.

THE birthday of Dr. Antonin Dvorák, the Bohemian composer, was celebrated on September 8 at Prague, where in honor of this sixtieth event in his life the administration of the Czech National Theatre presented his oratorio "St. Ludmilla," and a cyclus of his operas is in progress. A festival concert also took place at his birthplace, Mühlhausen, near Kralup, Bohemia. There were no celebrations here in honor of the composer of the "New World" Symphony, but then there is no record of his birthday, and his residence here is very nigh forgotten by this time.

THE *Frankfurter Kurier* tells a story about Wagner that places him in a new light. When the composer was struggling with dire poverty he sold to the Stuttgart Theatre the right of playing "Tannhäuser," "Lohengrin" and "The Flying Dutchman" for the ridiculous sum of 50 florins a night. When he had composed his "Tristan," Stuttgart, like all the rest of the world, wanted to hear it, Gunzert, the intendant of the Royal Theatre, was approached by Herr Batz, the business manager of Wagner, with a proposal to cancel the old agreement, and make a new one by which Wagner would receive the usual 10 per cent. royalty. Gunzert had never been in a theatre until he was appointed intendant, and had only one idea of management, that is, economy. So at Batz's first words he exclaimed: "What? Wagner has already sold me three of his operas and now wants me to buy them over again at a higher price! Tell Herr Wagner that he may write all the operas he likes, but they shall never be played at Stuttgart." Still, the good folk of Stuttgart clamored for "Tristan," and when they remonstrated with Gunzert he replied: "Do you want me to mount a new piece by this Herr Wagner? He writes operas so long that they cost the theatre far, far too much for gas, and rents, too, 10 per cent!"

WAGNER AS A SOLDIER OF GAS STOCK.

One day Lautenschläger, the machinist of the theatre, received a telegram: "Wagner arrives tomorrow. He wants to go to the theatre; get two places for him." Gunzert was asked for them. "This is too much!" he cried; "this fellow burns all my gas, wants to sell me his operas twice over and dares to ask for complimentary tickets!"

"But, your Excellency, it is a great honor for us that Richard Wagner wishes to hear us."

"An honor! It is an honor to the theatre when His Majesty deigns to come, or the princesses or the ministers; but what is the good of the visit of this Herr Wagner to us?"

The intendant's secretary then put in a word to support his comrade.

"Well," said Gunzert, "I'll give you two seats in the amphitheatre."

"Your Excellency cannot think of that. Wagner in the upper gallery!"

"Do you suppose I am going to give him a box, like a king, or a princess, or an ambassador?"

The machinist turned to leave, when Gunzert called him back.

"Here are two orchestra stalls. But they are for you."

Next day Wagner arrived. The tickets were handed to him. "Whom did you get them from?" he asked. "From the intendant Herr von Gunzert." "It is a pity," said Wagner, "for I shall have to call on him, and I do not want to do so."

Wagner went to the theatre; the opera was "Ondine," and he admired the scenery very much. Next day he called on the intendant, with the hope that he would not be admitted. But Gunzert was at home, and received him ceremoniously. Wagner praised the theatre, the orchestra, the singers, and Gunzert thought he had a good opportunity to discuss the question of royalties. "Oh, your Excellency," interrupted Wagner, "I never look after these things. You must see my man of business."

"But you must know," continued the intendant, "that they want me to mount 'Tristan.' Tell me, Herr Wagner, is it as long as your other works?"

"I fear it is."

"Well, now, let us come to terms, Herr Wagner; your operas cost me a terrible sum for gas. Cut half an hour out of each of your pieces, and I shall mount 'Tristan' and give you 10 per cent. of the receipts. With what I shall save in gas I can do that."

"Very sorry," replied Wagner, "that is quite impossible. Not only will I not make any cuts, but I am obliged to forbid you to omit a single note in any of my works."

"Why so?" cried Gunzert.

"I'll tell you Herr von Gunzert: I am a large shareholder in the gas company."

When Wagner had taken his departure, the intendant turned to his secretary. "This Herr Wagner is perhaps making fun of me!"

IT'S an old story, this discussion of the support of a summer orchestra in New York, but so long as the hopes of many music lovers are deferred schemes and plans will be talked over. There is no law yet in this country prohibiting people from talking. We published a four column editorial bearing on this matter in the issue of THE MUSICAL COURIER for July 24, and nothing new can be added at this time. The conditions remain the same. In our July editorial we stated that 1,000 people, ready to pay 50 cents per night, would support a summer orchestra and a good conductor without any philanthropic aid or assistance from human "angels." That 1,000 persons nightly cannot be reached in a community of over 4,000,000 to carry on this sort of enterprise is a reflection upon the artistic taste of New Yorkers. Such a statement can only offend persons ignorant of conditions.

SUMMER ORCHESTRAS AGAIN.

The associations, corporations and individuals who in the past have undertaken to give orchestral concerts during the summer in New York have all experienced about the same drawbacks. To begin with there is the deadhead nightmare. All sorts and conditions of persons, for one reason and another, claim the "courtesy" of free admission. There is no need to quote the list, but it looms up with each returning summer. Here in itself is a small community of pretended music lovers, and yet they seem unwilling to pay the paltry admission of 50 cents. The well dressed and prosperous looking man or woman constantly scheming and planning to gain access into the concert hall without paying for the tickets must excite our pity, and, more than that, the petty beggars merit contempt as well as pity.

There is some talk "in the air," and very much "in the air," of forming a society for the support of concerts in New York during the months of June, July, August and September. "It can be done" exclaim a few enthusiasts. Yes, it can; but it most likely will not be accomplished. So far as our knowledge goes the Summer Night Orchestral Association organized some years ago has not disbanded. True, conferences were held, and some of them were lively conferences, too, but the good ladies got no further than raising a small subscription, which was in time returned to the generous contributors.

A certain woman, who, by the way, was not a member of the aforementioned association, but in her way a clever and well meaning woman, approached one of New York's rich men in behalf of a fund for the support of a summer orchestra. This man was reputed to be generous and a lover of the arts. "Yes," he said, "I will gladly give toward the support of such concerts." Then as the woman unfolded her plans, and the man realized that drinks were to be sold in the auditorium, he at once withdrew his offer of aid. This rich man, generous and a music lover, was a member of the Presbyterian Church, and he declared he could not consistently aid any enterprise accompanied by the selling of beer, whisky and wine.

There are members in the Summer Night Orchestral Association that would also have opposed the sale of drinks at concerts under their auspices. Can this be one of the causes why no concerts were attempted? We, on the other hand, who recall the delightful concerts given on the Madison Square Roof Garden, and more recently at the St. Nicholas Garden, recognized, of course, that the sale of drinks contributed almost as much to the success of the entertainments as the music itself. The freedom to smoke and the privilege of ordering liquid refreshment certainly attracted men who would not have gone otherwise. To the credit of these men, they conducted themselves as becomes gentlemen, and, so far as we know, the managers of the concerts experienced no unpleasantness on account of the bar and smoking privileges. And the women—and what fine women were seen at these concerts!—appeared rather to enjoy the liberty which in our American communities is regarded as unconventional and in some quarters wicked. The audiences, particularly at the St. Nicholas Garden, were remarkable for their refinement and general air of prosperity, and, in spite of the rush out of town, gave evidence that many fairly well to do people could not get away. Among the great middle class the summer vacations extend from one week to one month, and so there will always be in the summer time in New York a great resident population that can afford to support an orchestra, provided that sort of entertainment is wanted. A society, it would seem, could do no more for music than such a population, and here again we come to our original argument of the 1,000 persons for each seven nights in the week eager to pay the paltry admission of 50 cents. Nightly this would amount to only $500, a trifling sum surely for a metropolitan place of amusement. When these figures are reached at the box office the summer orchestra will become a fixture.

A CHEAP, fourth rate musical comedy opens the season at the Metropolitan Opera House, the supposed home of grand opera in this country. But after a chicken show, what can New Yorkers expect? Certainly the metropolis cannot boast one building devoted to art that has not been desecrated at some time. Carrie Nation, in one of her vulgar, maudlin harangues, was permitted on a recent Sunday night to appear at Carnegie Hall, the home of the symphony concert.

CONCERT RECORD OF WORKS BY SOME OF OUR BEST AMERICAN COMPOSERS.

Paul Ambrose.

A Spring Song.....Mrs. B. H. Kilduff, Boston, Mass.
Crown of Love.....Harold L. Butler, Valparaiso, Ind.

Mrs. H. H. A. Beach.

The Night Sea, vocal duet.. } Mrs. May Sleeper Ruggles' pupils' recital, Van Buren Hall, Boston.
Scottish Cradle Song..... } Mrs. May Sleeper Ruggles' pupils' recital, Van Buren Hall, Boston.
Fairy Lullaby. Song..... } Mrs. May Sleeper Ruggles' pupils' recital, Van Buren Hall, Boston.
Ecstasy, with violin obligato.....Frederick Warren, Chicago, Ill.
Spring.....Miss Helen R. McDevitt, Boston, Mass.
My Star..... } Mrs. May Sleeper Ruggles, Southbridge, Mass.
Wandering Clouds Aria, from Schiller's Mary Stuart..... } Mrs. May Sleeper Ruggles, Southbridge, Mass.
The Night Sea, vocal duet.... } Misses Gertrude Creedon and Harriet E. Dougherty, Southbridge, Mass.
Menuet Italien, piano.....Arthur Foote, Salem, Mass.
The Years at the Spring.... } Mrs. Alice Holmes Owen, New Hampshire Music Teachers' Association, The Weirs.

Charles Dennée.

I Love Thee. Song.....Mrs. B. H. Kilduff, Boston, Mass.
Danse Humoristique..Detroit Conservatory of Music, Detroit, Mich.
Good-Night.....Blake H. Ozias, Valparaiso, Ind.
Good-Night.....Emma Damrosch, Valparaiso, Ind.

Arthur Foote.

The Nightingale Has a Lyre of Gold..... } Mrs. Fish Griffin, Boston, Mass.
To Blossoms.....Ralph H. Davison, Springfield, Mass.
The Roses Are Dead... .Mrs. Van Valkenburgh, Birmingham, Ala.
Sweetheart.....Mrs. J. Franklin Thacker, Chicago, Ill.
Bedouin Song (men's voices).....Apollo Club, Minneapolis, Minn.
Bedouin Song (men's voices) } The Galveston Quartet Society, Galveston, Tex.
O Swallow, Swallow, Flying South..... } Miss Bostwick, Auburn, N. Y.
I'm Wearin' Awa', Jean.....David Bispham, New York, N. Y.
I'm Wearin' Awa', Jean.....David Bispham, Chicago, Ill.
I'm Wearin' Awa'. Jean.....Mrs. Walter Reed, Spokane, Wash.
I'm Wearin' Awa', Jean.....Mrs. Harry Reed, Springfield, Mass.
I'm Wearin' Awa', Jean.....Miss Lena Little, New Orleans, La.
I'm Wearin' Awa', Jean..... } Mrs. Anna Colburn Plummer, Salt Lake City, Utah.
Come Live With Me (two-part song, women's voices) } The Cecilia, Brooklyn, N. Y.
Come Live With Me (two-part song, women's voices) } Ladies' Musical Club, Seattle, Wash.
Into the Silent Land..... } Ladies' Musical Club, Seattle, Wash.
Loch Lomond (arranged)... } J. Melville Harner, New Hampshire Music Teachers' Association, The Weirs.
On the Way to Kew.....Miss Grace Allen, St. Paul, Minn.
The March Wind.....Frederick Warren, Chicago, Ill.
The Night Has a Thousand Eyes...Wm. W. Walker, Boston, Mass.
Love Me if I Live.....Miss Bessie Munsey, Valparaiso, Ind.
My Love Is Like a Red, Red Rose..... } Mrs. Jennie Patrick Walker, Boston, Mass.
The Wanderer's Song.....Frederick Warren, Chicago, Ill.
The March Wind.....Frederick Warren, Chicago, Ill.

Jules Jordan.

A Life Lesson.....Miss Marie Steinkamp, Cleveland, Ohio
A Life Lesson.....Mme. Evta Kileski, New London, Conn.
A Life Lesson.....Mme. Evta Kileski, Lyme, Conn.

Margaret Ruthven Lang.

Irish Love Song.....Detroit Conservatory of Music, Detroit, Mich.
Irish Love Song.....Frederick Warren, Chicago, Ill.

Frank Lynes.

A Question.....Heathe Gregory, Newport, R. I.
When Love Is Done..Miss Harriet E. Dougherty, Southbridge, Mass.
Sweetheart, Sigh No More.. } Miss Gertrude Creedon, Southbridge, Mass.
Sweetheart, Sigh No More...Miss Gertrude Griffith, Valparaiso, Ind.
If All the Dreams.....Margaret Caas, Valparaiso, Ind.
Thy Picture.....Harry Goodhue, Cambridge, Mass.
Thy Picture.....Miss Lucy L. Hayes, Wollaston, Mass.
Thy Picture.....Stanton Hill, Cambridge, Mass.
Tell Her.....Robert G. Fraleigh, Everett, Mass.
My King.....Miss Marie Steinkamp, Cleveland, Ohio
My King.....M. A. Metcalf, Winter Hill, Mass.
My King.....Mrs. Walter C. Bailey, Somerville, Mass.
My King.....W. H. Stedman, Boston, Mass.

Edna Rosalind Park.

The Nightingale and the Rose..... } Mme. Evta Kileski, New London, Conn.
The Nightingale and the Rose.....Mme. Evta Kileski, Lyme, Conn.
The Nightingale and the Rose....Mrs. B. H. Kilduff, Boston, Mass.
Love.....Mrs. B. H. Kilduff, Boston, Mass.

Mrs. Clara Kathleen Rogers.

The Clover Blossoms..... } Mrs. May Sleeper Ruggles, Van Buren Hall, Boston.
Jennie Kissed Me (from Folksongs)..... } Mme. Evta Kileski, New London, Conn.
Jennie Kissed Me (from Folksongs)..... } Mme. Evta Kileski, Lyme, Conn.
Irish Love Song..... } Mme. Evta Kileski, Lowell, Mass.
Jennie Kissed Me (from Folksongs)..... } Mme. Evta Kileski, Lowell, Mass.
The Years at the Spring.... } Miss Esther B. White, Lyceum Theatre, Morristown, N. J.
Ah, Love, but a Day.....Hallett Gilberte, Boston, Mass.

Thomas G. Shepard.

The Lass that Loves a Sailor..... } Galveston Quartet Society, Galveston, Tex.
Me, a Cycle of Songs, from A Child's Garden of Verses..... } Mr. and Mrs. Ericsson Bushnell, New York.

MADAME DE VERE IN AUSTRALIA.—The criticisms from far away Australia about the singing of Madame De Vere are all sincerely enthusiastic. Here are three additional reports:

"AIDA" AT HER MAJESTY'S.

A remarkably fine performance of Verdi's opera was given at the above theatre last night, and the large audience present was quick to show its hearty appreciation. Madame De Vere, who for the first time impersonated the heroine, sang most artistically, and acted with great power. Her agonized supplication, "Numi Pieta," which concludes the first scene of Acts I. and II., was most feelingly delivered, and in the solo of Act III., "O Cieli Azzuri," her cultured and sympathetic style came into delightful evidence, while the exquisitely melodious music of the closing scene was given with fine effect.—The Age, Melbourne.

A truly magnificent performance of Verdi's great work met with an enthusiastic reception from a crowded house in Her Majesty's Theatre last night. The event of the evening was the first appearance in the name part of Madame De Vere. Her conception of Aida must be praised as highly poetic; sympathetic in appearance, graceful and passionate in action, and artistic in singing. Her voice was equal to all the requirements of the very exacting part, ringing victoriously over the clamorous ensembles, yet sweet and melodious when plaintive or caressing As it should be, all through the opera the interest centred in her impersonation of Aida, and she scored a great and undisputed success.—Herald, Melbourne.

"Aida" was given by the Italian Opera Company last night at Her Majesty's Theatre, with two important changes in the cast. Madame De Vere, in the title role, made a remarkable success; her singing was refined, her voice pure and constantly correct in intonation and her acting and comprehension of the part were bright and intelligent.—The Argus, Melbourne.

Madame De Vere is the prima donna of the J. C. Williamson Italian opera company.

J. ARMOUR GALLOWAY.—J. Armour Galloway, the distinguished vocal teacher, has returned to the city after a ten weeks' rest in the White Mountains, and is already a busy man with his classes.

The recital given at Carnegie Hall last season by his pupils will be remembered for bringing out so many brilliant singers. In order to give his advanced students more of an opportunity to be heard this season, Mr. Galloway will give a series of three public recitals, as well as one private musical each week. It is safe to say that their concerts will be looked forward to with pleasure by music lovers.

Richard Strauss' new opera "Feuersnoth" is in trouble in Vienna. The censor thinks that there is a risky scene at the finale which reminds him of sundry French vaudevilles. Vienna is a very moral town.

E. M. BOWMAN WINS HONORS IN MAINE.

CAPTURES PRIZE AT "SPELLING BEE," AND GETS ELECTED PRESIDENT OF THE S. I. A. A.

IT is well once in a while for the musician to forget all about his music and go in for the enjoyment of other intellectual pastimes.

Among the musical people who have summer homes at Squirrel Island, Me., is Edward M. Bowman, organist-pianist, teacher and conductor of the Temple Choir, Brooklyn, who, as announced last week, has returned to the city. Many interesting musical events were planned by Mr. Bowman during the vacation, but as he is a wise and all-around educated man he receives and accepts invitations for other forms of entertainment and instruction. The Lewiston *Journal,* in a recent letter about summer festivities on Squirrel Island, included an interesting paragraph about a "spelling bee," at which Mr. Bowman carried off one of the prizes. A musician who is a good speller is a wonder.

To the friends who afterward congratulated Mr. Bowman the musician explained that he was born in Vermont, where they were raised to such things. Mrs. Brooks was the winner of the other prize.

The experience was a pleasant renewal of Mr. Bowman's boyhood days. Professor Thomas, of the University of Ohio, gave out words for two hours and the fun was great.

The same letter, published in the Lewiston *Journal,* referred to the memorial service to the late Mrs. William P. Frye, at which Miss Bessie Bowman sang beautifully.

Mr. Bowman also takes an interest in athletics, and at the third annual meeting of the Squirrel Island Athletic Association, held at the Squirrel Island Casino, a fortnight ago, he was elected president. The other officers chosen at the same time are: Secretary, Alex. Doyle, New York; treasurer, Robert T. Whitehouse, Portland; vice-presidents, Hon. W. P. Frye, of Lewiston; A. H. Davenport, of Boston; Edward Stanwood, Sr., of Boston.

TO ASSIST MRS. HADDEN-ALEXANDER.—Mrs. Stella Hadden-Alexander is making a short concert tour before reopening her studios in Carnegie Hall, October 1. Tomorrow (September 19) she will play at Lebanon, Pa., and from there she will go on to Ohio, where she will spend a week at Catawba Island, Lake Erie, her parents' country place. As her assistant teacher this coming season Mrs. Alexander will have Miss Mary E. Dickson, who has been for several years one of the leading teachers in the Illinois College of Music, at Jackson, Ill. Miss Dickson has in the past been a pupil of Mrs. Alexander, and during this past summer has been having special advanced work with Mrs. Alexander, all in preparation for her labors at the Hadden-Alexander studios this autumn and winter. Miss Dickson has taken the complete Clavier course at the Clavier Summer School under Mr. Virgil himself. Miss Dickson is a thoroughly trained teacher, and is prepared to give the Hadden-Alexander pupils their foundational work in technic.

MME. DORIA DEVINE RESUMES TEACHING.—Mme. Lena Doria Devine, after a few days spent in Buffalo, concludes the summer's vacation spent delightfully among the most noted health resorts of the West. Madame Devine, one of New York's busiest vocal teachers, has invariably taught here throughout the entire season. This year her health necessitated a complete rest. With her husband she has traveled extensively, with the best results. She will return to her numerous pupils entirely recovered and ready to resume lessons, Monday, September 23, at her studio, 136 Fifth avenue.

By the advice of his physicians, August Wilhelmj will discontinue his teaching in London, where he has been successfully engaged for some years past.

MR. LOUDON G. CHARLTON, CARNEGIE HALL, NEW YORK

HAS THE HONOR TO ANNOUNCE

THE CELEBRATED DUTCH PIANIST:

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First American Tour, 1901-1902, Begins November 15.

"One of the three or four great pianists of the world."—LONDON TIMES

Already Booked with Leading Orchestras. Recitals in Principal Cities. Entire Tour Now Booking

BALDWIN PIANO USED.

Musical . . People.

Michael F. Lambert, Jr., a 'cellist, has become a member f the faculty of the Detroit Conservatory of Music.

Mrs. Mark Helm will teach harmony this season in the usic department of the Eastern Indiana Normal School.

Marion B. Green, a basso cantante, of Dubuque, Ia., has eturned to his home after an interesting recital tour in his tate

Mme. Kitty Berger, the harp-zither virtuoso, gave a re-ital at the Tappan Zee House, Nyack, N. Y., on Au-ust 26.

Miss Mary Carroll, a young violinist, whose home is at Vaterloo, Ia., has played at a number of concerts at Vestern resorts this summer.

Miss Rosa Wiedhorn, a well-known musician from ienna, is the guest of Mr. and Mrs. Charles R. Morse, of rident avenue, Winthrop, Mass.

Mrs. Hamlen-Ruland, contralto soloist at the Lafayette venue Presbyterian Church, Brooklyn, sang recently at concert given at Falmouth, Mass.

Miss Alice Ladue, a daughter of A. Y. Ladue, of 126 afayette avenue, Detroit, has just arrived in Paris, where he will study with one of the vocal teachers.

A new operetta, "The Lovers of Provence," by Robert . Barnet, of Boston, and Charles Eugene Hamlin, of angor, Me., is soon to be presented at Bangor.

Frank M. Church is preparing to assume his duties as e new musical director of Mrs. Ball's finishing school Chattanooga, Tenn.

Miss Emily Elliott, a violinist, of Dorchester, Mass., has layed at summer resorts in New York and Massachusetts uring the months of July and August.

Mrs. Mary Dean Jarvis, Miss Anita Rio, Mrs. Sarah ickey-Sampson and Frederick Martin were the soloists at e Hampton Beach (N. H.) Music Festival.

H. P. Ecker, the organist of Carnegie Music Hall at llegheny, Pa., is planning some interesting features for e recitals to be given during the autumn and winter.

The pupils of Miss Cecile Louise Castegnier gave a usicale on September 10, at the home of Mrs. Albert ymington, at Monmouth Beach, N. J., for the benefit of e Monmouth Memorial Hospital.

Miss Mabelle Monaghan, assisted by Miss Jane Marple cKellar, violinist; Mrs. Effie Conrey Betts, pianist, and eorge Byron Heath, dramatic reader, gave a concert on ugust 22, at the Owen Hotel, Campobello, N. B.

Three Americans have won vocal honors in Paris and l three will sing in grand opera. Their names and cities are Miss Lucie Lenoir, of Cleveland, Ohio; Miss Elizabeth Parkinson, and Miss Margaret Clair, of Atlanta, Ga.

Miss Marie Frances Whitney has returned to her native town, Kansas City, after completing her musical studies abroad and also in Chicago. Miss Whitney is a violinist, and a daughter of B. R. Whitney, of Kansas City, Mo.

After seven years the Detroit Institute of Music closed its doors, and the director, Miss Kate H. Jacobs, accompanied by her sister, Miss Isabella Jacobs, will sail for Europe. They expect to spend a year in travel and study.

Miss Kate Vannah, a musician, author and composer, of Gardiner, Me., has recently made a musical setting for a poem by Mrs. Emily Selinger entitled "O Night Unforgotten." The song has been dedicated to Miss McGregor, of Portland, Me.

The Utica, N. Y., Conservatory of Music has issued a handsome prospectus for the season 1901-1902. Edward B. Fleck and Robert J. Hughes are the directors of the institution. Alfred H. Jay is the secretary. The institution is finely equipped with an up to date faculty and methods of instruction.

A series of violin recitals were given this summer at Green Acre, Eliot, Me., by Clarence De Vaux-Royer, at which he was assisted by Edward B. Kinney, pianist; Edward H. Brigham, baritone; Miss Grace Mae Clare, soprano, and Miss Reba E. Cornett, soprano. The Misses Clare and Cornett are pupils of Emma Thursby.

KARL DOERING.—Karl Doering, the well-known instructor in voice culture, reopens his studio at Steinert Hall, 162 Boylston street, Boston, on Monday, September 30, and his time will be quickly filled up by those who want to study and prepare themselves for opera and oratorio. Herr Doering sang recently at the Saengerbund concert in Manchester, and the *New England Staaten-Zeitung* and Manchester *Mirror* published the following criticisms of his work:

Among the soloists Mr. Doering, the tenor from Boston, took first place. He possesses a most excellent voice, and the interpretation of his selections was exemplary. Mr. Doering is a true Wagner singer, and it would be a source of greatest pleasure to us to see and hear Mr. Doering as Siegfried or Lohengrin on one of the finest stages here or in Europe. He was the favorite among the public as well as the singers of the New England Saengerbund. New England Staaten Zeitung.

The success of the concert was also due in part to the excellent work of the soloists. Karl Doering, tenor, of Boston, won his audience by his dramatic and forceful renderings of the delightful German songs. He sang with intense earnestness and his enunciation was so clear and his interpretation so natural that one unfamiliar with the German language could fully judge the sentiments expressed. His voice was correct as to pitch and capable of much variation, this power being called out in his different selections. It was of great strength also, but never lost its pleasing quality.—Manchester Mirror.

JESSIE SHAY RETURNS HOME.—Miss Jessie Shay returned to her New York studio yesterday (September 17), and at once begins her work. This young pianist expects to do her share of recital and concert playing. Miss Shay passed her vacation at Belle Haven, Greenwich, Conn.

MUSIC IN BROOKLYN.

THE Claassen Musical Institute, at 341 Jefferson avenue, reopened on Monday, the 16th, with Miss Gertrude H. Wagner, the first assistant, in charge. Arthur Claassen, the director of the institute, did not return from Europe until the day after, which was yesterday. Mr. Claassen will form a class in harmony in October, also classes for ensemble playing. Students from the Claassen Institute will play this season at the concerts in Brooklyn by the Boston Symphony Orchestra, which will again be given under the joint auspices of the Brooklyn Institute and the Brooklyn Philharmonic Society. Ensemble numbers, of course, will only be played by the students from the Claassen Institute, and this educational feature is likely to prove interesting as well as stimulating to other ambitious piano pupils.

Miss Minnie Topping, the pianist and teacher, has returned to Brooklyn from Canada, where she passed the summer at her old home at Galt, teaching in summer classes and resting. This young artist has her eye turned Manhattanward. She at once resumes her advanced studies with Richard Burmeister. She played before a manager last Saturday, and now announces several appearances in joint recitals. Coaching for singers and accompanying and her teaching will keep Miss Topping fairly busy during the autumn. Her Brooklyn home is at 527 Putnam avenue.

Hugo Troetschel, the organist and choir director of the German Evangelical Lutheran Church on Schermerhorn street, returned two weeks ago from his vacation, passed with his family up in Sullivan County. To Mr. Troetschel belongs the honor of giving the first musical event of the autumn season in Brooklyn—an organ recital reported in THE MUSICAL COURIER last week. Mr. Troetschel has already begun his teaching at his studio. A large number of piano pupils are enrolled. Later on he will announce his series of organ concerts, which in the past seasons have been enjoyable and instructive musical evenings. The church where Mr. Troetschel plays reopened with regular musical services on Sunday, September 8.

Mme. Berta Grosse-Thomason has returned from the Adirondacks and is busy enrolling classes at her piano school at 340 Fulton street. W. E. Bassett will again direct the instruction in theory, harmony and composition. Madame Thomason will receive a limited number of pupils at her residence, 61 Tompkins place, and once a week she will go to Morristown, N. J., where she has a

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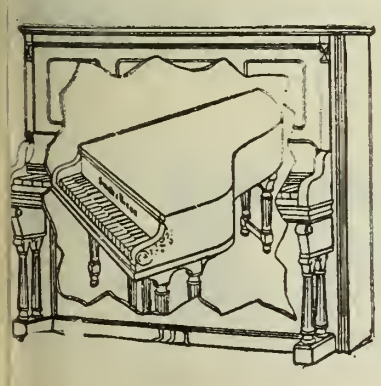

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fine class of advanced pupils. Madame Thomason will give a number of concerts this season.

Mrs. William E. Beardsley will reopen her studio in the Knapp Mansion the first week in October. She is now in the Adirondacks with her daughter Constance. The Beardsleys spent the month of July in the old summer home of the family at Milford, Conn. Then they went to Canada, and returned to the United States by the way of Niagara Falls. They visited the Pan-American at Buffalo, and on these travels Mrs. Beardsley and her daughter were accompanied by Dr. Beardsley.

Louis Koemmenich has returned from his vacation up at Lake George. He is back at his work, and with his teaching and conducting of the weekly rehearsals of the Brooklyn Saengerbund and other societies is as busy as a man should be.

Carl Venth is back into harness again. He is enlarging his violin school at 14 Seventh avenue, an excellent location for such an institution. Concert work will also engage some of Mr. Venth's time this season.

Many of the singers and instrumentalists who are popular in Brooklyn will again appear at the concerts of the Brooklyn Institute this season. It would be unfair to make adverse criticisms of the prospectus issued by the music department, as programs are only announced in outline, when at all. Among the artists who are to make their first appearance before the Institute are Harold Bauer, the pianist, who will be the soloist at the third concert by the Boston Symphony Orchestra; Miss Estelle Liebling, soprano, will sing in "The Messiah" at the Christmas concert with the Brooklyn Oratorio Society. Whitney Tew, the baritone, will sing in "The Messiah," and also at a violin recital with Miss Anna Otten. Miss Helen Niebush sings with the Kneisels in November. Mrs. H. H. A. Beach, the Boston pianist and composer, will play with the same quartet in December. Mrs. Louise Scherhey, the contralto, will sing at the concert of the Brooklyn Saengerbund to be given at the Academy of Music on December 9, under the auspices of the Institute. Electa Gifford, the soprano, will sing at a song and 'cello recital in November. Gregory Hast, the tenor, and Mme. Suzanne Adams will appear in joint recital. Miss Augusta Cottlow will play at one of the concerts in the Young People's Symphony series. Mme. Milka Ternina is announced as the soloist for the first concert by the Boston Symphony Orchestra in Brooklyn. The date is November 8.

Some of the well-known artists who have again been engaged by the Institute include Mrs. Katharine Fisk, contralto; Gwilym Miles, baritone; Avice Boxall, harpist; Paul Dufault, tenor; Herbert Witherspoon, baritone; Mrs. Hissem de Moss, soprano, and Theodore Van Yorx, tenor. Dr. Henry G. Hanchett will give two series of analytical piano recitals before the Institute. Verdi's Requiem will be sung at the spring concert by the Brooklyn Oratorio Society. The Brooklyn Arion, Arthur Claassen conductor, will give a concert before the Institute in the spring, and that will make the fourth time the Arions have sung under Institute auspices.

Miss Bessie May Bowman resumed her lessons in voice culture and piano at 281 Sterling place on September 16. Miss Bowman has issued neat cards referring applicants to her vocal instructors, Mme. Luisa Cappiani, Oscar Saenger, Mme. Alice Garrigue Mott and John Sauvage, and also to her piano instructor, E. M. Bowman.

AUDRAN'S OPERAS IN NEW YORK.

EDMOND AUDRAN, who died in Paris recently, was the composer of two operas that were especially successful in New York and of four that found more or less favor everywhere. In this city both "Olivette" and "The Mascot" acquired a popularity that almost equaled the vogue of some of the more famous Gilbert & Sullivan cycle, and their enduring hold on the public was by no means confined to New York. They were liked all over the country and they are regularly sung to this day by what are called the repertory or cheaper priced touring or summer companies which do not go to the expense of buying new works on which there are royalties to be paid.

Both of these operettas have had in the local theatres more or less interesting histories, and some of their original interpreters have been famous. Later works by Audran were tried here and found less favor, although two were heard under circumstances that made them interesting. In "Miss Helyett," Mrs. Leslie Carter, who had begun her career the year before as a serious actress, tried her hand temporarily at comic opera. In "La Poupée," which had met with some success in Paris and which became a furore in London, Anna Held, who had previously been a singer of couplets in the music halls, made her first more ambitious step. In neither case was the experiment entirely successful. Mrs. Carter returned to the drama to find her real triumphs there, while Anna Held found that musical farce was more suited to her talents than out and out operetta.

It was with "Olivette" that Audran's American fame began, and the opera was more successful in this country than in any other. It never enjoyed the same vogue in Paris or in London. The version used here first was made by the Englishman Farnie for D'Oyley Carte in London. The Comley-Barton Opera Company had been formed to sing "Lawn Tennis," a musical farce by the late Benjamin Wolf, of Boston. In the company were John Howson, an admirable comedian now dead; Digby Bell, Hetty Tracey, a beautiful, incompetent, and a thin, black haired girl, who had studied singing abroad and was named Marie Jansen. The company was singing at the Bijou, and in December, 1880, the work originally produced at the Park Theatre, had about exhausted its popularity and it became necessary to provide some successor.

Audran's "The Wedding of Olivette" had just been sung with success in Paris and an English version had been made by Farnie for the use of D'Oyley Carte in London. That was offered to Comley & Barton, who accepted it and who engaged Catherine Lewis to sing the leading role. She had made her greatest previous success in an adaptation of Genee's "Der Seekadet," acted at Daly's Theatre as "The Royal Middy." She went to the Bijou and on Christmas Eve, 1880, "Olivette" made the muse of M. Audran known here.

The operetta was an immediate success. The lithe, black haired girl from New England could sing, so in the part of a cabin boy she took the air in the first act that should have been sung by the Countess, as Hetty Tracey, who was acting the part, was very pretty but had no voice whatever. In the opera nothing else made such a success as Catherine Lewis' dancing of the farandole in the second act. She gave an exhibition of athletic abandon such as had never been seen here before, and has indeed been equaled only by Carmencita. The town went wild over that dance, and the fact that she was compelled to repeat it several times every night did not in the least diminish her enthusiasm. She was then in the prime of her talents and beauty, and the success she made was readily comprehensible.

The opera was an experiment and had not been mounted with any great outlay; now its managers saw that it was certain to last the winter at least. So it was transferred to the Fifth Avenue on January 31, 1881, and there was a great expenditure for costumes and scenery. Then the operetta started on a new lease of life. It ran for the entire season, and the rival performance given at the Bijou after the original company withdrew to the Fifth Avenue did not apparently interfere with its success. Both companies played to large houses, and Selina Dolaro, who was the Olivette at the Bijou, found her admirers, although her performance was never comparable in spirit or humor to Miss Lewis'. In the production at the Bijou, Fanny Wentworth, who came here as a monologue performer and had previously been at Tony Pastor's, sang the Countess.

The opera was not copyrighted. All that could be protected was Farnie's English version. As a consequence there were productions on all sides, although both of those given first in this city were excellent. The English text was dull enough, and it was not difficult to improve on the intensely British humor of Farnie's puns; but in spite of its stupidity, some of the phrases from "Olivette" survive to-day. Still heard are "Bob Up Serenely" and "Now Is the Time for Disappearing," both taken from a song of Coquelicot sung by Digby Bell in the first performance and later made irresistibly droll by James Peakes.

For two years the Comley-Barton Company sang nothing long but "Olivette," although an attempt was made with "Madame Favart" to repeat the same success. Dora Wiley, Richard Golden and again Mr. Howson, now became Miss Lewis' companions. Burlesques and condensed versions of the opera were given, and at Tony Pastor's it was Lillian Russell who impersonated Olivette. The ease with which the opera could be presented increased the number of companies so rapidly that the whole country soon heard "Olivette." The work has been revived here from time to time, and was last heard here when Dorothy Morton took the part several years ago at the Herald Square Theatre. Lillian Russell was a slim girl when she wore the jersey costume of the last act at the old Tony Pastor Theatre down on Broadway. None of

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The Oliver Ditson Company has instituted a new department in which music teachers generally will be very much interested. Realizing the fact that much of the so-called teaching music of to-day is practically worthless, and that a discrimination is necessary in the choice of material which can only be had by an examination of a mass of music that many teachers are too busy to give, this house has established, under the direction of a teacher of twenty years' experience, a Teacher's Department, which will be entirely devoted to searching out, preparing, and supplying every want of all classes and grades of teachers. It purposes aiding the teacher in securing such music and other teaching helps as he may need. Preparations for its establishment have been making for the past four years and it is already supplied with unusual helps.

A feature which will be given particular attention is the answers to inquiries. Questions relating to teaching problems are welcomed and a long teaching experience will be drawn upon in their answering. The immense resources of the Oliver Ditson Company will be at the disposal of the department and the result cannot fail to be advantageous to the teacher. "Teaching Pieces and How to Teach Them" will be sent to all who send a request to the department. It is a series of ninety-six page graded selections of teaching music so described as to give the teacher a clear idea of the value of each piece for teaching purposes.

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her successors in the role ever approached Catherine Lewis.

There was naturally great competition for the next operetta from Audran. This was "The Mascot," which was even more popular than its predecessor. It came the next year. Unlike "Olivette," it was a success all over Europe with the single exception of London. Here it was sung by the Wilbur Opera Company, an organization that is still in existence in the smaller towns, at the Bijou Theatre, on May 5, 1881. It had been given previously in Boston by the Norcross Company, which hurried to this city in an effort to produce it before the Bijou performance. But the attempt failed.

The last move to prevent the Bijou performance was the arrest or rather restraint of one of the actors, who was kept from playing because the managers of the opposition company declared that he was under contract to them. This move almost accomplished its purpose, and it looked for a while as if there would be no singer for the restrained actor's part. But luckily an amateur who had attended some of the rehearsals thought that he could get through the part of Frederick and he did it after a fashion. In spite of this drawback the opera was a complete triumph. The graceful, melodious music charmed the audience and the fate of the play was never a moment in doubt. In the cast were Harry Brown and Lilly West, his wife. Mr. Brown appeared here last with the Bostonians. He was the first of a long series of famous Lorenzos. In the list were Nat Goodwin, Henry Dixey, Mézieres and some less well known to fame.

The list of Bettinas, which ended so far as this city is concerned two years ago at the American Theatre with Cissy Loftus, included Selina Dolaro, Paola Marie, Sadie Martinot, Camille d'Arville, Theo and Louise Searle. The as succeeded in the role Emma Howson, who sang the part here at the first performance. Emma Howson was the original Josephine in "Pinafore" in England, and came back to her own country just before the production of Audran's opera. She retired from the stage soon after, and is now a successful music teacher in this city. She was a sister of John Howson, who was the first De Merrimac in "Olivette." Lilly West, as she called herself at that time, was the Fiammetta.

John Brand was the Beppo. A later performer who became popular in this role was William Carleton, who sang it at the Star Theatre in a later revival with Dora Wiley as the turkey tender. A Bettina who never got to New York, although she was liked on the road, was Fay Templeton, who used to sing the part in the performances given by her own opera company with her mother as Fiammetta.

When the work was sung by a company at Tony Pastor's the climax used to come in the final act, when an actress named Maggie Dugan used to kick her slipper into the gallery. Susie Kirwin, who made her first appearance at the Bijou during the opera's original performances, afterward became the owner of the Wilbur Opera Company, and one of her favorite programs on the road used to be "The Mascot," with living pictures between the acts.

As Audran did not write comic operas rapidly enough to supply the demand created by the success of his two noted works, some of his older compositions had to be drawn upon to supply "new" operas by him. One of these was "The Snake Charmer," sung first at the Bijou Theatre, with Selina Dolaro and a young woman from a downtown variety theatre in the leading roles. This young woman was known as Lillian Russell, and had attracted attention already by her voice and her beauty when she sang in burlesques on "Patience" and other operettas. The work was sung on October 29, 1881, and announced as new. But, as a matter of fact, it was the first of the composer's operas to meet with favor, and was performed at Marseilles in 1878. Besides the two women mentioned, there were in the cast Blanche Chapman, who had been playing in previous performances of "The Mascot," and Louise Paullin.

Miss Russell's real career began with her appearance as the snake charmer. She wore a gown beautifully embroidered with bead serpents and delighted the audience by her fresh voice. After that October night, twenty years ago, she was always a dominating figure in her profession. At the first performance she quite took the honors from Miss Dolaro, but there was evidently no hard feeling between the star nearing the end of her career and the young beginner.

"The Snake Charmer" ran for several months, but it was not a great success, and when the company returned to "Olivette" Miss Russell was the Countess and sang her waltz song in the first act beautifully. She sang in those days with more taste than is found usually in comic opera, and she could have attempted more ambitious work and succeeded as well as some of her countrywomen who have sung in grand opera, but it was perhaps better to have made such a career as she did in comic opera. "Le Grand Mogul," as this opera was called in French, was afterward sung at the Star Theatre in French by a company that Maurice Grau had imported.

It was not until Audran wrote "Serment l'Amour" that another of his operas was heard here. This was presented as the others had been with two simultaneous performances. The McCaull Company at Wallack's gave the work on May 29, 1886, with De Wolf Hopper, Signor Perugini, Bertha Ricci and Mathilde Cottrelly in the leading roles. Two nights later Roland Reed, Laura Clement and Augusta Roche appeared in the same opera at the Bijou. At Wallack's the work was called "The Crowing Hen," while "The Bridal Trip" was its title at the Bijou. The McCaull Company had a better version; but there were no elements of popularity in the piece, which soon dropped out of sight. In May, 1887, Audran's "Gillette de Narbonne" was sung at the Terrace Garden in German, and in the cast was Adolfine Zimaier Modjeska.

The latter works of the composer given here are recent enough to be familiar. "La Cigale," which was a London success and had little vogue in Paris, was sung at the Garden Theatre with Lillian Russell in the leading role in 1892, and the only other productions of importance were "Miss Helyett" and "La Poupée."—New York Sun.

SOUSA'S FAREWELL.

Concert Next Sunday Night—The Band to Sail for Liverpool Next Wednesday.

IN the Metropolitan Opera House next Sunday night John Philip Sousa and his band will make their last appearance for many months before a New York audience. This will be a grand farewell concert on the eve of the band's departure for England. The following specially arranged program will be presented:

Overture, Sakuntala.....Goldmark
Duet for cornets, Introduction and Polacca.....Eilenberg
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Suite, Three Quotations.....Sousa
The King of France went up the hill
With twenty thousand men;
The King of France came down the hill,
And ne'er went up again.
And I, too, was born in Arcadia.
Nigger in a woodpile.
Trombone solo, Love Thoughts.....Pryor
Arthur Pryor.
Grand Scene and Ensemble, Andrea Chenier.....Giordano
Fourteenth Rhapsody.....Liszt
Soprano solo, Linda di Chamounix.....Donizetti
Miss Blanche Duffield.
Serenade, Rococo.....Meyer-Helmund
March, The Invincible Eagle (new).....Sousa
American Fantaisie.....Herbert

The soloists next Sunday night will be Miss Blanche Duffield, soprano; Herbert L. Clarke, cornet; Walter B. Rogers, cornet, and Arthur Pryor, trombone.

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Miss Emma Thursby has just returned to the city, and for the next two weeks will be busy selecting pupils for the season, which will begin October 1.

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Musical Courier (London)—"A hearty, straightforward delivery, which was all the more charming because of his admirable diction and pure intonation."

Lady—"His songs were admirably chosen, and the beautiful quality of his voice and his good method were best shown in Brahms' Liebeslieder."

Sunday Times—"Displayed a resonant low baritone voice and a refined method."

Musical Standard—"Eminently successful as an interpretive artist, for he sang with much feeling and intuition into the dramatic and poetic meaning of his text. His voice is a fine organ."

Musical News—"Mr. Tew has a good bass voice which he uses always with finished art and discretion. That he possesses an extensive repertory culled from the best music written for the bass voice was evidenced."

Morning Post—"Mr. Tew's deep bass voice was well suited to the music of the Landgraf." (National Grand Opera Co., in Tannhauser.)

The Stage—"Mr. Tew gave a strong and impressive embodiment of the Cardinal."

The Era—"Mr. Whitney Tew, the author, gave a strikingly characteristic reading of Richelieu, his acting in the downfall scene being especially impressive and touching."

Field—"That fine bass singer, Mr. Whitney Tew, gave the first of his recitals last week. He possesses a powerful voice of beautiful quality which can stand work. He has both voice and brains."

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MOZART AND HIS MANUSCRIPTS.

A VERY interesting chapter could be written, says Charles Malherbe, about the autographs of great composers. Why are some preserved, some destroyed? How many works have entirely disappeared! When a piece has been engraved, the manuscript on which it was traced by the composer has no value except that of a souvenir or curiosity, or, if the author is famous, of a relic. But when the piece has not been engraved or published, then the loss of the manuscript is an irreparable loss. Great masters like Bach, Haydn, Mozart, Beethoven, Weber, Schubert, Mendelssohn, how many have died, leaving unpublished a third, a half, even three-fourths, of their labors!

Certain artists have been more unfortunate than others. Who would think that not a line exists from the hand of Lully? Why should Molière and he suffer the same fate? Not a verse of the former, not a note of the latter survive. Colasse and Lalouette, his pupils, worked on the scores of the master and are accused of occasionally inserting in their own work airs which he had disdained. Did they destroy them purposely to hide the theft? Who knows?

J. Sebastian Bach locked up his manuscripts in a cupboard, which must have been a great one, so numerous are they. Only a few were published during his life. After his death they were divided between his sons Philip Emanuel and Wilhelm Friedmann. The former, a man of order, kept them carefully with his own, and at his death they were sold by auction at Hamburg, most of them passing into the possession of the Library of Berlin, of which they are not the least treasure. On the other hand Wilhelm Friedmann, a scamp, a gambler, a drunkard, a debauchee, dissipated his paternal heritage; he sold for a glass of wine a cantata or a fugue, and if the purchaser had no scruples he could inscribe it with his own name, and, destroying the original, exhibit the copy as his own. This is a probable explanation of the disappearance of some of the great cantor's works.

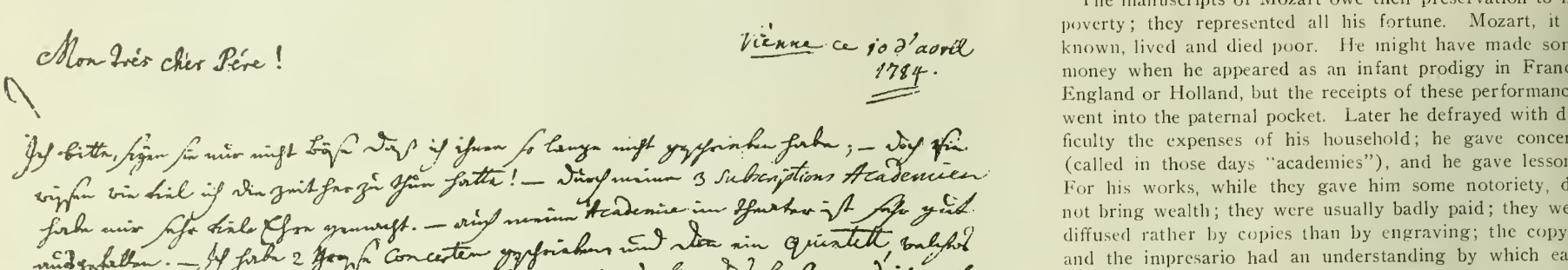
Händel left his manuscripts to a friend, who left them to the library of the King of England. Hence we never find on the market a page by the author of "The Messiah."

Cherubini and Mendelssohn were careful, fastidious men, and their papers were not neglected; they have come, in almost perfect integrity, to increase the wealth of the Library at Berlin, those of Mendelssohn presented by the family; those of Cherubini purchased after they had been refused by France, who declined to pay out a few thousand francs for them. The families of Hérold and of Auber preserve the most part of the manuscripts of their ancestors. Boieldieu possessed scarce one of his works. Rossini distributed his among his friends. Meyerbeer buried his unpublished works in a chest that had to remain unopened a certain number of years; when the time expired his heirs found it more simple not to open it. Beethoven lived in the midst of incurable disorder; when one of his pieces was published he cared little for the autograph, the manuscript remained in the hands of the publisher, or of the person to whom it had been dedicated, or the pupil who had played it to Beethoven's satisfaction. He left many school exercises and youthful pieces, which, forgotten in some corner of his abode, were saved by the little value he set on them. His still unpublished works, heaps of note books to which he confided his ideas, precious testimonials of his daily labor, all were dispersed after his death by public auction. And at what prices. One could buy a sonata for a hundred sous or a symphony for 15 francs.

The manuscripts of Mozart owe their preservation to his poverty; they represented all his fortune. Mozart, it is known, lived and died poor. He might have made some money when he appeared as an infant prodigy in France, England or Holland, but the receipts of these performances went into the paternal pocket. Later he defrayed with difficulty the expenses of his household; he gave concerts (called in those days "academies"), and he gave lessons. For his works, while they gave him some notoriety, did not bring wealth; they were usually badly paid; they were diffused rather by copies than by engraving; the copyist and the impresario had an understanding by which each of them gained more than the author.

It is heartbreaking to read the correspondence of Mozart during the last two years of his life. He is ceaselessly asking his friend Puechberg to lend him money, and his repeated requests, made in a tone of supplication, betray the needs that were pressing him. The banker Puechberg generously advanced him 25 florins at a time, about $12; he inscribed the sum carefully on the debtor's letter as a kind of memorandum, and by a strange irony of fate these letters to-day are worth ten times as much as the sum lent. Let us recall the death of Mozart, the funeral by torchlight during an icy December night, the flinging into the common pit for want of a few crowns to buy a grave, the tempest of snow beating down on the city of Vienna and covering the earth for days with its white mantle, the death of the grave digger, lastly the impossibility of finding the place where the corpse had been laid. Thus of what was Mozart, at least of what was the material part of his being, all had disappeared, all had vanished in the nameless dust of the cemetery.

Mozart's widow quitted Vienna for Prague where recollections of her husband remained vivid and where she could find support. At first she was assisted on many sides. At Vienna, in 1795, there was organized for her benefit at the Burg Theatre a performance of "Titus," where her sister, Alosia Weber, played the role of Sextus, and where, during an entr'acte, Beethoven played a concerto by Mozart. At Prague in 1796 she gave a concert, where, as the "clou" of the program, the first air of Papageno in the "Magic Flute" had for its interpreter her



FRAGMENT OF THE PIANO SONATA, OP. 2, NO. 1, COMPOSED AT THE AGE OF SEVEN.

Mon très cher Père!

Vienne ce 10 d'avril 1784.

Je te prie, ne me sois pas fâché que je ne t'ai pas écrit depuis si longtemps; — tu ne peux pas croire combien j'ai à faire avec mon temps. — Depuis mon séjour à Vienne, j'ai fait trois souscriptions académiques. Elles m'ont rapporté beaucoup d'argent. — Mon académie au théâtre a été très bien remplie. — J'ai donné 2 grands concertos et un quintette qui a été applaudi jusqu'à l'enthousiasme; — j'ai joué moi-même le premier, et pour le dernier j'ai improvisé; — j'ai aussi joué 1 oboe, 1 clarinette, 1 cornet, 1 fagotto, et le piano forte; — j'aurais voulu que tu fusses et que tu entendisses! — et combien j'ai regretté que tu ne fusses pas là! — Du reste, je suis très satisfait de mon séjour ici. — Je suis sûr que je gagnerai beaucoup d'argent. — Je crois que tu as reçu la lettre que je t'ai écrite. — Et n'oublie pas de me donner bientôt de tes nouvelles. — Je te prie, ne me sois pas fâché que je ne t'ai pas écrit depuis si longtemps; — j'ai aussi joué 1 oboe, 1 clarinette, 1 cornet, 1 fagotto, et le piano forte; — j'aurais voulu que tu fusses et que tu entendisses! — et combien j'ai regretté que tu ne fusses pas là! — Du reste, je suis très satisfait de mon séjour ici. — Je suis sûr que je gagnerai beaucoup d'argent. — Je crois que tu as reçu la lettre que je t'ai écrite. — Et n'oublie pas de me donner bientôt de tes nouvelles. — Je te prie, ne me sois pas fâché que je ne t'ai pas écrit depuis si longtemps; — j'ai aussi joué 1 oboe, 1 clarinette, 1 cornet, 1 fagotto, et le piano forte; — j'aurais voulu que tu fusses et que tu entendisses! — et combien j'ai regretté que tu ne fusses pas là! — Du reste, je suis très satisfait de mon séjour ici. — Je suis sûr que je gagnerai beaucoup d'argent. — Je crois que tu as reçu la lettre que je t'ai écrite. — Et n'oublie pas de me donner bientôt de tes nouvelles. — Je te prie, ne me sois pas fâché que je ne t'ai pas écrit depuis si longtemps; — j'ai aussi joué 1 oboe, 1 clarinette, 1 cornet, 1 fagotto, et le piano forte; — j'aurais voulu que tu fusses et que tu entendisses! — et combien j'ai regretté que tu ne fusses pas là! — Du reste, je suis très satisfait de mon séjour ici. — Je suis sûr que je gagnerai beaucoup d'argent. — Je crois que tu as reçu la lettre que je t'ai écrite. — Et n'oublie pas de me donner bientôt de tes nouvelles. — Je te prie, ne me sois pas fâché que je ne t'ai pas écrit depuis si longtemps; — j'ai aussi joué 1 oboe, 1 clarinette, 1 cornet, 1 fagotto, et le piano forte; — j'aurais voulu que tu fusses et que tu entendisses! — et combien j'ai regretté que tu ne fusses pas là! — Du reste, je suis très satisfait de mon séjour ici. — Je suis sûr que je gagnerai beaucoup d'argent. — Je crois que tu as reçu la lettre que je t'ai écrite. — Et n'oublie pas de me donner bientôt de tes nouvelles. — Je te prie, ne me sois pas fâché que je ne t'ai pas écrit depuis si longtemps; — j'ai aussi joué 1 oboe, 1 clarinette, 1 cornet, 1 fagotto, et le piano forte; — j'aurais voulu que tu fusses et que tu entendisses! — et combien j'ai regretté que tu ne fusses pas là! — Du reste, je suis très satisfait de mon séjour ici. — Je suis sûr que je gagnerai beaucoup d'argent. — Je crois que tu as reçu la lettre que je t'ai écrite. — Et n'oublie pas de me donner bientôt de tes nouvelles. — Je te prie, ne me sois pas fâché que je ne t'ai pas écrit depuis si longtemps; — j'ai aussi joué 1 oboe, 1 clarinette, 1 cornet, 1 fagotto, et le piano forte; — j'aurais voulu que tu fusses et que tu entendisses! — et combien j'ai regretté que tu ne fusses pas là! — Du reste, je suis très satisfait de mon séjour ici. — Je suis sûr que je gagnerai beaucoup d'argent. — Je crois que tu as reçu la lettre que je t'ai écrite. — Et n'oublie pas de me donner bientôt de tes nouvelles. — Je te prie, ne me sois pas fâché que je ne t'ai pas écrit depuis si longtemps; — j'ai aussi joué 1 oboe, 1 clarinette, 1 cornet, 1 fagotto, et le piano forte; — j'aurais voulu que tu fusses et que tu entendisses! — et combien j'ai regretté que tu ne fusses pas là! — Du reste, je suis très satisfait de mon séjour ici. — Je suis sûr que je gagnerai beaucoup d'argent. — Je crois que tu as reçu la lettre que je t'ai écrite. — Et n'oublie pas de me donner bientôt de tes nouvelles. —

Votre fils
Mozart

TRANSLATION.

VIENNA, April 10, 1784.

MY VERY DEAR FATHER—I beg that you will not be annoyed at me for not having written for a long time. You know how much I have to do with my time. I did myself a great deal of honor by my three subscription academies; my academy also in the theatre was very successful. I have written two grand concertos and a quintet which won extraordinary applause. I myself regard it as the best I have written in my whole life. It consists of one oboe, one clarinet, one horn, one bassoon and a piano. I wished that you could have heard it! And how well it was performed! For the rest, I am ashamed to confess that, at last, I was tired of merely playing, and it is no little honor for me that my hearers never are so!

With respect, MOZART.

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very happy in selling in 1796 to the music publisher André, almost all the autographs that she possessed for the sum of 1,000 ducats or $2,400, a mean price if one thinks that it involved not only the manuscripts themselves but the property of the works represented by these manuscripts. The collection was without doubt incomplete. Already some pieces were wanting, those of his whole youth.

Das Traumbild (Vision), Composed at Prague in November, 1787.

Marie Anne Mozart, afterward Frau Von Sonnenberg, related that her brother cared little for them as he grew up in years and fame; besides he had begun to catalogue his works on a little note book till February, 1784, thus neglecting 400 pieces, more or less important. Finally, his sister adds, there was little order in his musical papers, which he left lying all around and on the piano, papers often taken by his friends and kept by copyists. After this first loss, the mass of papers was no less than 280 numbers, which were then classed and authenticated, often with an approximation to the date. It was a regular inventory of which André took advantage, for he published for the first time a good number of pieces previously completely unknown. In his turn André, beneficiary of the glory that radiated from the name of Mozart, offered for sale all his manuscripts, of which he prepared a thematic catalogue with pieces attached. The two numbers with the highest quotations were "Don Juan," $1,600, and "The Magic Flute," $1,200; all the rest vary from $4 to $50. A symphony is put down at 5 louis. The total amounted to 69,480 francs ($13,896), which, after forty years' possession, would have shown a very profitable return, but no buyer for the whole presented himself, and only a few numbers changed hands.

André died and his three sons divided the heritage. Then the real dispersion of the manuscripts began, for each strove to realize in cash down the value of the papers comprised in their lot. Thus "Don Juan" was offered in turn and vainly to the museums of Vienna and Berlin; from 8,000 francs it fell to 4,500 francs, and at this price Madame Viardot bought it in London in 1855, and the middleman, to induce her, gave her into the bargain a sonata for the piano for four hands. We know that this great artist wished to assure to France the possession of this autograph, which the Germans to-day are ashamed to have had slip through their hands; she generously gave it to the library of the Conservatory, where it will ever remain its most precious jewel.

In 1860 one of the André brothers tried to sell at Berlin, through the bookseller Stage, a lot of fifty-two pieces. The prices marked on the catalogue were rather high, but how little after all! One could have a symphony for 250 francs and a concerto for 100 francs.

In 1875 the indemnity paid by France after the war enabled Germany to richly endow the German Museum. Thus the Library of Berlin acquired for 45,000 francs 131 numbers, which remained in the hands of the André family. It was about the sixth of the works written by Mozart. Henceforth no library can compete with it on this point. Here, writes Charles Malherbe, are some figures derived from personal investigation: "The authentic works of Mozart, complete or incomplete, amount to 727. The manuscripts of 167 are unknown, and eighty-one have changed hands without our knowing exactly where they are to-day. Of the 479 known to exist Berlin possesses more than half. The rest are scattered mostly in Germany and Austria. Such are the collections of Herr Cranz, of Hamburg, and of Julius Marshall and Plowden in England. For my part I possess twenty-three, which one day will go after me to join the 'Don Juan' and increase the riches of the Conservatory. Just let us look at hazards of fortune and the increased value of things! I spoke lately of Mozart's poverty. Well, at the actual price of the last public sales a page of his handwriting in music is never sold for less than 100 francs. And he must have inked 10,000. Make your calculations, and we shall have to say with sad irony that Mozart died a millionaire without knowing it."

There autographs have, for every lover of music, the value of souvenirs, and it is not without emotion that one touches the leaves on which the hand of a great man has rested. But they are still more precious for another reason; they reveal certain peculiarities; they let us surprise the creator in the midst of his work; they show the precision of his thought and the sureness of his pen. In appearance they are much alike, in the sense that Mozart always employed, with very rare exceptions, paper of an oblong form, called Italian, ruled for ten or twelve staves. In his operas, where he had need of a greater number, he wrote the part of wind instruments on another sheet.

Mozart tells us himself how he composed. "When I find myself well disposed, in good humor, as when driving in a carriage or taking a walk after a good dinner, or at night when I cannot sleep, then ideas come to me in crowds. Those which please me I remember, and even hum them over, as people tell me at least. When I do this then here and there come bits which one can use to make a good dish, according to the necessities of counterpoint, sonority, instruments, &c. This warms up my soul and increases when I meet with no interruption. I develop it more and more, and really the work is completely terminated in my head. However long it be, a glance embraces it all in spirit, as when one contemplates a beautiful picture. The combinations, the facture all passes like a dream before me. What is done in this manner is not easily forgotten, and it is perhaps the fairest gift which God has bestowed on me.

"Afterward when I begin to write I have only to take from my brain pocket all that is gathered there. Hence the writing is done rapidly and, reproduces without any change, or at least very rarely, everything lodged in my spirit. Anyone can interrupt me while I am writing. I can even converse, talk of hens and eggs, of Margaret, of Babette. I write all the time."

The aspect of the manuscripts confirms this declaration. Erasures are very rare. He never uses a knife. His

A Rough Fragment of Mozart's Quintet for Piano and Wind Instruments Written in 1784.

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finger serves him instead; he rubs out, when he does rub out, before the ink has had time to dry. He repairs a mistake almost at the same time that he commits it. And this the case not in clean copies, for his sketches even present the same infallibility.

Mozart rarely had recourse to notebooks unless he was engaged in long and complicated work, and then he presented it in an abbreviated, schematic form. Thus I possess, in its two states, the quintet for piano and wind instruments. For the definitive state the autograph is complete in all its parts, written with comparative slowness, almost caligraphed. In the primitive state the autograph contains only the parts for the wind instruments on

THE FINISHED MANUSCRIPT OF THE QUINTET.

two staves; it is a memorandum hurriedly written down, the piano part is entirely wanting. It remained in the composer's head to come when called for.

His handwriting changed a little with years. At ten years old one cannot handle a pen as when one is thirty, and yet, even in his childhood, there are peculiarities which are not afterward modified. In my collection of autographs I have one of the sonatas which he wrote after his first journey to Paris. He was then seven years old, and the assurance of the little hand is astounding. At the age when others are still children Mozart was already a man. When he was about fourteen his writing preserves a certain coarse, round aspect; at sixteen its character assumes almost its definite form, and the writing appears fine, elegant, orderly, luminous, with all the characteristics of the feeling and movement: it is a heart full of tenderness and a spirit full of gaiety.

A material detail, which has an æsthetic reason, is reproduced throughout and always. He writes the bass at the same time as the chant, vocal or instrumental. The rest, the filling-in parts, the complement of the harmony, he did not touch till later, sometimes days or even months afterward, when he returned to complete his work. Certain of his manuscripts have thus remained unfinished, but unite in their primitive simplicity the two extreme parts, the low and the high, which he deemed indispensable, and form, in a fashion, the skeleton of the piece. This method enables us to reply to the objection formulated regarding his quartets and the slight interest manifested in the 'cello part. This apparent defect can be explained away: the 'cello there only plays the part of the contrabass in the orchestra; it is the foundation stone on which the harmony reposes. To-day other formulas or principles are held in horror. Musicians no longer occupy themselves with figured bass, as in the last century; they would be, moreover, often embarrassed by it, for originality seeks to manifest itself in the unnamed chords. One can plunge gladly into an unknown world and dream more or less of erecting a pyramid point downward. Mozart intended that the "bass" should be the "base"; he demanded order and logic. These qualities, those of a prudent man, I would take as a text to preach against a modern tendency, against a mental disposition of which we see every day around us the deplorable effect. I would (what shall I say?) give you the courage to admire Mozart. Yes, his apparent simplicity makes him disdained by those "esprits forts" who admire the more the less they understand. When we hesitate before certain modern works, or manifest the slight pleasure they give us, the answer comes, "You have not penetrated far enough; you stop at the surface, you do not know how to see that which, beneath this obscure exterior, escapes your intelligence." And so they give themselves a certificate of intelligence and clairvoyance. Well, let us take up their argument and apply it to the work of Mozart. "They do not please you because you also stop at the exterior, which seems to you too easily mastered; your spirit does not rise high enough to measure the degree of perfection which results from the equilibrium of the parts and from the harmony of the whole. The secrets of eurhythmia are not revealed to all the profane. The strange, the violent, the colossal impress at first, more than the simple, the double, the measured. Masters like Rubens, Victor Hugo and Wagner are more open to the vulgar than Leonardo da Vinci, Racine and Mozart; they speak at least stronger emotions, and consequently produce more immediate effect. The enormous mass of a Gothic cathedral impress every eye; to enjoy in all their splendor the lines of the Parthenon there is needed a higher culture and a more refined taste.

In conclusion, says M. Malherbe, "let us be proud of loving Mozart, and pity those who affect to ignore him. In keeping guard over his glory the society which bears his name is doing a work of justice and of art. It recalls the attention, for a moment diverted, to works which have been and always will be incomparable models. Mozart is one of those whom one can follow without fear of losing our way; he is a sure guide, for he climbed the summits whereon stand the 'templa serena' of which the poet speaks; he has penetrated into the sanctuaries, whose doors open only to the elect; he has gazed on the sacred altar where, eternal and pure, burns the flame of ideal beauty."

MADAME VELTRINO.

MME. MARIAN VELTRINO, the voice specialist, principal of the Anglo-Italian Studio, New Bond street, London, England, who has many times lectured in various public halls and drawing rooms on the subject of physical, scientific, natural voice culture, has just been trying her elocutionary powers in the open air in Worcestershire, where in the slack London season she fulfills numerous professional engagements. By kind permission of Mr. and Mrs. Grosvenor she gave a lecture on the subject last month in the beautiful grounds of Broome House, Stourbridge, and succeeded in being most distinctly heard in every word by a large and interested gathering of the country people.

A platform and piano were arranged in one shady corner of an extensive and ideal tennis lawn, one of its four summer houses forming the background. Vocal items, including songs by Madame Veltrino and some of her Worcestershire pupils, were given with great effect and were much applauded. These were intended to serve as illustrative of the remarks made by the lecturer and to show the results of the system of voice culture she is so successful with in her teaching. The weather proved perfect, and in another part of the garden, among lovely trees, overlooking the ornamental lake, tea and coffee were afterward served. So far as we know a lecture on this subject "al fresco" was an original idea on the part of Madame Veltrino, and we hear it is not to be her last.

EUGENE BERNSTEIN.—Eugene Bernstein, the pianist and teacher of this city, who has been spending the summer in Europe, returned this week to New York. Mr. Bernstein's trip was one of pleasure only.

On the Columbia, which left this port June 27, a very fine concert was given, in which Mr. Bernstein assisted. 1,600 marks was raised.

He arrived in London too late for the regular musical season, but heard Kubelik, the violinist. In Paris, at the Conservatoire, he met Pugno and Thibaut, the violinist. In Berlin he met various members of his family who met there by appointment, some of whom he had not seen in nine or ten years. From Berlin he went to Vienna, then to Salzburg to attend the Mozart Festival, and after a short stay in Switzerland he started for New York.

Mr. Bernstein expects a very busy season, and this year in addition to his teaching and public performances he will give eight historical concerts, which will be of interest to music students.

MAX KNITEL TREUMANN.—Max Knitel Treumann has reopened his vocal studio in Carnegie Hall. Accompanied by Mrs. Treumann and their two children, Mr. Treumann passed his summer at Block Island, the Berkshires and the Pan-American.

FRANCIS STUART REMOVES.—Mr. Stuart, whose pupils last season did so well here at their every appearance, has removed from his downtown place to "The Montevideo," Seventh avenue, near Fifty-fourth street.

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ymphony Hall, Boston, Friday afternoon, October 18, at 2:30.
ymphony Hall, Boston, Saturday evening, October 19, at 8.
Hyperion Theatre, New Haven, Wednesday afternoon, October 23, at 2:30.
ymphony Hall, Boston, Friday afternoon, October 25, at 2:30.
ymphony Hall, Boston, Saturday evening, October 26, at 8.
anders Theatre, Harvard University, Cambridge, Thursday evening, October 31, at 7:45.
ymphony Hall, Boston, Friday afternoon, November 1, at 2:30.
ymphony Hall, Boston, Saturday evening, November 2, at 8.
cademy of Music, Philadelphia, Monday evening, November 4, at 8:15.
Music Hall, Baltimore, Tuesday evening, November 5, at 8:15.
cademy of Music, Philadelphia, Wednesday evening, November 6, at 8:15.
arnegie Hall, New York, Thursday evening, November 7, at 8:15.
cademy of Music, Brookyn, Friday evening, November 8, at 8:15.
arnegie Hall, New York, Saturday afternoon, November 9, at 2:30.
nfantry Hall, Providence, Wednesday evening, November 13, at 8.
ymphony Hall, Boston, Friday afternoon, November 15, at 2:30.
ymphony Hall, Boston, Saturday evening, November 16, at 8.
nders Theatre, Harvard University, Cambridge, Thursday evening, November 21, at 7:45.
ymphony Hall, Boston, Friday afternoon, November 22, at 2:30.
ymphony Hall, Boston, Saturday evening, November 23, at 8.
cademy of Music, Fall River, Tuesday evening, November 26, at 8.
ymphony Hall, Boston, Friday afternoon, November 29, at 2:30.
ymphony Hall, Boston, Saturday evening, November 30, at 8.
nders Theatre, Harvard University, Cambridge, Thursday evening, December 5, at 7:45.
ymphony Hall, Boston, Friday afternoon, December 6, at 2:30.
ymphony Hall, Boston, Saturday evening, December 7, at 8.
cademy of Music, Philadelphia, Monday evening, December 9, at 8:15.
usic Hall, Baltimore, Tuesday evening, December 10, at 8:15.
cademy of Music, Philadelphia, Wednesday evening, December 11, at 8:15.
arnegie Hall, New York, Thursday evening, December 12, at 8:15.
cademy of Music, Brooklyn, Friday evening, December 13, at 8:15.
arnegie Hall, New York, Saturday afternoon, December 14, at 2:30.
fantry Hall, Providence, Wednesday evening, December 18, at 8.
mphony Hall, Boston, Friday afternoon, December 20, at 2:30.
mphony Hall, Boston, Saturday evening, December 21, at 8.
nders Theatre, Harvard University, Cambridge, Thursday evening, December 26, at 7:45.
mphony Hall, Boston, Friday afternoon, December 27, at 2:30.
mphony Hall, Boston, Saturday evening, December 28, at 8.
Symphony Hall, Boston, Friday afternoon, January 3, at 2:30.
Symphony Hall, Boston, Saturday evening, January 4, at 8.
Sanders Theatre, Harvard University, Cambridge, Thursday evening, January 9, at 7:45.
Symphony Hall, Boston, Friday afternoon, January 10, at 2:30.
Symphony Hall, Boston, Saturday evening, January 11, at 8.
Academy of Music, Philadelphia, Monday evening, January 13, at 8:15.
Music Hall, Baltimore, Tuesday evening, January 14, at 8:15.
Academy of Music, Philadelphia, Wednesday evening, January 15, at 8:15.
Carnegie Hall, New York, Thursday evening, January 16, at 8:15.
Academy of Music, Brooklyn, Friday evening, January 17, at 8:15.
Carnegie Hall, New York, Saturday afternoon, January 18, at 2:30.
Infantry Hall, Providence, Wednesday evening, January 22, at 8.
Symphony Hall, Boston, Friday afternoon, January 24, at 2:30.
Symphony Hall, Boston, Saturday evening, January 25, at 8.
Sanders Theatre, Harvard University, Cambridge, Thursday evening, January 30, at 7:45.
Symphony Hall, Boston, Friday afternoon, January 31, at 2:30.
Symphony Hall, Boston, Saturday evening, February 1, at 8.
Coliseum, Hartford, Wednesday evening, February 5, at 8:15.
Symphony Hall, Boston, Friday afternoon, February 7, at 2:30.
Symphony Hall, Boston, Saturday evening, February 8, at 8.
Sanders Theatre, Harvard University, Cambridge, Thursday evening, February 13, at 7:45.
Symphony Hall, Boston, Friday afternoon, February 14, at 2:30.
Symphony Hall, Boston, Saturday evening, February 15, at 8.
Academy of Music, Brooklyn, Monday evening, February 17, at 8:15.
Music Hall, Baltimore, Tuesday evening, February 18, at 8:15.
Academy of Music, Philadelphia, Wednesday evening, February 19, at 8:15.
Carnegie Hall, New York, Thursday evening, February 20, at 8:15.
Academy of Music, Philadelphia, Friday evening, February 21, at 8:15.
Carnegie Hall, New York, Saturday afternoon, February 22, at 2:30.
Infantry Hall, Providence, Wednesday evening, February 26, at 8.
Symphony Hall, Boston, Friday afternoon, February 28, at 2:30.
Symphony Hall, Boston, Saturday evening, March 1, at 8.
Music Hall, Troy, Monday evening, March 3, at 8.
Symphony Hall, Boston, Friday afternoon, March 7, at 2:30.
Symphony Hall, Boston, Saturday evening, March 8, at 8.
Sanders Theatre, Harvard University, Cambridge, Thursday evening, March 13, at 7:45.
Symphony Hall, Boston, Friday afternoon, March 14, at 2:30.
Symphony Hall, Boston, Saturday evening, March 15, at 8.
Academy of Music, Philadelphia, Monday evening, March 17, at 8:15.
Music Hall, Baltimore, Tuesday evening, March 18, at 8:15.
Academy of Music, Philadelphia, Wednesday evening, March 19, at 8:15.
Carnegie Hall, New York, Thursday evening, March 20, at 8:15.
Academy of Music, Brooklyn, Friday evening, March 21, at 8:15.
Carnegie Hall, New York, Saturday afternoon, March 22, at 2:30.
Infantry Hall, Providence, Wednesday evening, March 26, at 8.
Symphony Hall, Boston, Thursday afternoon, March 27, at 2:30.
Symphony Hall, Boston, Saturday evening, March 29, at 8.
Symphony Hall, Boston, Friday afternoon, April 4, at 2:30.
Symphony Hall, Boston, Saturday evening, April 5, at 8.
Sanders Theatre, Harvard University, Cambridge, Thursday evening, April 10, at 7:45.
Symphony Hall, Boston, Friday afternoon, April 11, at 2:30.
Symphony Hall, Boston, Saturday evening, April 12, at 8.
Infantry Hall, Providence, Wednesday evening, April 16, at 7:45.
Symphony Hall, Boston, Friday afternoon, April 18, at 2:30.
Symphony Hall, Boston, Saturday evening, April 19, at 8.
Sanders Theatre, Harvard University, Thursday evening, April 24, at 8.
Symphony Hall, Boston, Friday afternoon, April 25, at 2:30.
Symphony Hall, Boston, Saturday evening, April 26, at 8.
Symphony Hall, Boston, Friday afternoon, May 2, at 2:30.
Symphony Hall, Boston, Saturday evening, May 3, at 8.

William Worth Bailey.

ELSEWHERE in this issue of THE MUSICAL COURIER an impressive announcement is made by Robert E. Johnston, the manager of William Worth Bailey. Young Bailey's first American tour promises to be long and successful. The engagements already secured guarantee this. There is a demand for the remarkable blind violinist in all parts of the country, and he will travel from ocean to ocean before filling all the dates booked by his manager.

A high reputation has preceded young Bailey, who has been warmly praised by some of the Old World music critics. They lay greater stress upon his musicianship and fine, poetic feeling than upon his virtuosity. They commend his pure intonation, correct phrasing, refined taste and intelligent interpretation. All judges who have heard him concur in estimating the blind violinist as an artist. Already his forthcoming tournée in the United States has aroused a good deal of interest among violinists and lovers of the violin.

MANAGERS of attractions of the rank of Paur, Sousa, Schumann-Heink or Clementine DeVere who can offer half hour of sacred music afternoon of September 29 or any Sunday following are asked to communicate with Rev. S. EDWARD YOUNG, chaplain of the Actors' Church Alliance, Pittsburg, Pa., who is arranging meetings in the New Exposition Music Hall, Pittsburg.

TUNING SITUATION WANTED.—An extra reliable and long experienced tuner and voicer, who has been three years with present employers, desires a change of location; can tune organs also; factory or wareroom. Salary but moderate. R. W. Welles, 313 Fountain street, Providence, R. I.

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Western New York Office THE MUSICAL COURIER.
749 NORWOOD AVENUE,
BUFFALO, N. Y., September 13, 1901.

RECEPTION TO MRS. MCKINLEY AND PARTY.

AT the reception given by the Board of Women Managers in the Women's Building, Miss Bessie Greenwood, coloratura soprano, of Hornellsville, with her tutor, Dr. La Frone Merriman, furnished some delightful music.

Miss Greenwood, an attractive brunette of graceful figure, sang Dell' Acqua's "Villaneile," Proch's Air and Variations, part of Muldner's Staccato Polka and the Bach-Gounod "Ave Maria." The ease and facility with which she sang the runs, trills, high notes and general coloratura made nothing less than a sensation; and she was repeatedly congratulated and urged to sing again, the McKinley party saying: "She must certainly sing at the White House."

Miss Greenwood's voice is extremely high and clear, and she sustains a G in alt with power and ease. Much of her execution is due to the superior method of Dr. Merriman, the early teacher of Della Niven (Metropolitan English Opera Company) and others who have made their mark. Merriman is doing a noble work in his important section of the Empire State.

All the Buffalo papers made much of Miss Greenwood's singing and below we quote several. Dr. Merriman also played a mazurka by Wieniawski in fine style, and wore his honors as tutor of Miss Greenwood and as as solo violinist modestly.

Miss Greenwood had been engaged to sing at the fateful reception to President McKinley, and with her party stood but a few feet distant when the shots were fired.

She was on the point of singing, had her music before her, when this startling interruption occurred. Of course, all was confusion and the day's doings were abandoned. And so Miss Greenwood became an unexpected spectator of the dramatic scene. Here are some Buffalo press notices:

* * * A delightful feature of the luncheon was the singing of several solos by Miss Bessie Greenwood, of Hornellsville, who was heard yesterday for the first time in this city. Miss Greenwood has a beautiful soprano voice, and her rendering of the "Ave Maria," by Gounod, was artistic in the extreme. Miss Greenwood will sing in the Temple of Music to-day.—Buffalo Courier.

A very enjoyable feature of the occasion was the singing of Miss Bessie Greenwood, of Hornellsville, N. Y., a soprano possessing a beautiful voice of high range. Miss Greenwood was accompanied by her tutor, Dr. La Frone Merriman, on the violin, and Prof. F. W. Riesberg, of New York, formerly of this city, on the piano. Miss Greenwood is a charming young lady as well as singer. She sang Dell' Acqua's "Villanelle," the Bach-Gounod "Ave Maria" and Proch's Aria, with variations, with excellent effect. The "Ave Maria" especially was admirably sung, being notable for the high range attained by the singer. Mr. Merriman played the Mazurka, by Wieniawski, charmingly upon the violin.—Buffalo Evening News.

A fine musical program was arranged for after the luncheon, Miss Bessie Greenwood singing several selections. She has a charming manner, and together with her pure, sweet and well trained soprano voice delightfully entertained the audience of distinguished personages.—Buffalo Enquirer.

Prominent among the younger organists of Buffalo may be mentioned William Gomph, organist of Lafayette Church. His future, of course, is in no wise problematical, but is a matter which must necessarily be considered most promising. When the directors of the Pan-American Exposition selected Mr. Gomph as the official organist they could not have chosen a better one for the work. He is ever courteous to visiting organists, helpful at all times. A week ago, when Mr. Sterling, from Cincinnati, was taken suddenly ill, Mr. Gomph filled the three days' recitals allotted to Mr. Sterling finely, and this on one hour's notice. Some weeks since Buffalo was visited by a

BESSIE GREENWOOD.

fearful storm. Dr. Falk, the organist for that evening, had scarcely begun to play when the electric current became disconnected. Ladies and children became hysterical. It was then that Mr. Gomph suggested playing popular airs, in which the vast audience joined, thus averting what might have become a panic. Both organists played in total darkness for two hours. Mr. Gomph's program for September 1 was selections from Widor, Bach, Lemare, Hesse. "Meditation," by Lemare, and March and Chorus, "Tannhäuser," were rapturously applauded. All these numbers he played with musicianly interpretation not to be excelled. September 6 Mr. Gomph had just finished playing an andante from a Bach sonata at the reception held by President McKinley when the tragic event of the attack on the President's life occurred.

Mr. Gomph was ably assisted by the soprano soloist of his church, Mrs. Marie Hoag Haughey. She sang "Ave Maria" ("Cavalleria Rusticana") and "Save Me, O God!" Randegger. After repeated recalls she sang the last number again. She has a sweet, sympathetic voice. Much of her superior enunciation and style is due to the training she has had while studying with that excellent teacher, Mrs. Anna Groff Bryant, of Chicago.

Miss Mary F. McConnell gave an organ concert at the Temple of Music on President's Day, September 5. A born musician, a deep thinker and indefatigable worker, she is as much celebrated for her correct interpretations as for her abilities as an executant. Her program was admirably selected, being represented by Guilmant, D'Evry, Wolstenholme, Saint-Saëns, Bach and Liszt. The "St. Cecilia" Offertoire, Batiste, and Andantino, Lemare, won the highest approbation from the audience. Her trumpet accompaniment to one of her sister's solos,

WILLIAM GOMPH.

"Let the Bright Seraphim," "Händel, was exquisite Miss McConnell is assistant supervisor of music in the public schools of Buffalo, musical editor of the *News*, and has been the correspondent of THE MUSICAL COURIER. She has been organist of Central Presbyterian Church, St. Paul's Church and St. Joseph's Cathedral, where she played the Centennial organ for many years. She has been accompanist for the Orpheus concerts during the past six seasons, and for many of the orchestra concerts given in Buffalo. Miss McConnell was assisted by her sister Mabelle. She has a pure, sweet, soprano voice on the high coloratura order. She is yet in her 'teens, but we predict a promising future for her. Miss Mabelle McConnell sang "Let the Bright Seraphim," Händel, and "May Morning," Denza.

It was with deep interest that we watched for Miss Gertrude Sans Souci's two organ recitals at the Temple of Music. Her reputation had preceded her from St. Paul, where she is organist at St. Paul's Catholic Cathedral and a member of the faculty of the Western Conservatory of Music, Minneapolis. She was educated in Berlin by Moritz Moszkowski, Oscar Raif and Pylleman.

Right from the start of her concert the vast audience applauded heartily, and afterward many remained, begging a repetition of some of her numbers. Musicians present praised the musical feeling, intelligence, power, delicacy and flawless technic of the young artist, who

GERTRUDE SANS SOUCI.

was chosen from among many older organists of St. Pa to give her concert at the Pan-American Exposition Miss Sans Souci's program was among the most a tractive and popular given at the Temple; brilliancy an dash characterized her work and inspired her audienc to tumultuous applause. Assistants for her concerts we E. S. Timmons, flutist, and Bert Brown, cornetist, the Chicago Marine Band. Mr. Timmons playe

Chopin's Nocturne, and gave an encore, which won hearty approval.

The three organ recitals given by Gaston M. Dethier, of New York, proved most enjoyable in every sense. He played compositions ranging from the ancient classics to the modern German and French schools, also including some of his own effective compositions. Chief among these latter was the ancient "Christmas Carol," with variations, and at the close of this he received a veritable ovation from the large audience, among whom were many of Buffalo's leading organists.

THE MUSICAL COURIER expects soon to refer again to the Dethier recitals and print fuller comments on them.

Mrs. Rathfon was the soprano soloist for the first concert. She sang "Farewell, Have Faith, True Hearted," by Thomas; "Inzano," Tosti, a a richly dramatic number, so well given that she was compelled to repeat it. She also sang "Annie Laurie" in her own arrangement. Her voice is high soprano, with a remarkable range and quality.

Miss Grace Carboni, contralto, sang at Mr. Dethier's second recital "God Shall Wipe Away All Tears," Sullivan, and an Italian melody by Marcello. She has a dramatic way of singing and a promising future before her.

In the evening Master Henri Gagnon, of Quebec, played a program of ten numbers, containing works of Dubois, Bach, Boëllman and others. Surprise was written on every countenance when the talented boy played the whole program from memory with a skill far beyond his years.

Everett E. Truette, of Boston, gave two fine organ recitals, holding the close attention of the audience. At one of his concerts, "Largo," by Händel, and "Festival March," Blaeesmann, aroused the audience to high enthusiasm. We hope to hear Mr. Truette again.

Harry L. Vibbard, of Syracuse, N. Y., gave an enjoyable concert September 9. As a pupil of Mr. Kaffenberger he has adopted from that excellent teacher many good qualities in organ playing. His program was fine and the applause of the audience hearty.

Walter Heaton, of Reading, Pa., gave two enjoyable concerts. He was assisted by Miss Caroline Cramer, of Rochester. In another number THE MUSICAL COURIER will print a full resumé of her singing.

Samuel Warren, of New York, failed to appear at the Temple of Music for the organ concert assigned him, and John W. Durham was selected to fill his place, and no one could have done so more effectively. He held his audience marvelously and carried out tonal effects with delicate shading that imparted the utmost refinement to his interpretations. His program was a well selected one, Bach, Guilmant, Widor, Borowski and others were represented. The two selections from E. d'Every, "Benediction Nuptiale" and "Vision," op. 156, No. 5, have never before been played in this country. In fact, copies of these two gems cannot be obtained. Mr. Durham's groundwork in organ and theory was laid by S. N. Penfield; after this he studied

JOHN W. DURHAM.

with Dr. Gerrit Smith, and finally with M. Alex. Guilmant in Paris. Mr. Durham has been playing in church since he was fifteen years of age. He now holds the post of organist and choirmaster at the South Congregational Church (Dr. A. J. Lyman's), Brooklyn. He is a successful teacher, several of his pupils holding responsible positions.

Adelbert Wilner, Pittsfield, Mass., gave a fine organ recital September 10. His program was well selected, and he had apparently mastered the intricate possibilities of the big organ on very short notice and little practice. He was ably assisted by Mrs. Laura Dietrich Minehan, solo contralto of the Lafayette Church, Buffalo. Her splendid deep voice charmed the vast audience, and she was recalled again and again. Mrs. Minehan sang "The Lost Chord," Sullivan; "The Three Singers," Tours, and gave as an encore Tosti's "Good-Bye."

September 14, 1901.

Our beloved, honored President McKinley is dead! The Temple, where joyous strains of music have been heard all summer, is now the spot in history where a great and good man has lost his life by the hand of a dastardly assassin.

MRS. KATHERINE RIESBERG.

THE VIOLIN CLASSES AT THE NATIONAL CONSERVATORY.

THE violin classes at the National Conservatory are, owing to the loving attention of President Jeannette M. Thurber, one of the features of that institution. Headed by the name of Leopold Lichtenberg, they are modeled after the style of the famous conservatories of Vienna, Berlin, Paris and Brussels. Frederick William Ortmann is a pupil of Halir and a good teacher. The preparatory department is looked after by Miss Josephine Emerson and Henry Klein, both graduates of the National Conservatory and pupils of Mr. Lichtenberg. The most thorough and strenuous course is insisted upon, and a pupil with talent may enter the conservatory with no knowledge of the noble art of violin playing and later emerge a finished executant.

An American born and certainly one of the most gifted violin virtuosi that America has thus far produced is Leopold Lichtenberg, the principal of the violin department of the National Conservatory. Lichtenberg is one of those wonder children who has outlived the prodigies of his childhood, who has more than verified its golden promise. This San Francisco boy ravished the heart of one of the greatest violinists in the annals of music, Henri Wieniawski, who, after hearing the lad, at once elected him as a prize pupil, and during the Polish artist's American tour the little Lichtenberg played at all his concerts and enraptured his audiences by the boldness and brilliancy of his performances. Three years of hard work in the Brussels Conservatoire transformed Lichtenberg to a master, and he often played before royalty and made a tournée in Belgium as a substitute for Wieniawski, and with astonishing success.

His subsequent career is history. He returned to the United States and appeared as solo violinist at all the principal concerts and in all the large cities. After a residence in Boston and a membership in the famous Boston Symphony Orchestra he accepted an invitation from Mrs. Thurber to conduct the violin classes of the National Conservatory, where he has been ever since.

As a virtuoso Lichtenberg is distinguished by impeccable intonation, a big, beautiful, liquid, sonorous tone, a fabulous technic, a rare sympathy and acumen in interpretation. His interpretative powers are not limited to any one school, for to the broad classic style of the German he unites the dash, fire and resiliency of the Belgian.

President Thurber has every reason to feel satisfied with the violin classes of the National Conservatory.

WALTER JOHN HALL.—The Los Angeles *Daily Times* in a criticism of a concert by the Los Angeles Symphony Orchestra, refers as follows to Mrs. Minne Hance-Owens, contralto, who has recently returned to her home in Los Angeles, Cal., after a three years' course of study exclusively with Walter John Hall, of this city: "The soloist of the occasion was Mrs. Minne Hance-Owens, whose beautiful contralto voice was heard with fine effect in the selections on the program. The lovely tones of this artistic singer, her pure enunciation and technical power won the warmest favor. She received a second encore and many gifts of flowers."

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THE ETHICAL ASPECTS OF MUSIC.

(Queen Victoria Lecture, delivered at Trinity College, London, by Professor Niecks, Mus. D., on Thursday, June 20, 1901.)

(Continued from August 28 issue.)

Views like those of Pythagoras, Plato and Aristotle were not exceptional individual views, but views which up to the appearance of the Sophists, in the fifth century B. C., seem to have been universally held and subsequently to have largely preponderated. Owing to the scarcity of documents that have come down to us, especially documents referring to the opposite views, it is, however, difficult to dogmatize. On the side of the Pythagoreans, Academies and Peripateties, there were also the Stoics, whereas the Epicureans ranged themselves on the side of the Sophists. At least some of the most notable proclaimers of the ethical powers of music after Aristotle ought to be specially mentioned—two of his disciples, namely, Aristoxenus, the most important writer on Greek music, called by the ancients "the musician," and Theophrastus, who described the effect of music as a rhythmical moving of the soul; the Stoic Diogenes of Seleucia, of the second century B. C., who looked upon music as a powerful moral instrument little inferior to philosophy in usefulness and thought, to quote from Dr. Hermann Abert's recently published book on "The Ethos in Greek Music," that "music impels our will to definite positive manifestations, yea, even acts directly on our body, and is thus enabled to express both good and bad characters"; the Eclectic Aristides Quintilianus, of the first and second centuries of the Christian era, who sums up as it were the teachings of the schools of Pythagoras, Plato and Aristotle, and expounds the correlation of the soul and music, the expressiveness of melodies and rhythms, the importance of music in the education of the young, its purifying power and its influence on the life of states and nations; Claudius Ptolemy, of the second century, an outstanding writer on music as well as a great astronomer, who explained the ethical effect of music by the connection between musical and psychical motion, and pointed out that the smaller the intervals employed the more effeminate the ethos, chromaticism, for instance, being more effeminate than diatonicism, and, in conclusion, Boëthius, executed in 524, of whom Gibbon says that he was "the last Roman of any note who understood the language and studied the literature of Greece, the last of the Romans whom Cato and Tully would have acknowledged for their countryman," Boëthius, who in the first chapter of the first book of his "De Musica," declares that music is connected not merely with speculation but also with morality, and in the further discussion of this declaration refers frequently to Plato.

The Anti-Ethical Views of the Ancients, and a Criticism of These and the Ethical Views.

As I have already said, these views did not remain unchallenged. This may have first been done in the fifth century B. C. by the Sophists. Unfortunately extremely little of early contemporary information exists, and for an account of some adequacy we must come down to the first century B. C., to the Epicurean Philodemus of Gadara, in Syria, who wrote a book on music, of which, however, only fragments remain. The ancient antagonists in matters musical of the Pythagoreans, Academics, Peripatetics and the Stoics were the exact prototypes of our nineteenth century æsthetic formalists. In reading their objections and declarations we seem to be reading quotations from Hanslick's "On the Beautiful in Music." According to Philodemus, melodies and rhythms unconnected with words are meaningless, are mere formal combinations destitute of a content. This being the case they cannot in any way affect the states of the soul, cannot in any way exercise an ethical influence either for good or evil. In fact, Philodemus goes so far as to maintain that music has as little to do with the soul life as cookery, that it is a mere luxury, serving no useful purpose, except that of affording relaxation and lightening toil, that, in short, it has no other object than amusement.

The mistake of those who think differently arises, we are told, from two causes—from attributing the meaning and effect of the words which generally accompany music to the music itself, and from our readiness to accept as authoritative what has been believed by our forefathers, and what is told us by our elders. The formalists declare that the teaching of the philosophers whom they oppose consists solely of assertions. If this accusation were true, it could be effectively met by the question: "What else but assertions do you proffer?" But is the accusation true? Not quite. Although there may be more assertion than proof, and the proof not scientifically set forth, it cannot in fairness be denied that there is observation as well as assertion in statements such as those about the correlation of the soul and music, the connection between musical and psychical motion, the effect of music as a rhythmical moving of the soul, and the different character, the different expression, of different melodies and rhythms. For the different expression of different melodies and rhythms, support may be found in the teaching of the rhetoricians and grammarians. Some of the rhetoricians laid great stress on the importance of melody and rhythm in speaking if persuasion was aimed at, and the grammarians never wholly lost sight of the ethos of rhythms in their treatment of verse. As many of the rhetoricians and grammarians were formalists, and many ignorant of or indifferent to music, their procedure is so much the more significant. Cicero and St. Augustine, too, are valuable witnesses, for they are not only great intellects but also are disinterested, that is, not preoccupied by the theory in support of which they, unintentionally as it were, bear testimony. Cicero, although in one place he calls music a puerile amusement, says in another place that "every movement of the soul (animi) has a certain face, sound and gesture of its own." This remark, it is true, contains nothing about music as a moral instrument, but it points to how music can be expressive, and consequently also educative. St. Augustine's similar remark is even more interesting. After confessing that the holy words sung move him more deeply than the same words spoken, he writes: "All the states of my spirit have in accordance with their diversity their proper modes in voice and song, by which they are stirred through I do not know what secret familiarity" or, as we may also translate, "through I do not know what secret sympathy."

The opinions of the Greek philosophers as to the ethical powers of music are by many moderns regarded as mere fancies, and not infrequently are freely ridiculed. I am therefore prepared to have addressed to me the following two questions: (1) "Did Greek music really do all that Pythagoras, Plato, Aristotle and others claimed for it?" (2) "Do you look upon their utterances as proofs of your assertion that our music can exercise an influence on the manners, morals and character of its cultivators?" My answer to both questions is "No." We know far too little of Greek music to form an opinion of its powers, far too little to test the opinions of the ancients. It is no impossible that the philosophers may have been mistaken on some points, or that they may have indulged in exaggerations. I do not say that it was so, but say only that it may have been so. On the other hand, it seems to me that the sceptics overlook and misunderstand various things. They ask: "How could such great effects be produced by so simple a music as that of the Greeks?" The answer to this is that in those early times simple musical combinations may have made deeper impressions on the hearer than the complicated modern combinations make on our jaded ears. Is not youth more impressionable than age? But although ancient Greek music was comparatively simple, it had more means of expression than are usually taken into account. They had a greater number of modes; they had three genera (diatonic, chromatic and enharmonic, not to mention other modifications of their scales); they had modulation, and they had a very highly developed system of rhythm. Adverse critics laugh at the ascription of different qualities by different writers to one and the same mode. Most of these contradictions, however, arose not from the stupidity of the Greeks but from the ignorance of the mediæval musicians, who misunderstood the Greek nomenclature, and confused the names of the modes. Some of the supposed contradictions are in reality reconcilable differences. In short, be our estimate of the prevailing Greek view ever so low, we cannot get rid of the fact that it represents the belief of the large majority of a pre-eminently intellectual and artistic race. Such a belief ought not to be ignored; on the contrary, it ought to be carefully noted and pondered.

Mediæval Views.

In the literature of the middle ages there is hardly anything to be met with in regard to our subject that may not be described as an echo of the utterances of the ancients or rather as an echo of echoes of them. Nevertheless there are differences between the later and earlier writers. The characters of these differences will be understood if we remember that the mediæval writers were for the most part Christian churchmen thinking of Christian Church music and subjects of states whose governments and social conditions were as unlike those of the Greece of Plato and Aristotle as anything could be. This explains, among other things, the drawing of examples from the Old Testament as well as from Greek sources, and the absence of discussions of the influence of music on the state. Acquaintance with the references to the ethical aspects of music to be found in mediæval treatises wholly concerned with music, or in which music is dealt with incidentally cannot but lead us to think that there is no original thought and observation in them. Chapters on the utility of music and in praise of music occur frequently in musical treatises, and in them we find retailed not only the old judgments, but also accounts of the attitudes of famous men to the practice of music, tales of medical feats achieved

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MR. WILLIAM G. STEWART, Director American School of Opera,
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W. H. MacDonald

by means of the art, and even fables such as those of Orpheus and the listening wild beasts and following rocks and trees, of Amphion and the moving stones with which the walls of Thebes were built, and of Arion and the dolphin. A few quotations will suffice. The first shall be a sober and brief one from the pen of St. Isidore, the learned Bishop of Seville, who died in 636. He writes in his "Twenty Books on Origins and Etymologies" that no training is complete without music; that music calls forth diverse kinds of emotion, softens the character and calms the excited spirits. Less sober and more elaborate are the remarks of John Cotton, an English monk, who probably flourished on the Continent about the year 1100. He held that music has a great power to move the soul and delight the ear, that it uplifts the ruined and despairing, comforts travelers, disarms robbers, appeases the angry, gladdens the sad and anxious, pacifies the contentious, drives away vain cogitations, and tempers the fury of the mad. Having different powers, as it makes use of different modes, music can even by one kind of melody provoke lasciviousness, and by another induce continence. As illustrations of one of the points, Cotton mentions David mitigating by his singing to the harp Saul's madness, and the physician Asclepiades curing by his singing one suffering from insanity. As illustrations of another point, he mentions Pythagoras recalling by means of music a young man from libidinousness, and Guido making with a young man an experiment of the same kind.

I shall not unnecessarily multiply quotations like these, but at once leap forward a few hundred years, to the excellent Netherlander Tinctoris, who died in 1511, when the art of counterpoint had been perfected. Tinctoris enumerates no less than twenty effects of music—the first is that it delights God; the ninth, that it puts the devil to flight; the seventeenth, that it allures love, and the twentieth, that it beautifies souls, or, in other words, that it suscitates compunction, and through compunction leads to salvation.

Renaissance Views.

A much more valuable contribution to our subject is made by the learned Venetian Zarlino, a great composer and a still greater theorist, in his famous book, the "Institutioni Harmoniche," published in 1558, which contains chapters on the origin of music, in praise of it, on the end in learning it, and on its usefulness. Starting from the proposition that a well educated person ought not to be ignorant of music, Zarlino asks what end we ought to propose to ourselves in learning it. He does not agree with those who have the vulgar and gross notion that music ought to be learned for the solace and delight of the ear, and for no other reason, except that of perfecting the sense of hearing as the sense of sight is perfected by the viewing of beautiful and well proportioned things. Nor does Zarlino agree with those who wish music to be nothing but one of the liberal disciplines in which noblemen exercised themselves—a discipline that inclines the mind to virtue and regulates its passions, accustoms it to rejoice and grieve virtuously, and disposes it to good habits; in short, does for the mind what gymnastics do for the body, and, further, a discipline by which speculation about different kinds of harmony may be reached, and the intellect taught the nature of musical consonances. But, however right and estimable this end may be, Zarlino does not consider it enough. He who learns music, says our illustrious authority, learns it not only to attain the perfection of the intellect, but also to be able, when laying aside cares and business, be it of the body or the mind, to pass the time and amuse himself virtuously, so that shunning idleness and living uprightly and commendably, he may in that way become prudent and get to do better and more praiseworthy things. This end is not only estimable, but it is the true end.

Notwithstanding his high opinion of the art and his belief in the many excellent things it can do, Zarlino keeps free from one-sidedness and exaggeration. Music, he emphatically declares, if its usefulness is to be as great as it can be, must be cultivated temperately; man is made for much more excellent things than singing and playing on instruments for the sole satisfaction of the ear, and abuses his nature if he neglects to provide food for the intellect. The chapter entitled "In which way Harmony, Melody and Rhythm can move the Soul and dispose it to various affections, and can induce into Man changed habits," throws no new light on the question. The author's explanation, which in our time can only raise a smile, is that the passions of the soul, being placed as they are in the body, consist of certain proportions of hot and cold and humid and dry, and as similar proportions of qualities exist in music, it can, owing to this similarity, act upon the soul.

The citation of so many Greek and Latin authors by Zarlino, not in a vague, second-hand way, but with indication of chapter and verse, reminds us that the revival of learning begun in the fourteenth century, and vigorously prosecuted in the fifteenth, was in the sixteenth, when Zarlino wrote, at its height. It reminds us also that with it there arose a new spirit, a new way of thinking and a wider and clearer outlook. To the man of the earlier middle ages the ancient art and literature were, in so far as they were not forgotten, a dead tradition; to the man of the renaissance they became alive again and fruitful. Moreover, the intellectual interests spread and stirred up classes that till then had been content with a vegetating existence.

It is impossible for me to resist the temptation of alluding to that characteristic renaissance work, Count Baldassare Castiglione's "Book of the Courtier" ("Il Libro del Cortegiano"), of the early sixteenth century, in which is a lively discussion on the question whether a courtier ought to be musical. One of the interlocutors thinks that music, like other vanities, is fit only for women and effeminate men. The prevailing opinion of the company, however, is that the courtier ought to understand and practice music; that music is to him not only an ornament but a necessary; that the spirits of him who has no taste for music are indisputably discordant with each other; that music not only sweetens human minds, but often even tames wild beasts; that no repose from fatigue, no medicine for drooping spirits can be found more becoming and praiseworthy in leisure than music. Of course the principal speaker does not forget to reinforce his opinions by references to Plato, Aristotle, Themistocles, Chiron and Achilles, and to Lycurgus, the legendary lawgiver of Sparta. But not to them alone; he reinforces his opinions also by references to the toiling laborers in the fields and to the peasant girls at the spinning wheels.

Not only of a much greater but of the utmost interest and importance to us are the discussions and achievements of a set of amateurs, poets and musicians at Florence in the last quarter of the sixteenth century, who brought certain tendencies of the century to a head and thereby revolutionized the art, changing it from one chiefly of harmonic proportion to one chiefly of expression, substituting instrumentally accompanied one voice music for instrumentally unaccompanied many voice music or, to use technical terms, substituting the monodic for the madrigalesque style. These men—more especially the Counts Bardi and Corsi, Vincenzo Galilei, Peri, Caccini and the poet Ottavio Rinuccini—were the founders of the musical renaissance, which came in the rear of that of the formative arts and of literature. But this renaissance was not a renaissance in the sense of being a revival of ancient Greek music, although the founders believed it to be that. They had, no doubt, been inspired by Plato, but the realization of the ideas thus obtained led to very different results. It could not be otherwise, for there were no ancient musical monuments to study, the imperfectly understood theoretical treatises could not make up for the lack of art works, and it was impossible to ignore and forget the harmonic acquisitions of the later middle ages. Count Bardi divided music into counterpoint and the art of singing well. The former he and the rest of the reformers rejected, because it seemed to them a hindrance to the latter. The moderns, like the ancients, Bardi remarked to Caccini, should aim first of all at intelligibility of the words, for as the soul is greater than the body, so are the words nobler than counterpoint, and then they should aim at correspondence between the character and mode of the music and the meaning of the poem. It is the stanch belief in the expressive power of music and the institution of a style that favored the development of this power which makes this Florentine reforming brotherhood of the last quarter of the sixteenth century so interesting to us.

It would be waste of time to continue in detail our survey in modern times. We should not find anything new or even anything in any way satisfactory. Generalities and echoings of the saws of the ancients form the staple pabulum. With what expectations one opens, for instance, the chapter "On the Utility of Music in the State," in the famous Mattheson's famous book, "Der vollkommene Capellmeister" (1739), and with what disappointment one closes it! But it is not only musicians who refer to the ethical aspects of music in their treatises of a more general nature, also many laymen refer to them in their publications, and even write whole books on the subject. The curious may be advised to consult Forkel's "General Musical Literature," where an extensive, although, of course, not complete enumeration of books is given under the headings, "Beauty and Utility of Music," "Nature and Object of Music," "Moral Effects of Music" and "Physical Effects of Music on Men and Animals."

Luther's View.

Before proceeding to a general consideration of the question in modern times, we have to turn our attention to a man very different from those who have hitherto come before us, a man unique in this way as in so many others. I mean Luther. In looking back from the sixteenth century after Christ to the fifth century before Christ, we cannot but perceive that we have traveled a long distance not only in time, but also in other respects. Christianity had introduced and evolved new modes of thinking and feeling, and music had become a different art. And what could be more unlike than the speculative pagan philosophers and the perfervid Christian reformer! Luther, although he knew probably more of the art than Plato and Aristotle—who, be it said to their credit, make no pretense to superior knowledge—does not come before us as a philosopher, but simply as an ardent lover of music and a thorough believer in its ethical powers.

Again and again Luther says that in his estimation the place of music is next to theology, the one as well as the other producing a calm and serene mind.

"The usefulness of music is so great that no one, be he ever so eloquent, can say enough of it. * * * Music is a mighty ruler of all movements of the human heart, by which, nevertheless, men are often governed and subjugated as by a master."

"Music has of necessity to be retained in schools. A schoolmaster must know how to sing, otherwise I won't look at him."

"Music is a semi-discipline and instructress; it makes people milder, gentler, better behaved and more reasonable."

"Music is the best comfort of a sorrowful man, by which the heart becomes again contented, strengthened and refreshed."

Modern Views.

It is inexplicably strange that in modern times, and even in quite recent times, so little has been said about music as an educational power, so infinitely less than in ancient times when music, compared with what it is at the present day, was in its childhood, and in many respects rudimentary. Then harmony hardly existed at all, the contrapuntal interweaving of parts was undreamt of, the compass of sounds in use very restricted, the executive technic (as proved by the structure of the instruments) insignificant,

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and even melody and rhythm undeveloped. This last statement will surprise many and shock some, but I cannot stop to prove it. The eminent musician, Gevaërt, an undoubted admirer of ancient Greek music and the weightiest authority on it, describes it thus: "A melodic design, sober in outline and expression, indicating the general sentiment by some exquisite traits of a supreme simplicity, and accompanied by a small number of harmonic intervals." Suppose we accept this estimate, the most favorable I conceive to be possible; still, what an immense superiority the music of our time presents in the variety and amount of means, and, consequently, of expressiveness! But the more expressive the art, the greater must be its power of influencing us, not only momentarily, but also permanently, not only by rousing and soothing our emotions, but also by molding our character. That music has become more and more expressive, especially since the latter part of the sixteenth century, when accompanied solo song and the musical drama began to be cultivated, is a fact too obvious to stand in need of proof. Not to go further back, who can doubt the expressiveness and impassioned nature of the music of Beethoven, Schumann, Chopin and Wagner? Not he who is musical. I repeat it is inexpressibly strange that with the increase of the power the recognition of the power has decreased. Instead of hearing of it as a mighty instrument of education, we hear of music only as an elegant accomplishment, by which we can make ourselves agreeable in company, while away weary hours and keep ourselves out of mischief. Beyond this we hear of nothing that is not extremely vague. There is, for instance, a vague idea that music may have a refining influence, but how it has this is not explained. Even the books and pamphlets written with the object of recommending the study of music in elementary schools, at home and in conservatoriums, fail to make it clear why they recommend it. You will search in vain in Pestalozzi's and Fröbel's works for a true perception of the powers of the art and an adequate utilization of them. J. J. Rousseau, a musician as well as a philosopher, one who composed music and wrote on music, forgets the art in his treatise on education, "Emile, ou de l'Education." And, strangest of all, Herbert Spencer, than whom no one has shown a deeper insight into the nature of music, writes a book on education and hardly alludes to the art that can be made so powerful a factor in it. Moreover, the allusion is solely concerned with æsthetic culture and its pleasures.

It is high time to reconsider the question of the ethical aspects of music, and to examine it earnestly, carefully and thoroughly. What is wanted is not assertions as to the powers of music in this respect, but expositions of their nature and workings. In the next lecture I shall make an attempt at such an exposition, in the hope of thereby rousing the attention and curiosity of educationists and the public.

The Prussian National air, "Ich bin ein Preusse, Kennt ihr meine Farben," celebrated this summer its seventy-fifth birthday. The words were written in 1826 by Bernard Thiersch, the brother of the philologist Frederich Thiersch, and the music composed by August Neithard, director of the Domchor, Berlin. It was first publicly sung at a meeting of the Brandenburg Gesellschaft, April 11, 1830, and it soon drove out of the field Spontini's "Borussia," with Duncker's text.

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THE LIMITATIONS OF MUSICAL ART.

By Silas G. Pratt.

So frequently have I heard the remark, "Music can express everything," and so often have I seen young composers, especially, choose subjects that were utterly impossible to set to music, or poems entirely incapable of musical expression, that it would be well to consider some things which cannot successfully be borne up on the "wings of song." That music idealizes all that it touches will not be denied. When one places a tone to any word it lifts it at once out of the rut of common usage and gives it wings to soar away into the lofty realms of imagination.

It must then at once be clear that an abstract proposition which cannot be so idealized cannot possibly be raised up by music, no matter how beautiful.

In fact, the more beautiful it may be under such circumstances, the more incongruous and contradictory it becomes. For example, nobody would endeavor to idealize the multiplication table. It is abstract fact and cannot be so clothed that it means anything except figures.

It is this peculiarity of the art which would render absurd a musical expression of "How are you this morning?" And the answer, if given in music seriously, "I'm pretty well, thank you," would at once awaken the risibilities of the listener. The parading down Broadway of your friend John Smith in a Roman toga would not be more inconsistent or ludicrous.

Therefore, in order to make that greeting subject to musical treatment, the idea must be so expressed out of the ordinary that when touched by the magic of tone idealism it does not appear as a caricature but as a beautiful creation of art. For instance, the greeting might be symbolized as the Oriental or native Indian would do upon especial occasions, thus: "Does the eye of morning shine brightly on my friend?" to which the reply, "Ah, yes! the eyes of the dawn greet me with smiling radiance" might be made. The great masters evidently felt this limitation, for we find that while Beethoven in his great "Coriolanus" overture, depicted, in the halting, syncopated movement, the approach and pleading of his mother, wife and boy, neither he nor any other musician has endeavored to etherealize the beautiful lines of Shakespeare with which he greets them, from which the following sentences are gleaned:

> But out affection!
> All bond and privilege of nature break!
> Let it be virtuous to be obstinate.
> * * * * * * *
> My mother bows;
> As if Olympus to a molehill should
> In supplication nod.
> * * * O, a kiss!
> Long as my exile, sweet as my revenge!
> * * * * * * *
> * * * Your knees to me?
> Then let the pebbles on the hungry beach fillip the stars.

When Berlioz wrote his "Romeo and Juliet" he gave to the orchestra the task of telling Mercutio's story of "Queen Mab." Why could it not be sung just as well? perhaps someone asks. Well, while the thought is the most fanciful possible to conceive, it is expressed in such perfect and definite speech, each detail is so clearly defined, the imagery is so clean cut, that it is like a cameo or a magnificent engraving, to which coloring would be an abomination. Think of anyone singing:

> And she comes,
> In shape no bigger than an agate-stone
> On the forefinger of an alderman,
> Drawn with a team of little atomies
> Athwart men's noses as they lie asleep.

Berlioz evidently felt the paucity of music to express the thought or heighten the definite descriptions of the speech, and so properly bent his efforts to an instrumental fantasy which produces a suggestive atmosphere and a movement which indicates to the cultivated mind (only) rapid flittings of creatures of the imagination. Thus on the sea of tonal imagery one may spread the sails of his wildest and most untrameled ship of fancy and each, according to the compass of his desire or knowledge, sail on to the ultima thule of his happiest conceits.

The limitations of music as a means of expressing definite thought must be plain to any thoughtful mind when we remember it took three Frenchmen to change and twist Goethe's "Faust" into a subject for musical dramatic treatment, and Ambroise Thomas in his "Hamlet" is compelled to eliminate all the brightest jewels of Shakespeare's divinest inspiration in order to treat it ever so inadequately, musically.

Imagine if you can anything more absurd than a musical setting to Polonius' advice to his son Laertes, which still stands as an unapproachable example of perfection in literature and logic.

You may eloquently express in music the undefined madness and passion of the unhappy Dane, the modest shrinking love and sorrow of Ophelia, and her wild fancies as she becomes crazed, but no amount of art can idealize such lines as these:

> Neither a borrower nor a lender be,
> For loan oft loses both itself and friend;
> And borrowing dulls the edge of husbandry.

You may call upon the divine muse to portray the love of the Moor, his fearful and consuming jealousy and furious hatred, or the cunning knavery of Iago (the most loathsome character ever created by man's imagination), but the greatest and most lavish musical art could not add to or detract from this gem of pure thought:

> Good name in man or woman, dear my lord,
> Is the immediate jewel of their souls.
> Who steals my purse, steals trash; 'tis something, nothing;
> 'Twas mine, 'tis his, and has been slave to thousands;
> But he that filches from me my good name
> Robs me of that which not enriches him,
> And makes me poor indeed.

It is a pearl of abstract logic, a diamond cut on the wheel of truth and polished with the most perfect definiteness of speech. All the beauty of its radiance depend

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upon those sharply defined edges which music would only mar or dim.

Wagner felt this characteristic of musical impotence, and therefore resolved to make his own librettos, so that he thought would be expressed in such uncommon phraseology as would admit of idealization.

Now, while music can lend enchantment to a song of night in which the pale moon and the stellar splendors are praised, and the milky way, like a girdle about the loins of the universe, is spoken of; yet it halts and becomes silly when it tries to sing the fact that the moon is 200,000 miles distant from the earth, or the sun is 91,430,000 miles from it, or the unthinkable immensity of distance which our planetary system is from the nearest of the fixed stars, viz., two and a half light years. (Light traveling at 200,000 miles a second.)

Thus while musical art instrumentally and chorally may express ponderosity, it is an exceedingly limited immensity when measured by the material standard; but when it appeals to the emotions, especially the loftier emotions, it is limitless as the universe itself.

For, while music cannot express the bigness even of a Mount Everett, let alone this little planet, when an inspired mind touches it to an invocation or a song of praise, its flood beats against the starry gates of heaven itself, and the willing listener is borne up to the very heart of the Almighty. Thus the art o'erleaps the material universe and annihilates all space.

Who that has listened to the andante of Beethoven's Fifth Symphony, and also its final movement of triumphant victory over death, that has not been borne away to realms where dwell the saints, and felt the breath of God upon his brow?

I might mention other works which awaken the secret fountains of the soul, for every earnest effort in art is, in its essence, an invocation; but this suffices to illustrate the point that music cannot express philosophy, logic, abstract reasoning or scientific fact.

In instrumental music a sylvan "atmosphere" may be suggested, but not a single tree indicated.

How distinguish an oak from an ash, or a locust from a maple? Yet the murmuring of the leaves is so musical in itself that it can easily be represented.

So, too, the gallop of a horse is represented perfectly with a certain rhythmical movement and accent, but the horse itself cannot be even remotely outlined.

The revelry of a company can be portrayed successfully, but if it is in a saloon, a barn or a palace, music cannot tell.

Wagner in his music drama "Siegfried" characterizes Mime with deep, flabby tones in the tuba, but this after all indicates the movement of the Wurm rather than its picture. For who would be so foolish as to say music could indicate the form of a monster or its color? Can music paint a dragon's tail, its mouth, nose or eyes; or body which is a cross between a hedgehog and a python?

In "Tristan and Isolde" the drinking of the fatal potion is accompanied with a rippling figure in the 'cellos which quite appropriately indicates the swallowing of the liquid; but this is one of the menial uses of the art; certainly not its loftiest purpose, for the nearer one comes to representing a material fact in music the less and less ideal does it become. And musical anatomy is to be avoided, lest it bring one down to the dissecting table while one should be mounting Pegasus for empyrean flights.

Thus it must be apparent that while action, motion and emotion can be expressed, animate and inanimate things cannot be portrayed; otherwise what artist would not give us in music the "father of his country," and the rugged, suffering, honest savior of it, Lincoln?

The voices of nature, the wind, the brook, the storm and murmuring leaves, music can eloquently represent. The emotions of love, hate, tenderness, terror, devotion, patriotism, the martial spirit of the soldier, and the timid trustfulness of modest maidenhood; in fact, the entire gamut of human feelings, retrospective joys, future hopes and present longings, music portrays far beyond the power of speech; but when it attempts the functions of the brush and easel or the chisel it is degraded.

Music must be the chariot on which the muse is borne aloft to heaven; not a truck with which to carry material things through the streets. Would you require Apollo, in his chariot of gold, with wheels of light and horses of fire, to deliver a load of furniture or bric-à-brac at your door?

Emerson most truthfully says in his wonderful "Essay on Art" that "there is a higher aim in art than art," and that "to pursue beauty for its own sake alone (without its utilitarian purpose of love, religion or patriotism) is degrading."

In quoting this subtle thought lately to an artist friend, he exclaimed, after reflection:

"That explains the apparent contradictions which the lives of some great artists exhibit. Their art is as impure as their lives."

"Yes," I added, "and, it seems to me, that it is this degrading worship of beauty for itself alone which has given us the present decadent French school, where immorality, vulgarity, immodesty and indecency are often exhibited in the royal robes of art, and the foulness of a degenerate mind is sometimes masked behind a cowardly screen labeled art."

Therefore, if the composer would bequeath to posterity some imperishable benefit, let him use his art consistently to lend wings to fancy where speech is impotent; and soaring beyond the dark ocean of materialism, bear upward on the symphonic waves of beauty the purest emotions of the soul, to break in a language universal upon the shores of immortality, and murmur there the hopes and longings of the human heart.

ARENS IN HIS NEW STUDIO.—F. X. Arens has returned from his vacation, passed in the Adirondacks. He will resume teaching Monday, September 23, in his new studio, 261 West Fifty-fourth street. Voice examinations will be held this week, Friday and Saturday, from 9 A. M. to 5 P. M. Free tuition is offered to the students during the month of June who begin their work on the first week of the first term and continue the same uninterruptedly to the end. Monthly students' recitals will be given, in which all the advanced students will participate.

Georg Wilhelm Brandes, famous as a baritone in Marschner roles, Vampire, Templar, Hans Heiling and also in William Tell, Don Juan, Telramund and Hans Sachs, late director of the Breslau Theatre, died lately, aged sixty-five.

GREGORY HAST AND BRAHMS.—To so interpret Brahms' songs as to make them perfectly intelligible and especially enjoyable as well, may be considered a high test of a singer's art. Gregory Hast, the eminent English tenor whom Loudon G. Charlton will introduce to American audiences this coming season, is a Brahms apostle, so to speak, and he has made a specialty of some of the great composer's songs, notably "Die Meinacht." Of his interpretation of this number the English press is unanimous in its terms of high praise.

The Manchester *Guardian* says: "To those listeners, however, who had the good fortune to understand German the rendering of the song 'Die Meinacht' (Brahms) must have been a delight. It was sung in a manner that fully revealed the beauties of the music."

Another authoritative critic says: "The strains which haunt my memory of that evening are those of Brahms' 'Meinacht,' which Gregory Hast sang by special request. Surely 'Meinacht' is one of the most inspired of all Brahms' songs, and when sung as it was the other evening would bring immortality to its composer had he never written anything besides."

CHARITY CONCERT AT ATLANTIC CITY.—Some of the advanced pupils of the Broad Street Conservatory, Philadelphia, gave a concert in aid of the Atlantic City Hospital at the Brighton Casino, Atlantic City, Thursday evening, September 12. Those who contributed to the program were Miss Louise De Ginther, pianist, who played the "Liebestraume," by Liszt; a Nocturne by her teacher, Gilbert Raynolds Combs, and a Capriccio by Mendelssohn; John K. Witzeman, the violinist, played the "Legende," by Wieniawski, and "Souvenir e Bade," by Leonard; Miss Ellellee Tuttle sang songs by Rubinstein and MacDowell, and the Sinfonia String Quartet, under the direction of Mr. Witzeman, played two quartets by Haydn.

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DOROTHY HARVEY RE-ENGAGED.—Dorothy Harvey, the young Canadian soprano, has again been engaged as soloist with the Pittsburg Symphony Orchestra this season, opening November 7 and 9, in Pittsburg. Already Henry Wolfsohn, her manager, has booked for her some of the best engagements of the coming season in the principal cities here and in Canada. Mrs. Harvey's musical career, in such a short time, has been and continues to be remarkably successful. Last year she was associated with such artists as Mme. Schumann-Heink, Madame Mantelli, Campanari, Plançon, of the Metropolitan Opera Company; Fritz Kreisler, Fannie Bloomfield Zeisler, Gerardy, Gabrilowitsch, Hugo Becker, Dohnanyi, Ffrangcon Davies and others.

NEW PUPILS TO STUDY WITH SCHERHEY.—After a thoroughly enjoyable summer M. J. Scherhey has returned to the city, and by this time has resumed his teaching at his studio, 780 Park avenue. Many new pupils have already sent in their applications, and from the looks of things Mr. Scherhey predicts a very busy season. While at Lake George Mr. Scherhey gave a number of successful concerts, at which his wife, a charming woman and good contralto, contributed solos. After the sojourn at Lake George Mr. and Mrs. Scherhey visited the Pan-American at Buffalo and Niagara Falls.

A PITTSFIELD CONCERT.—Mme. Anita Lloyd, the dramatic soprano, assisted by Miss Georgiana Smith, violinist; Frederick T. Francis, baritone, and Clarence A. Waugh, accompanist, gave a concert at Central Hall, Pittsfield, Mass., on August 29. Madame Lloyd expects to be heard later in Lenox.

MAUDE RAMEY.—Among the promising young singers of the Castle Square Opera Company, now playing at the Broadway Theatre, is Miss Maude Ramey, who comes from a distinguished Southern family. She has a fine soprano voice and is a woman of refinement and personal attraction.

ROSA GREEN.—Miss Rosa Green, an American singer who has appeared in minor parts at the music festivals in Maine, was married recently to Telemaque Kessauly, a London newspaper man. The home of the bride was at Louisville. Mr. and Mrs. Kessauly will live abroad.

JACOBY.—Mme. Josephine Jacoby, the contralto, has been engaged by the Chicago Apollo Club to sing Delilah this coming season. She has also been engaged by a Washington society to sing in "The Messiah."

BLAUVELT HONORED IN ROME.

LILLIAN BLAUVELT was recently honored in Rome by the Order of St. Cecilia, which conferred a degree upon her. The Bangor *Daily Commercial* of September 3 printed a detailed account of Blauvelt's success in Rome, and it is here reproduced in part:

BAR HARBOR, September 3.

Many institutions there are whose members represent most that is highest in science, music, art and literature, but, as in the royal diadem, the crown jewel shines forth conspicuously from among its fellows, so certain honorary institutions are pre-eminent for their exclusiveness and the great honor attached to their degrees, and so become regarded by the members of the professions that they represent as the veriest holy of holies.

Such is the Royal Academy of St. Cecilia at Rome, which has

LILLIAN BLAUVELT.

but a few months since conferred a degree upon Lillian Blauvelt, the soprano.

Founded in 1585, the institution commenced its existence, known as the Order of St. Cecilia, and to make certain that the degree of the order should be coveted to the utmost and recognized as standing alone in its exclusiveness, its creators ruled that the number of degrees conferred by the order should never exceed fifty, of which twenty-five should be conferred upon Italians and twenty-five upon foreigners. More than three centuries have now rolled by since the foundation of the Order of St. Cecelia, and in that time but eight foreigners have even received the degree, Blauvelt being the eighth to be thus honored, and the first English speaking person and the first of her sex to receive this most signal recognition of her talents.

The events leading up to the presentation will prove of interest. Blauvelt was studying in Rome a few years ago, in 1897, when a great musical event was announced, the singing of the Verdi Requiem under the direction of the Royal Academy of St. Cecelia. In the quartet was Marconi, the tenor; Nannetti, the basso; Madame Falchi, contralto, but to find a soprano seemed impossible.

It was at this time that Blauvelt was told of the difficulty by her teacher, and she stated that possibly she could help out. In four days she learned the whole part, music and Latin, and then in the mass sang her part so gloriously that musical Rome was at her feet in an instant. So wonderful was the performance that it was generally believed that Count San Martino, the president of the academy, had arranged it for a surprise.

The American soprano was summoned to the palace and presented to Queen Margherita.

Last February Verdi died and the academy wished to give the Verdi Requiem in memoriam. Telegrams were sent to Blauvelt asking her to participate. She was not able to leave London until April 1, but the ceremony was postponed awaiting her coming. It was a second triumph, and of the quartet the most distinguished honors went to the American singer. Then it was that the academy conferred the degree, while at the same time the name of the singer was carved on a marble slab in the academy.

English Opera Opened.

THE Castle Square Opera Company opened its second season at the Broadway Theatre on Monday night with Puccini's "La Bohéme." Last night "Aïda" was sung, and it will be repeated to-night and Friday night. "Trovatore" and "Martha" will be staged next week.

MANTELLI.—Here are three more Mantelli press notices. More news of this well-known artist will be given later:

The Mantelli was the heroine of the night. She performed the leading part with equal dramatic talent and effect, being applauded with real enthusiasm in the musical passages of importance. The attention of the public was concentrated on this distinguished artist, and in the second act she was the object of an enthusiastic ovation.—La Tarde, July 4.

Goethe's creation found in The Mantelli a profound, real, touching echo. When she asks, "Know'st thou the Land?" her song was impregnated with the very flowers, the murmur of the woods and the rustic scenes of the country. The song in Filine's boudoir was given with enchanting grace. The final scenes, all was admirable in her.—El Figaro.

The representative of Carmen had to-night a grand success. The opinion expressed in the foyer between the acts was that such a superb performance had never been heard in Santiago. From Mantelli's first appearance on the stage the public demonstrated its sympathy, bestowing on her warm and enthusiastic applause. A better Carmen cannot be demanded.—La Tarde, July 4.

ELECTA GIFFORD.—The bookings for Electa Gifford have been so numerous that her season is already well filled. In October she will sing in Milwaukee, Madison, La Crosse, Rockford, Janesville, Elgin, Belvidere, Menominee, Eau Claire, Chippewa Falls, Green Bay, Oshkosh, Racine and Muskegon.

She will then return to the East, where she will fill important engagements during November and December including four concerts with the Boston Symphony Orchestra.

AMERICAN SCHOOL OF OPERA.—The opening exercises of the American School of Opera were held at the Berkeley Lyceum, on Monday, September 16. An outline of the work to be done by the school was given by Mr. Stewart and Messrs. Habelmann and Hageman made some remarks relative to their departments.

The school enters upon its second year with every prospect of continued success.

ZELDENRUST.—In addition to bookings already announced for Eduard Zeldenrust with the leading orchestral organizations, Manager Loudon G. Charlton has just arranged for an appearance of the celebrated Dutch pianist with the Pittsburg Orchestra at Cleveland in February with the Fortnightly Club, of that city. Zeldenrust has also been booked for concerts in New York and Boston with the Kneisel Quartet.

Mrs. Van Houten, of Newark, N. J., announces the marriage of her granddaughter, Miss Lulu Augusta Potter, to Percy Wiley Rich, on Monday, September 2. Miss Potter, who is a prominent vocal instructor in Altoona, Pa., has for some years been one of Madame Von Klenner's most capable and enthusiastic pupil representatives.

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MUNICH THE ARTISTIC.

BY JAMES G. HUNEKER.

FAREWELL Bayreuth! *Addio*, but not *auf Wiedersehen!* Never again shall I view your stony-hearted streets, your green meads, your flower-envisaged canals, over which the stinking and the picturesque dispute for precedence! And let it be recorded here that Bayreuth without the profane mob is as pretty a place for holiday leisure as one may find in all Germany—always excepting Munich and its environs.

What I wrote of ticket speculating within the sacred enclosure of the Wagner Grail is quite true. Many complaints reached me before I left Bayreuth. In the *Bayreuther Tagblatt* I found this announcement: "Holländer und Parsifal! Ein guter platz für 19 und 20 August zu verkaufen. Offerten unter H. P. 224 an die Expedition ds. Bl." Now you will say that all this is quite legitimate business, that any Yankee would do the same thing, only more so. Quite true. But the Yankee is supposed to be a combination of the shrewd and heartless, while the esthetic, music-loving German—perish all idea of the pecuniary! And that is why tickets for "Parsifal" fetched $25 apiece in the Wagner-haunted precincts of Bayreuth.

As might have been expected a large deficit is announced by the *Bayreuther Tagblatt*, the organ of the Wagner family. In the issue of August 26 the ingenuous editor of that ingenuous journal explains to his readers how the thing happened. Eighty thousand marks is the sum mentioned. About 20,000 marks were taken in for the twenty performances. *Aber mein gott* the expenses! One hundred and sixty thousand marks for the solo-ists—vile word!—120,000 marks for the lighting and other little things; 100,000 marks the 83 men who run the stage, electric plant and machinery; 100,000 marks for the orchestra and chorus; and 70,000 marks for the new scenery of "Der Fliegende Holländer." This last item knocks me out completely. For the carpenters and help that worked about the dressing rooms, swept out the theatre during three months—rehearsals must be remembered—50,000 marks were expended. In a word, about 600,000 marks was the sum paid out by the direction, thus leaving a deficit of exactly 60,000 marks. This matter pains me excessively. To see the proud and prodigal Wagner family stripping itself of all its possessions for the love of art is a stupendous spectacle in this materialistic age. I tremble to think of what Frau Cosima will say when she can no longer take a special train to Paris, to that Paris where once her husband starved in company with the first faithful wife! And what will become of those Italian winter journeys, of the luxurious villas wherein Siegfried first jets upon virginal paper mighty musical ideas for his grand comic operas—or comic grand operas? My God! who will pay for Siegfried's pen, ink and Humperdinck when the last penny of the Wagner estate shall have been wasted on those terrible Bayreuth performances? It is a shame. Legal interference should be invoked to stop this self-imposed ruin. Only that I suspect the official figures I would write to His Imperial Majesty imploring protection for the melomaniacs of Bayreuth!

Unfortunately for sympathetic persons, the above figures smell suspiciously of Mime's cooking motive—and there is always a Mime in every Wagner camp. I have already referred to my doubts touching upon the outlay—singers' salaries, scenic productions and the rest. Practical stage managers hoot at the notion of the "Flying Dutchman" scenery costing as much as is announced. So we are therefore dubious as to the deficit. Naturally all this is the affair of the Wagner family, this doling out of statistics, and is really no one's business. But because of the annual bewailing, because of the continual asseverations of poverty, of the cry "Art for art," the world has grown skeptical and cold in the matter, so next year's festivals have no significance. They are supposed to recoup Wahnfried for its outlay this season. Let us pray!

No wonder Wagner originally planned to make Munich the home of his colossal dreams! I have never lived in a city where the artistic thrives so naturally, so gracefully, and without the aid of hot-house forcing processes. Munich is a jewel. I would relinquish without a sigh New York and its electric atmosphere, its dirty, narrow, noisy streets, and all its money making, for the city that sits so easily upon the winding river Isar. Why, the very name Isar is an evocation! Little wonder painters and sculptors swear that outside of Italy there is no place like Munich. I arrived here August 27, and experienced none of the sinking sensation that occasionally assaults the pit of travelers' stomachs when a strange city is reached on a starless night. Munich has a welcoming face on a summer evening. It is a town of lights and rejoicing. The cafés are thronged, no one seems in a hurry to jostle you off the sidewalk, while the world wears a face free from carking care.

And the picture galleries, the glorious miles of pictures, the broad avenues of sculpture, the almost numberless rooms in which are cloistered miniatures priceless and unique, enamels, jewels, and the rare cunning of the goldsmith's art! What shall I say about all these! Lift up my voice in uncritical, enthusiastic speech, or forever after hold my peace? For a week I forgot music and its aural tyrannies, and walked, stared, limped over the shining floors of the New Pinakothek, the Old Pinakothek, through the chilly spaces of the Glyptothek, and through the many chambers of the Glass Palace, wherein are displayed the pictures of the International Exhibition for 1901. The "Secession" holds forth there, and in the lordly Art Exhibition Building, on the Königsplatz, there is a remarkable loan exhibition, also under the auspices of the "Secession," of masterpieces of the Renaissance. Besides this bristling forest of art there are many semi-private exhibitions, such as Count Schack's house, with its collection of Böcklins and Lenbachs, and the Phalanx, with its youthful extravagances. The list is a much longer one.

Is it any wonder, then, that the American boaster becomes subdued and chastened, that a great silence settles on one after witnessing such outpourings of genius? And then the streets of Munich, its architecture, its palaces, museums—its soft, blue Italian skies! Nothing is more ennobling to the vision than a sunset behind the Propylææ, viewed from the Briennerstrasse. It roots your feet—feet sad with the slippery floors of the galleries—and paints in your brain a picture not to be forgotten until the eyes close forever. Fancy the sweeping vistas of the Konigsplatz; on one side the Art Exhibition Building, with its Corinthian exterior; on the other the Roman Glyptothek, and facing you the Propyläen gate, with its massive Doric and Ionic columns! All this floating in the haze and sweet blue of an Italian sky and sunset! Wherever you go the streets make pictures—not the gnarled, Bach fugues that abound in old Nuremberg, but pictures that reflect a gleam of classic Athens. Nuremberg is mediæval, romantic; Munich is classic Greek, sometimes *rococo* classic, yet fascinating ever.

The palaces with their gaudy interior frescoes interested me less than the churches, St. Boniface's, for example. No one, however, can withstand the appeal of the Nymphenburg, with its miles of im-

perial landscape, its Italian gardens, swans, lakes, arcades, fountains and glimpses of green Edens framed by tall poplars with Claude Lorraine skies. I saw Madame Nordica there feeding the swans August 30. The English garden, too, has its charms. It is lonelier, and one may escape the public, that chattering, polite, thirsty and hungry mob encountered in all public places. This recalls to me the fact, a comical one for Americans, that wherever you go in Germany, indoors or out, the table, with food and drink, and the stout man, woman—the former with an opera glass swinging from his shoulders—and children are to be found.

The story of the neglected German wife is a myth manufactured by the Woman's Page of American newspapers. German wives go everywhere. Nor do they walk submissively behind their masters, dragging by unwilling arms, offspring. Not a bit of it. The man usually pushes the baby carriage while the Lady of the House (capitals, please) marches with equal sovereignty by the side of her mate. I am free to confess that often the male looks henpecked. However as this may be, I am convinced the crushed *hausfrau* is a figment that originated in the overheated imaginations of Yankee ladies hankering after "pants" and equal rights of franchise.

Eat! Everyone lives to eat in Munich, despite its urban æstheticism. It must be the climate, which comes down in alternate streaks of cold and warm from the Bavarian highlands. You hunger and thirst about every two hours here. This accounts for the numerous restaurants and cafés. I have clung mainly to the famous Café Luitpold on the Brienner Strasse. This establishment is a vast Beer Cathedral. It recalls the Hall of the Holy Grail, being modeled also after the Dome of Sienna. In it daily and nightly sit multitudes of men, women, children—and dogs—sipping coffee, beer, wine. And the murmur of voices suggests monastic enclosures, so subdued are they. I wish some of the Carrie Nations of Western America and New York could see this army of intelligent people reading, smoking, drinking, talking. The axe of fanaticism would be forever hung up behind the door of oblivion. Even a genteel thirst might be induced. Intoxication is unknown here among the natives.

Having solved the problem of eating, drinking and housing themselves sensibly, the Münchener, with the aid of art loving princes, built a city that is the pride of Germany. This leads me back to the pictures. After a hard season of music, the lust of the eye should also be gratified. When I reached Munich I planned an optical debauch. Sick of Wagner and his posturing interpreters, I determined to hear no more music. I knew that there was a new Wagner theatre on Prinz Regent strasse, that many came thousands of miles to attend its representations; but the smoke and smell of Bayreuth were in my nostrils, and I longed for color, for paint and marble. Over a week I indulged this caprice to the top of its craving, and saw things on canvas and in clay until my eyeballs almost burst from fatigue. My plan of campaign was this: At 9 o'clock I was in a gallery; at 6 I left it, ate my supper, and went at once to bed, there to discuss in dreams, sometimes chromatic nightmares, the miles of pictures I had viewed. Finding after a few days of this galley slave toil that I was harvesting no permanent impressions, I reverted to my original scheme—a thorough study of certain masters or isolated groups. This scheme broke down after I had spent three hours in front of a Whistler, so I said to myself, "You can't hear *all* the music of the composers in a life time, nor do you care to, therefore why attempt the impossible with paintings?" Having said this I turned my back on acres of Rubens, passed the Raphaels at a military pace, and confined myself to the masters I most admired. But for this proceeding I should not have been able to tell you anything of Munich and its art.

Place for the moderns. In the Glass Palace is now being held the International Art Exhibition. Arnold Böcklin, Nicolaus Gysis and Wilhelm Leibl, three men who died recently, are honored by special galleries. All Europe, Great Britain and America are represented in various sections. I didn't count the pictures, and only propose to mention those that pleased me—for I am not an art critic in the technical sense. Therefore it was not surprising that I eagerly sought the fantastic productions of Arnold Böcklin, the Swiss dreamer; Franz Stuck, the powerful Munich painter of brutal imaginings, and Edvard Munch, the Norwegian, whose psychology is so distressingly real and morbid. I found plenty to ponder. Franz Stuck is the pride of the town. He is its Richard Wagner on canvas. A new Stuck canvas is as much discussed as a new music drama. The man's work grips one, albeit its unhealthy and feverish romanticism. Stuck is the painter of a world in which roam satyrs seeking slim dryads, sphinxes that murder men with their kisses, classical landscapes through whose remote glades are caught glimpses of lunar maidens, bacchantes and centaurs. But all these things are modern in feeling. When he treats a single motive this artist becomes veritably dangerous. There is a loathsome quality about the now celebrated "Sin" which hangs the property of the kingdom in the New Pinakothek. And anyone who has seen that awful picture "War," at once an allegory and a political satire, feels crushed in the presence of such extraordinary power. While he lacks the sympathetic insight of Lenbach in his portraiture, Stuck paints with all sorts of brushes. He is a versatile man, and therein lies his danger. He would attempt all things, even sculpture. Naturally a colorist, he has fallen to experimenting. In his new Sphinx you can detect the influence of Henner, but Henner's luscious coloring transposed to a more morbid key. Then there is a sea-scape with an explosive sunset, which recalls Munch at his most violent. Decorative in the extreme are his portraits—especially those in which he improvises all manner of variations on his subject. The true Munich painter never quite escapes the decorative—always excepting Lenbach and the wonderfully straightforward work of Leo Samberger. So Stuck is at his best when he gives the reins to his imagination. His color scheme then is like rich wine. His "Young Bacchus" revels in hues that evoke the flesh tints of Tiziano. Yet there is nothing in this present exhibition to equal for daring his "Devil's Daughters," "Krieg," or the Beethoven mask, the latter the best head of the composer in existence.

Stuck, who is married to an American wife—a Cincinnati lady, the widow of a wealthy Munich doctor—has built himself a villa on the Prinz Regent strasse, near the Wagner theatre. It is an artist's dream become stone, gold and marble. I have never seen any place so beautiful, although because of its bareness it lacks the poetical solitude of the Lenbach villa, which is almost shrouded by trees and vines.

The interior of the Stuck villa contains a millionaire's collection plus the exquisite taste of a great artist. It is one of the sights of the town for those who are lucky and honored enough to secure a card of invitation.

As with the Stuck so with the Böcklin rooms. The representative specimens of this original master are to be seen in the new Pinakothek, though there is a goodly collection here in the Glass Palace. In the former are hung the fantastic and astounding "Das Spiel der Wellen," with its wealth of emerald green water and its comedy of mermaid, merman and big-bellied sea-horse. I missed, too, "Die Insel der Toten"—a production as profoundly significant as the "Marcia Funebre" of the "Eroica" Symphony—but was consoled by "Heiliger Hain," a composition as serene as a nun's evening prayer, yet not lacking the symbolic undertones of this painter's art. Arnold Böcklin, with all the riotous imagination of a Stuck, preserves, however, a classical repose in his work which the younger master misses. And he is never as brutal. A cooler, saner spirit pervades his canvases. As a colorist, despite the richness of decoration, his textures, his marbles, the warmth of his green woods, he must rank below Stuck, who is a man of the Renaissance, a Pagan born too late. Böcklin is a poet who happened to paint. He is at his highest in scenes where he sounds the note of imaginative awe, as in the "Felsenschlucht," with its primordial dragon, gloomy ravine and terrified, fleeing wayfarers. His portrait painted by himself, with Death gleefully fiddling behind him, is another example of an imagination that wavered between the classic serenities of Greece and the wayward landscapes of a Salvator Rosa or the *macabre* extravagances of a Callot. For his portraiture I care little. The much belauded "Flora" is but a Botticelli freely paraphrased. The Centaurs quarreling, the "Charon," the "Triton" and many others of the sort show the range of one of the greatest painters of modern times.

I admit that I now reluctantly approach the subject of Edvard Munch, a painter, designer, engraver and lithographer of Christiania. He was first introduced to such of the American public as had the good fortune to read Vance Thompson's eloquent exposition of the artist in a vanished number of *M'll'e New York*. In Munich Munch has a slim following after the manner of most geniuses. As disordered, farouche and bizarre as he is, every medium in which the artist works reveals his uncanny power whether it be oil, lithography, etching, woodcut *gouache* or *tempera*. Edvard Munch is the last shudder in an art outworn by conventions, given over to the decorative complacencies of the rich and bridled by academic routine. Like Sinding in music, Strindberg in the drama and Knut Hamsun in

the novel Munch is an anarchist of art. He throws bombs, harmless ones, into the camps of both the romantics and the academics. Even for the man who paints merely for the joy of solving problems of atmosphere, color, form, light, Munch exhibits contempt. He is both a realist and a psychologist. He twangs neither the strings of sentimentality nor anecdote. He is not at all poetic, and he loathes smug drawing. At first sight I should say the man was quite mad, mad because of the intolerable burden of life. He is the most self-conscious of painters, and this consciousness often assumes curious masks. Hamlet-like, there is method in his lunacy; but even the method is repellent. I never encountered such art, except Wiertz's in Brussels, that so antagonized an audience. Even the exhibition officials here avoid the Munch room, which usually contains two types of visitors—the laughing ones and the shocked. I belong to neither class, for underlying his morbid dissection of the hideous fears, sorrows and rebellious landscapes of life there is a philosopher and a tender hearted artist peering, prying, and as curious as his own "Curieuses," an autographic copy of which I was lucky enough to secure. Only I wish this painter would occasionally condescend to observe the barest proprieties of drawing. He prefers seeing things and faces at a distance, faces drained of expression, white blanks, yet saturated with the horror of existence; sunsets that are as sinister as John Martin's, moonlights green and full of crawling mysteries. There is a "Moon Shine" here numbered 2572 in the catalogue. It is a woodcut, and the most depraved specimen of art I have ever seen. Yet it is, in the technical sense, only a study in shadows. But a face lurks in the smothering green moonshine that Dante must have seen its counterpart in hell. This picture I did not buy, though it only cost 100 marks for the reproduction.

His own self-drawn portrait in lithograph tells us why the man paints these subjects. I admired without reservations the characteristic head of Strindberg, like Knut Hamsun, a fellow countryman of Munch. Most pathetic and most praised of his canvases is the "Sick Girl," a powerful transcription from life itself of a dying child and the clutching agony of the bereaved mother. Of "Angst" and its wavering motive of the grotesque bathing women and the neighboring chromatic rocks I shall say nothing now. And yet how sane this designer can be as is evidenced by his "Am Strande"! It is as simple as Mozart, with only three tones employed, and displays a bold sincerity that convinces one thoroughly. As truthful as is no one alive using brush or pencil, Edvard Munch may yet realize the beauty of nature, of the human face. He has not revealed to us its more subtle meanings, rather do strangly hieroglyphics distress his extremely sensitive soul, for there is a great, nervous soul behind his shuddering arabesques. His Nietzsche-like contempt for the suave, the decorative, the obvious, must be swallowed up in a broader synthesis. Munch has his greatest work yet to accomplish.

MUNICH, August 12.

PERSONAL AND OTHERWISE.

BRUSSELS, Belgium, September 9, 1901.

AS already cabled to you, Miss Alice Verlet, well known in the United States as a successful concert singer, made her début at the Théâtre de la Monnaie here last Saturday night, the role of Gilda, in Verdi's "Rigoletto," having been assigned to her. Considerable information might be gathered from what the daily papers here say regarding her unequivocal triumph, which places her now permanently among the opera stars of the Continent, an engagement at the Opéra Comique, Paris, being already effected, insuring for her such performances as to limit the possibility to sing for more than two months in the United States. She will next appear in Auber's "La Muette de Portici," operas of the old repertory being constantly selected here, particularly of the French school. Mlle. Verlet naturally feels as if her future belonged to opera henceforth, as the success at de la Monnaie justifies, and yet it would be an excellent idea for her to make an American concert tour.

Felia Litvinne, the artist who sang in America with Jean de Reszké some years ago, is singing Elsa, Aïda and other important roles here, and goes in January to fill another St. Petersburg engagement. She was obliged to decline a Vienna offer, as she is again to sing Isolde, her leading role, in Paris this season. Madame Litvinne is a favorite with the Brussels audience, and draws the highest salary of any opera artist on the regular engagement list here. It is among the possibilities that she will be heard in America in opera next season.

That thorough artist on the 'cello, Mlle. Elsa Ruegger, is in Brussels, preparatory to a tour in England in October with Adelina Patti, for a month or six weeks, in the larger cities. Mlle. Ruegger has signed for next year in America under Wolfsohn's management, and as she is known in the United States as a gifted performer who has already made a favorable impression there is no doubt of her continued success.

The National Conservatory here turns out annually an abundance of competent teachers, flooding, as it were, the little nation with professionals, who in competition pull down the prices to a pauper basis, hence there is no surprise in reading such an advertisement as this: "Wanted, by a Grand Prix graduate of the National Conservatory, pupils for the piano; four lessons for 2 francs." That is, four lessons of an hour each at 10 cents per lesson. These are people who know how to play and who have had a thorough musical education. Very naturally the musical profession offers no great or tempting opportunities.

I learn that Moriz Rosenthal, the great pianist, is at Gastein on his vacation.

I am informed by an Italian correspondent that Piatti's great 'cello—a Stradivarius of the finest type—has been acquired by Mendelssohn, the Berlin banker, who is already the owner of other famous examples. He paid 100,000 francs for it to Countess Soohis, of Bergamo—a daughter of Piatti. The widow of Piatti, who was separated from him during the greater part of their lives, is living at Lake Como. She is an English lady and is blind.

I also learn that Signora Galletti is dead, her demise occurring at her home in Milan. She was what we now would call a great "star" in her days, singing chiefly "Norma," "Favorita," "Lucrezia Borgia," "Anna Bolena," "Semiramide" and "La Vestali." She was a prominent figure on the stage of Italian opera, a remarkable actress, and a vocalist of the Pasta and Grisi class, of which no survivors now exist. She grew very stout and retired from the stage at the zenith of her career, as it was deemed best by her.

Bruno Oscar Klein, of New York, left for home from Hamburg last Saturday. His talented son continues his studies at Leipsic, and is gifted with the most refined violin technic, together with a profound and earnest ambition to become a thorough musician.

M. Zeldenrust, the Dutch pianist, is in Paris prior to his departure for America. B.

MUSIC IN ITALY.

CORSO VENEZIA 65, MILAN, ITALY,
September 7, 1901.

OPERA and operetta performances—heavy, light, lighter and lightest—have been given at the less important theatres of Milan throughout the summer. Besides these indoor performances there have been open air concerts at regular intervals, by the military band, in the Giardini Pubblici and in the Piazza della Scala. There is also good music played nightly by the orchestras at the Cova Garden and the Biffi Café, in the Galleria Vittorio Emanuele and at the Gambrinus (a large restaurant in the Galleria), where a Viennese ladies' orchestra discourses good music, well played, all the year round, night and day—that is to say from 12 to 2 at midday, and in the evening from 8:30 to 12 o'clock, or as the Italians put it, from 20½ to 24 o'clock (midnight).

At the Fossati Theatre a company opened September 1 with the four-act opera "Ruy Blas," by Filippo Marchetti, which was given successfully half a dozen consecutive nights. Now "Lucia di Lammermoor" of the same company is holding the boards at that theatre.

The conductor of the orchestra, which numbers thirty-two members, is Sig. Benjamino Lombardi, a man wielding a strong, firm baton over his forces.

The chorus, especially that of the male singers, is good in voice quality and well drilled in ensemble, but lacking in light and shade effects.

The scenery and the costuming are poor and faulty, leaving much to be desired, which is so frequently the case in Italian theatres.

Among the solo singers I should mention Giuseppe Damaso, the impersonator of Ruy Blas, as the possessor of a very pleasant and robust tenor voice, though he is not much of an actor. The lady singing the soprano part of the Queen of Spain was much afflicted by that ugly, disagreeable little thing—but big in its effects on some of the audience—known as the tremolo. (Rather I should say that it was I who was afflicted, for the queen appeared to be enjoying herself with what to her has become a natural mode of singing.) Casilda, the lady of honor to the queen, was sung and acted most charmingly by a pretty little singer named Ines Melloni, who, I understand, studied with the late Isabella Galletti-Gianoli, and who but very recently made her first appearance upon the stage.

Of the several light opera companies I will cite only the larger and most successful one, the Soarez, Acconci Company, occupying the Teatro della Commenda, and of which Signora Soarez is the life and soul, with a brimful measure of fun and sprightliness; one of those natures you can't help liking.

The large company contains quite a number of fair singers and nearly all the members are good actors. Their repertory includes the following operettas, besides a number of smaller one and two-act opuses: "Boccaccio" (Suppé), "Il Venditore di Uccelli" (Zeller), "La Poupée" (Audran), "The Mikado" (Sullivan), "Les P'tites Michn"

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Max Spicker and others Examiners

(Messager), "Miss Helyett" (Audran), "Il Babbeo e l'Intrigante" (Sarria), "Las Mascotte" (Audran), "La Piccola Bohème" (Sadun), "Donna Juanita" (Suppé), "Shakespeare" (Serpette), "Barba Bleu" (Offenbach); their novelties, "La Dot de Brigitta" (Serpette and Roger), and "Le Donnine" (Audran), and "Il Carnet del Diavolo" ("Le Carnet du Diable," by Serpette), a fantastic musical medley in three acts and eight scenes or pictures, with fifty-six named characters in the cast; altogether too many for me to write.

This last named operetta of Serpette is filling the house to the doors with large, enthusiastic, thoroughly pleased audiences.

The roof of the Commenda Theatre can be made to slide apart, affording good ventilation by fresh air and producing the effect of an open air performance. The production now running has become so popular that the management has just issued or published parts of the scenes on postal cards, which I herewith send you.

The Lirico Theatre, I am told, is to be opened October 1 by a Spanish opera company for a short engagement, previous to the regular season at that house of Signor Sonzogno's own company.

"Francesca da Rimini," the new tragedy of G. d'Annunzio, is to be produced for the first time at the Costanzi Theatre in Rome, during November or the fortnight following in December. Eleonora Duse will create the part of Francesca, and has selected Gustavo Salvini to play the part of Paolo; he has accepted the engagement and will soon join La Duse's company.

The incidental music for "Francesca da Rimini" will be written by Signor Scontrino.

On the summit of Monte Capreo, near Carpineto, the birthplace of Pope Leo XIII., a gigantic cross, 60 feet high, was unveiled the last days of August, in the presence of Monsignor Tornielli and clergy, the Pecci family, and a large assemblage of worshippers. The Pope sent a telegram to the local organizing committee, praying that the symbol of Redemption just unveiled might serve as a pledge of protection and prosperity for his native place.

His Holiness has composed a set of Latin verses in celebration of the event.

What a vigorous old gentleman the Pope still must be!

On my return here from Venice a week ago I learned with pleasure that Mrs. Mary B. Deane-Jarvis, the wife of the Hon. William Jarvis, United States Consul at Milan, and who at present is visiting her home in the State of New Hampshire, had been singing there and in other New England States with brilliant success.

I am, indeed, glad to hear this, for Mrs. Jarvis is a most estimable lady, and in every way a lovable and womanly woman, the pride and the joy of the American colony here at Milan. She possesses a fine dramatic soprano voice of splendid quality and range. For the past two or three years the lady has studied with Maestro Sebastiano Breda, making prodigious progress under his guidance.

If you wish, I may at some time furnish the readers of THE MUSICAL COURIER with a list of American vocal students and their masters in Milan.

DELMA-HEIDE.

MADAME DE WIENZKOWSKA REOPENS HER SCHOOL.—Madame de Wienzkowska, founder and directress of the Leschetiszky School of Piano Playing at Carnegie Hall, returned to this city after a delightful vacation spent at Sugar Hill, N. H. The artist intends to begin her professional work at once, as there are many pupils waiting and applications for lessons are coming from all parts of the country. Madame de Wienzkowska's season promises to be a brilliant one. Several of her talented pupils will appear before the public this winter also.

The recitals by pupils at the Leschetizky School under Madame de Wienzkowska are musically delightful and instructive. The playing of the young pianists reveals a logical, scientific and thorough training.

LACHMUND TO GIVE LISZT RECITALS.—Carl V. Lachmund contemplates a series of Liszt recitals this fall at the conservatory of which he is director, and a number of his professional piano students will devote their work largely to the study of this master. As Mr. Lachmund studied three seasons with Liszt at Weimar, with Rosenthal, d'Albert, Siloti, Aus der Ohe and others as classmates, his enthusiastic interest and thorough familiarity with the authentic traditions of Liszt's piano works should be of benefit to students who are preparing for a public career.

CLARENCE EDDY TO SAIL TO-DAY.—Mr. and Mrs. Clarence Eddy sail to-day from Cherbourg on the Kaiserin Maria Theresa. Mr. Eddy will give organ recitals at the Pan-American Exposition, Buffalo, on October 13, 14 and 15, after which he will be in New York to plan for a tour through the Southern States, Mexico and California. Next spring Mr. Eddy will make a tour through England and Scotland.

Musical . . People.

Edwin H. Pierce is giving a series of six piano recitals at Holyoke College of Music, Holyoke, Mass.

Miss Grace Carroll has been appointed vocal instructor at Miss Head's school for girls at Berkeley, Cal.

George Crampton, a baritone, was the soloist at an orchestral concert given at the Broadmoor Casino, Colorado Springs.

Mrs. Caroline Arnold, who attended the Monteagle summer school, has resumed her musical classes at Chattanooga, Tenn.

Miss Kathryn E. Collins, who passed a part of her vacation in New York, has reopened her studio in the Arcade, Cleveland, Ohio.

Miss Annie Wilson, who lectures on the Wagner music dramas, has arrived at Santa Rosa, Cal. Miss Wilson plays her own illustrations.

Miss Lovira Tait, a singer from Springfield, Mass., appeared at concerts this summer given at Far Rockaway and other Long Island resorts.

Theodore R. Reese, a Milwaukee musician, is in Germany, where he is hoping to get an opportunity to present his opera "The Night Watch."

Miss Margaret Humphreys is the new head of the music department in the school of expression in the Southern Military College at Jackson, Ga.

Miss Wheeler gave a lecture on Wagner's music dramas September 3 in Park Chapel, Erie, Pa. The illustrations were given by Mrs. C. W. McKean.

Miss Erma Wing, formerly of Sacramento, Cal., will give a concert September 26, after which she is coming East to complete her musical education.

From Italy comes the report that Miss Poddie Ross, a coloratura soprano from Minneapolis, has sung "Lucia" to the satisfaction of the Continental critics.

George F. Stein, bass soloist of All Saints' Cathedral, Albany, assisted the choir of the Third Street Temple, Troy, during the festival of the Hebrew new year.

Miss Bessie Marshall, violinist, and Miss Zella Marshall pianist, of Chicago, closed an eight weeks' engagement at the Hotel Ramona, Colorado Springs, September 1.

Frank Sill Rogers, organist and musical director of St Peter's, Albany, returned from Europe a fortnight ago

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He directed the musical program at the McKinley memorial service on September 15.

The first pupils' recital of this season at the Plowe Conservatory at Peoria, Ill., was given on September 5. Mrs. Whitten, a contralto singer, assisted the young performers.

Miss Margaret Stilwell, the pianist, passed several weeks at the Earlington, Richfield Springs, N. Y. She was invited to play at several of the musicales given there this summer.

Miss Carrie Lum gave a song recital on September 6 at the Montgomery Theatre, Birmingham, Ala. She was assisted by Miss Carolyn Kohn, a local violinist, and Mr. Werner, accompanist.

Miss Nannie C. Love, supervisor of music in the Muncie (Ind.) schools, hopes to organize a great chorus of voices from Delaware County school teachers and others interested in vocal music.

Francis M. Hendriks will give a piano recital to-night (September 25) at Unity Church, Denver, Col. He will be heard in a program of twelve numbers, and seven of these will be from compositions of Chopin.

Lyman F. Brown has severed his connection with Mount Union College and opened a piano school at Cleveland, Ohio. The assistant director of the school is Miss Dora Brown, a daughter of the director.

Alexander Scott, of Winnipeg, Manitoba, has returned from his studies with Herrmann at Frankfort-on-the-Main and North in London. Mr. Scott has opened a studio in Winnipeg, and will teach the violin and singing.

Henry MacLachlan will manage a series of high class concerts this season at Norfolk, Va. The concerts will be given at the Academy of Music in the Virginia seaport city, and great artists will be engaged as soloists.

Miss Kate Cohen and Miss Flora Marguerite Bertelle gave a concert on September 5 at the Congregational Church at Quincy, Ill. Several local vocalists and instrumentalists assisted in presenting a good program.

Prominent citizens of Peoria, Ill., are arranging a complimentary farewell concert to Miss Bertha Seabury, of their town, who is preparing to leave Peoria to continue her musical studies abroad. Miss Seabury is a violinist

Mrs. Campbell-Shafer, an Albany, N. Y., singer and teacher, passed the summer in Montreal and Perth, and at the latter place gave a concert early in September. Mrs. Shafer has resumed her vocal classes at her studio in Albany.

Dr. and Mrs. J. W. Bischoff gave a concert at the Congregational Church at Fond du Lac, Wis., last month, which proved one of the successful musical events of the summer in the West. The blind organist has many admirers in the West.

Miss Helen de Bierce Fuller has left her home at Oberlin, Ohio, and by this time has entered upon her duties as teacher of vocal music at the Southwestern University at Georgetown, Tex. Miss Grace H. Gridley, of Toledo, is the piano instructor in the same institution.

Miss Isabelle McKinley White made her début as a concert singer on September 4 at the People's Church, Kalamazoo, Mich. The young singer was assisted by Miss May Lewis Perrine, the organist of the First Methodist Church; Miss Harriet Hasty, accompanist, and J. William Wagenvoord, baritone. The program was made up of classic and popular compositions.

The concert in the Woman's Building at the Minnesota State Fair attracted a large audience. The program began with a solo by Mr. Jaeger, of St. Paul, which was followed by Mrs. Dolly Rathbourn-Chesley, who sang "Wishes," by Gertrude Sans Souci, and a waltz song by Bailey. Mr. Wetherby sang Dudley Buck's "Bacchus"; Miss Nellie Van Duzer sang Harris' "Madrigal"; Mr. Jaeger sang a second number, "Marie," by Lynn; Mr. Geddes sang "Hearest Thou," by Mattei; Mrs. Rathbourn-Chesley sang "The Mystic Spell," written by Richard Loffman, of Minneapolis, and Miss Van Duzer closed the concert with "Absence," by Little.

THE SEVERNS RETURN FROM ITALY.—Mr. and Mrs. Edmund Severn returned from Europe last Wednesday. As THE MUSICAL COURIER has previously stated, the Severns passed three months at the Francis Walker Summer School, in Florence, Italy. Mrs. Severn taught her branches, the voice and piano, and Mr. Severn taught the violin, and in addition composed a number of new works. The Severns also appeared at several musicales, at which they were assisted by pupils. Mr. Walker, who returned with the Severns, will be associated in New York this season with Mr. and Mrs. Severn, and also Arthur Severn, the violoncellist. The Walker-Severn Conservatory of Music will open on October 1 at 836 Seventh avenue. In the meantime Mr. and Mrs. Severn will be found at their old studio, 131 West Fifty-sixth street.

MÜLLER'S PUBLICATIONS IN DEMAND.—Carl C. Müller, the well-known teacher of harmony, counterpoint and composition, will resume instruction in these branches October 1, at his residence, 1291 Lexington avenue. His translation of S. Sechter's "Fundamental Harmonies" has now reached its tenth edition, and his First Series of Tables for the writing of harmonic exercises, giving opportunity for the learning of the elementary part, was issued in its eighth edition, a proof that these two works do not lose their hold on musical students. Both works are published by G. Schirmer, 35 Union square.

ADELE LEWING.—Mme. Adele Lewing, who reopened her studio on September 20, has several new compositions ready for the publisher. The pianist-composer passed her vacation at Block Island and in the Adirondacks.

THE LUCKSTONES HOME FROM EUROPE.—Isadore Luckstone has returned from Europe, where he passed the summer with his family. Mr. Luckstone will reopen his new studio at 128 East Sixty-fourth street on October 1.

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MUSICAL COURIER OFFICES—FINE ARTS BUILDING.

CHICAGO, September 21, 1901.

"THERE is no truer saying than that the pen is mightier than the sword, but I would not venture to repeat it—as it is accepted as a platitude—were I not desirous to suggest that in all respects the pen is at least the equal of the sword. Those who wear the sword claim to be officers and gentlemen, and we who wield the pen I contend have the right, if we are worthy of our great profession, to call ourselves journalists and gentlemen. The institute of which I have the honor to be for a few hours longer the president, and of which you have the honor to be members by its royal charter, carefully considered by the gentlemen of our profession fifteen years ago, and conferred by Queen Victoria of glorious and blessed memory, preserves our ideal and tries to attain it. By our charter it is our duty to do all in our power to protect the purity of the press, and to secure the good fortune, and what is equally of importance, the good repute of press men. Let us rise, then, to our responsibilities—responsibilities as great as those of the doctor and the pastor. Let us remember that the purpose of the press is to be the loyal friend of man, and as a necessary result the faithful servant of God."

Not only are the above words powerful enough to have impressed readers in East and West alike, causing people to think. They are sufficiently liberal to embrace many branches of journalism, including that of music. And surely the highest ideal of the musical journalist must be to prove worthy of them. They formed the peroration of President A. Beckett's "The Mission of the Press," an eloquent address delivered on September 9, at Leeds, before the conference of the Institute of Journalists.

We're ready to admit, "There's no place like Chicago!" And yet, why is it that even the most loyal Chicagoan sometimes turns longingly toward the East? Why does this eminent manager sigh sentimentally and declare he is "in exile?" Why did the distinguished artist whom you met on Michigan avenue the other day look "blue" (not just sky blue, if you please, but indigo blue) as he shook your hand and—forgetting to comment upon the glorious fall weather, with its touches of Indian summer—reverted to the musical atmosphere of London? And why—why did you almost dare to sympathize with him? Perhaps it is all because the sunrise may have more fascination than the sunset. But how do the people in San Francisco feel about it?

Doubtless a spirit similar to that of certain born and bred Canadians, who, a trifle affectedly it is true, refer to "dear England" as "home," occasionally permeates the West.

But this is weakness. Our artistic "home" and "musical atmosphere" are here, where the Fine Arts Building, the great conservatories and other magnificent musical enterprises are making their influences felt.

"A thing of beauty is a joy forever." This is what the concertgoer will feel inclined to exclaim when he enters the enlarged and newly decorated University Hall, in the Fine Arts Building. Over 1,000 seats are now available, and everywhere prevails an air of luxury and artistic refinement. The coloring is exceptionally rich, and the galleries, increased in size, are more effective than formerly, as architect and manager will be ready to admit. Upon this, the latest achievement in this Western palace of art, the Fine Arts Building, Mr. Curtiss, the able director, is most heartily to be congratulated.

Among symphonies which the Chicago Orchestra will play under Theodore Thomas' direction at the Auditorium this season are: Symphony No. 8, F major, Beethoven; Symphony No. 4, E minor, Brahms; Symphony in C, Mozart; Symphony in D, Bach; Schubert's Unfinished Symphony and Beethoven's Symphony, "Eroica."

The Apollo Club's rehearsals are progressing satisfactorily, and an unusually successful season is predicted for the society.

This season officers of the Englewood Musical Club, of which Louis Evans is the competent choral director, include Ralph B. Throop, president; Mrs. E. J. Greiger, vice-president; Robert Lipsey, secretary, and Elbert Ingalls, treasurer. The chief object of this organization is: "To promote a better fellowship among the musical people of Englewood, and to build up a local association which will be independent, to a large degree, of other musical bodies."

At the Chicago Auditorium Conservatory of Music on the afternoon of September 12 a very creditable recital was given by pupils of Errico Sansone and Francesco Zito, his assistant. The interesting program included compositions by Haydn, Smetana, Godard, Sarasate and Sansone. Among the performers were Mr. Sansone, Professor Zito, P. Scaffa, H. G. Thayer. Mary Sansome, Bennie Hecht, Sara Waters, Percy Friedman and Florence Hendershot, while Giuseppe Garramoni, an exceptionally promising young violinist, won the chief honors of the occasion, his playing arousing much enthusiasm.

Miss Mary Wood Chase, the gifted Chicago pianist, is successfully managing her own engagements this season, and already important dates are arranged. Many of Miss Chase's pupils are occupying excellent positions in various parts of the country. Three of them are teachers at prominent colleges in Kentucky, one is director of music in a Tennessee college, another holds a similar position in a college in Minnesota, while a third is at the head of a school of music in Louisiana. Others are well-known instructors of large classes in different States, including Iowa, Colorado, Michigan and Missouri.

Miss Emma E. Clark has returned to the Fine Arts Building, having enjoyed an invigorating vacation in Michigan's wild Tahquamenon regions. During her absence Miss Clark gave a recital at the residence of Mrs. J. C. Graves, one of her former pupils, in Midland, Mich.

From Rockford, Ill., comes the announcement that Myron E. Barnes has resumed teaching at his studio on North First street.

Early in the present week Loudon G. Charlton, the well-known New York manager, visited this city in the interests of the prominent artists who are under his capable direction.

At her South Park avenue studio, Fannie C. Parsons is now organizing classes in musical kindergarten.

Mr. and Mrs. Rudolph Ganz, of the Chicago Musical College, traveled through Canada during their summer vacation, which has now reached its conclusion.

At Sinai Temple the following appointments have been made for one year: Mrs. Aida Hemini, first soprano; Mrs. Jessie Waters Northrop, second soprano; Miss Elane de Sellem, first alto; Mrs. Tillie Nolen Schlossman, second alto; George Hamlin, first tenor; E. C. Todd, second tenor; A. E. Battoff, baritone; Arthur Dunham, organist, and J. Allen Preisch, basso and musical director.

Loudon G. Charlton announces that Madame Nordica will be heard in a concert program at the Auditorium, on November 25.

It is stated that Blatchford Kavanagh, baritone, who was once a popular boy soprano, is about to leave Chicago for an operatic course of study in Paris..

In theatrical and journalistic circles much interest is centred in the fact that Arthur Byron, a nephew of Ada Rehan, will present a new play, "Petticoats and Bayonets," at the Studebaker Hall, Fine Arts Building, on October 7. This production follows "King Dodo's" long run, which concludes here on October 5.

Under the capable direction of Mrs. Herman Miller, the Woman's Amateur Musical Club, of Aurora, Ill., which gave "The Messiah" last year, is preparing to be heard in "Elijah" this season, the men's auxiliary club assisting.

At the Chicago Musical College much interest is being taken this month in the scholarship contest, under Dr. Ziegfeld's supervision.

Amy Murray, the gifted Scottish-American singer, will probably be heard here in January.

COBB RECITAL AT THE PAN-AMERICAN.—Clifford Reid Cobb, of Geneseo, N. Y., gave the 122d free organ recital at the Pan-American Exhibition on September 16. Among his selections were "St. Ann's" Fugue, by J. S. Bach.

Mr. Cobb is organist and choir leader of the Presbyterian Church in Geneseo, and is an enthusiastic and conscientious musician and fine organist. He is a former pupil and graduate of the Metropolitan College of Music in New York (the American Institute of Applied Music).

FERDINAND Q. DULCKEN.—The esteemed musician Ferdinand Q. Dulcken, has recovered from a severe illness, which confined him to his home for several months. Mr. Dulcken has resumed teaching.

Recently the Ditsons have published some new compositions by Mr. Dulcken. Mr. Dulcken's many admirers will be glad to hear that he has resumed his activity.

AMY MURRAY OPENS HER FALL TOUR.—Miss Amy Murray, the Scottish lecturer and singer, will open her autumn tour at Presque Isle, Me., to-morrow, September 26. On Friday of this week she will give a recital at Houlton, Me. Then she goes to Cheshire, Conn., to fill a date on October 9, and on October 11 she will appear at Haverstraw, N. Y.

MRS. SARA ROBINSON-DUFF.—Elsewhere in this issue of THE MUSICAL COURIER appears an interesting sketch of Mrs. Sara Robinson-Duff, the distinguished voice specialist, who is staying during her short visit to New York in the Burlington Apartments, No. 10 West Thirty-first street.

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CINCINNATI.

CINCINNATI, September 21, 1901.

MRS. WILLIAM McALPIN has been spending a pleasant vacation at her summer home in College Hill. Her vocal school at the McAlpin homestead will be reopened for the regular academic year on October 25. Mrs. McAlpin will devote much of her time to the development of the operatic department of her school, for which her experience, talent and personal endowments so eminently qualify her. Her success of last year in the building up of an operatic school has been an incentive to more ambitious undertakings for the present season. She will give three public performances of grand opera in some prominent hall, with her pupils next winter. They will include the second act of "Lohengrin," scenes from "Faust" and second act of "Aida." About the middle of November she will give a public concert with her most advanced pupils.

The annual examination for free scholarships was held in the college last week. Of the large number of applicants the following were successful: Piano, Miss Ada Keller and Clarence Adler; voice, Misses Kathryn Gibbons and Mabel Dufour Flinn; violin, Misses Olive Kiler and Bertha N. Roth and Ralph Wetmore and Frederic Gerard; organ, Miss Bertha M. Foster and Henry L. Deniz.

Word received at the college from Miss Genevieve Seymour Lincoln, Miss Aline Fredin and Frederick J. Hoffmann announces their safe arrival in Vienna, where they will continue their studies under Leschetizky, all being accepted.

Signor Albino Gorno, principal of the piano department, will examine all prospective piano pupils every afternoon, between 3 and 4 o'clock. Signor Gorno has now in press a new composition, "The Ocean," arranged for piano and orchestra, which will be heard in the near future.

Contrary to expectations, and to the intense delight of numerous present and prospective pupils, Signor Lino Mattioli will teach both in the morning and afternoon. Among the new pupils of exceptional talent who have entered for the current year is Frederic Freeman, of Flint, Mich. Mr. Freeman, while studying in Florence, Italy, became so impressed with the excellent reputation held by Signor Mattioli abroad as a teacher of the voice, returned to America to finish his studies at the college.

The Marien String Quartet will begin rehearsals shortly for the first chamber music concert. Signor Romeo Gorno will play the piano part of the Dvorák quintet.

Edmund A. Jahn, who made such a favorable impression in the East this summer, has been engaged for a number of oratorio concerts to be given at Wheeling, W. Va., and other up the river cities. Mr. Jahn will also give a recital in Parkersburg, W. Va.

Dr. Nicholas J. Elsenheimer and Signor Romeo Gorno, in addition to their regular college duties, are devoting every available hour preparing for their concert tour.

Owing to the large enrollment this year the dean, W. S. Sterlin, has been compelled to appoint a number of assistants. The latest addition in his vocal department is Miss Elizabeth Mathias. Miss Mathias has been very successful as a vocal teacher outside the college, and her accession will no doubt prove valuable.

Pupils of the Department of Americanized Delsarte Culture, under the direction of Miss Clara M. Zumstein, will give a demonstration of their work next Thursday at Music Hall, under the auspices of the Fall Festival Association.

Adolph H. Stadermann, of the College of Music faculty, will be heard in a recital on the great Music Hall organ on Monday afternoon, September 23, in connection with the celebration of the Fall Festival. Mr. Stadermann is a serious musician, a close student and one who is making progress in the direction of art. The program will be as follows:

Prelude and Fugue in E minor.....J. S. Bach
Elevation in A flat, op. 25, No. 2.....Guilmant
Offertoire in D minor.....
Berceuse .....Batiste
.....Guilmant
Processional Prelude for a Solemn Mass.....Geo. E. Whiting
Suite Gothique, op. 25.....Boellman

Frederic Shailer Evans, of the Conservatory of Music, returned this week from his vacation abroad. He was accompanied on his tour by his father and mother. Mr. Evans had a delightful time in Italy, visiting Naples, Rome, Florence, Pisa and Venice. In the latter city he was the guest of Mr. and Mrs. Tirindelli. Next he toured through Austria and Switzerland. He took in Vienna and Salzburg; also Munich. In Munich he had the pleasure of attending the Mozart cycles of operas. He witnessed the performances of the "Magic Flute," "Figaro," "Don Juan," &c. He returned to Turin and set sail from Genoa for home.

Mr. Tirindelli has dedicated a beautiful new song, entitled "Absent," to Mrs. Annie Norton Hartdegen.

Miss Elise Dorst, a former pupil of Tecla Vigna, has accepted a position as vocal instructor at Converse College, Spartanburg, S. C., of which R. H. Peters is the director.

For the last five years Miss Dorst has been identified with the Georgetown (Ky.) College of Music.

The Liederkranz, under the direction of Louis Ehrgott, gave a concert in connection with the Fall Festival Friday evening of this week. An elaborate chorus program was performed, and the solo numbers were by Mrs. C. S. Bennett, soprano, and Miss Eleanor A. Bain, contralto. Miss Bain was heard in Mascheroni's "Lontananza," and Mrs. Bennett sang the "Spinning Song," by Weiland.

Frank Van der Stucken will sail from Bremen on September 28, and is expected to arrive in Cincinnati October 18. Under his direction the opera department of the College of Music will give two operas—"The Merry Wives of Windsor," by Nicolai, and the other not to be named until his arrival.

John F. McCarthy, violinist, has resumed his class work at his studio, 220 Grant street. Mr. McCarthy is an incessant worker and is expecting a much larger class this year than last. He is a pupil of Rothe, Unkenstein and Hans Becker.

J. A. HOMAN.

EMMA HOWSON'S PUPIL, PAULINE JOHNSON, IN ENGLISH OPERA.

FOLLOWING are some of the press notices Miss Pauline Johnson, the soprano, received, while singing in opera at Providence with the American Opera company:

Miss Pauline Johnson sings the part of Gilda, Rigoletto's daughter, in the excellent manner that was to be expected of her. The beautiful music as she interprets it is ever fascinating, and it may be as truly said of Miss Johnson as of Mr. Stewart that they have had no better opportunities to display their fine voices than in this opera. Some of the music, especially in the notable solo and duet, gives Miss Johnson's sweet voice delightful opportunities, in which it seems to fairly revel.—Providence News.

Miss Pauline Johnson proved an instant success as Leonora, her first solo winning a course of favor which reached its climax only in the death scene. Her work was impassioned and her voice was sweet and true in the difficult and impassioned scenes that it was her task to portray. At no time has she seemed to have so well pleased her audience as she did in the difficult task she essayed last night.—Providence Evening Bulletin.

It was very pleasing for the regular first nighters to see Miss Johnson in a leading part again. As Germaine, the long lost but bona fide Marchioness, she was very attractive and sang her part with an expression and feeling that many older operatic singers might envy.—Evening Times, Pawtucket.

Miss Pauline Johnson is a dainty and captivating Yum Yum, and her love scenes with Nanki Poo are interesting enough to be real.—Providence Journal.

Miss Pauline Johnson took the role of Yum Yum, one of the three wards of Ko Ko. She is of a very attractive personality, and her love scene with Nanki Poo was a bit of delicate comedy that stood well the strain of an encore. Her rendition of the solo, "The Moon and I," was very effectively done, and deserved the generous applause it received.—Sunday Telegram, Providence.

Miss Johnson received her entire instruction from the formation of tone to finish of careful vocalization from Miss Emma Howson, the eminent teacher. Miss Johnson's method of using her voice enabled her to accomplish a wonderful amount of work. She is a marvelously quick study, as may be seen from the fact that she sang Leonora, never having seen the part before, after four days of study. She also learned Gilda in "Rigoletto," of which she had a knowledge of the aria, "Cara Nome," and the duet with the tenor, in three days—almost an impossibility.

Miss Johnson is certainly one of the coming English prima donnas and is almost invaluable to a manager.

"WORTE DER LIEBE."—Louis V. Saar's new choral work, "Worte der Liebe," op. 47, written for soprano and tenor solos and four part male chorus, a capella—a novel combination—is to be published by F. C. E. Leuckard, in Leipsic, one of the most exclusive publishing firms in Germany. The new work will have its first hearing in the third concert of the New York Arion, under Julius Lorenz's conductorship.

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2046 Leavenworth Street,
San Francisco, September 15, 1901.

THE terrible misfortune that has befallen our nation has greatly subdued our city. Many events have been postponed, stores were closed all day yesterday out of respect to the deceased President, and the whole town has gone into mourning. President McKinley was greatly beloved in California. His recent visit to the Golden State had brought him into personal contact with us, and the feeling he left behind him was that of personal ownership in a President who before had been but an honored name in the minds of the many. I think we all feel a personal bereavement, and an abiding sorrow in the loss of so good, so loving and great hearted a man as we knew our beloved President to be. It has been a terrible shock, and one from which we shall not soon recover.

Yesterday was the great high festival of the Jewish people—the Jewish New Year. Special music had been prepared in all the synagogues, and the temples were crowded with worshippers. In the Temple Emanu-El the music was extraordinarily fine. Cantor E. J. Stark had been for three months past engaged in composing the music to be rendered on this occasion. He used the Oriental idea, but clothed it in gorgeous and beautiful habiliments, giving the music a modern setting, but adding rather than detracting from the characteristic loveliness of the Oriental music. Particularly fine was the ensemble work, to which Cantor Stark has given particular attention, and the effect produced by the finely trained choir was in parts sublime.

In that part of the service where the ram's horn is sounded, the theme is taken up and echoed by the grand organ, and finally the full chorus bursts out in a grand fortissimo, using the same theme with startling and thrilling effect. The entire service, excepting only two numbers, was from the pen of Cantor Stark. One of the other two numbers was a soprano solo and chorus composed by Louis Von Der Mehden, Jr., which was given with fine effect. The choir of Temple Emanu-El was splendidly balanced, and had the assistance, besides the organ, of twelve orchestral pieces. The regular choir of soloists is composed of the following voices: Miss Daisy Cohn, soprano; Mrs. H. Kelly, contralto; Manloyd Jones, tenor, and S. Homer Henley, bass. W. A. Sabin is the presiding organist. The voices in the chorus choir were Mrs. F. Wright, Mrs. W. Taaffe, Miss Bagley, Madame Bernardi, Mrs. J. Driscol, Miss E. D. Brown, Mrs. M. Wilbourn, Chester Rosecrans, S. Hopcraft, T. G. Elliott, J. Sandy, L. Von Lingrem and Hiram Page. A touching feature of the service was the address of Rabbi Voorsanger, who, in place of his regularly prepared address for the day's festivities, spoke feelingly of the nation's affliction, and paid a most loving and generous tribute to the nation's martyred President.

An elaborate program has been prepared for the Day of Atonement, when strings alone will be used in the orchestra, which will be assisted by Mme. Inez Carusi on the harp. Mr. Stark's version of the Kol Nidrei "Day of God" melody will be presented on this day, when the memorial service is rendered. Mr. Stark has a powerful and richly melodious baritone voice, of which he is unsparing in the musical part of the service, taking many of the solos himself and giving them with deep feeling and splendid effect.

Rose Adler Relda, a San Francisco girl who has made a name for herself by her artistic work at the Opéra Comique, Paris, has signed for a three years' engagement with the Royal Opera House, Frankfort. Miss Relda has been put a comparatively short time before the public as a professional, but in that time has made extraordinary strides on the road to fame. She has a repertory of twelve operas in German and sings the prima donna roles in "Lucia," "Traviata," "Magic Flute," "Il Trovatore," "Rigoletto," "Romeo and Juliet," "Don Juan," "Barber of Seville," "William Tell" and "Les Huguenots." Her manager considers the young Californian a marvel in coloratura work.

Grace Carroll, the contralto, who has just returned from study in New York, gave her first concert before a San Francisco audience on Tuesday night, the 10th inst. She was assisted by Richard José Ferrer, the young violinist, a pupil of Ysaye, who also is but lately returned from his studies abroad. The concert was an artistic success, Miss Carroll displaying many good and unusual points in vocalism, not the least of which is her perfect enunciation. Her best numbers were: "A Narrative," by Mildenberg; "The Divinites du Styx," Gluck, given with fine dramatic effect, and "At My Grave," a weird yet lovely composition by Franz Arens, who coached Miss Carroll in it himself. She gave it a fine interpretation, her voice being well suited in depth and color to the sombre theme of the song.

Richard José Ferrer is an artist and in saying that one says it all. His bowing is perfect, his tone pathetically human and speaks with an intensity that tugs at one's very heartstrings. He is a rising musician and will soon be recognized by his work as one of the élite. His rendering of the Moszkowski Ballade was deeply emotional, and in response to his Zarzycki Mazourka which was a bit of witch-work the audience gave him a rapturous encore, to which he gave a Berceuse that was exquisitely tender. He plays with delightful ease of manner, which does credit to his fine tutelage. The accompanists were Miss Ethel Judson Bates and William B. King, both of whom did very superior work as seconds.

The concert given by the new Ensemble Trio—Miss Hogan, piano; Mr. Lewis, violin, and Mr. Langstroth, 'cello—in the First Unitarian Church, Oakland, was a big success, and was attended by a large and enthusiastic audience. The Raff Trio, which presents great difficulties technically for all the instruments, was given a rousing encore. Miss Hogan plays with great musical taste and a clean, brilliant technic. Mr. Langstroth, the 'cellist, played an exceedingly difficult Locatelli Sonata, interpreting it like a true artist. He has a beautiful style and draws a great warm tone from his instrument that is good to hear. His execution is delightful. He was recalled three times. Mr. Langstroth is made of the material that does not shrink before any amount of the hard work which will win success, and he has a great future before him.

John R. Lewis is a pupil of Sir Henry Heyman, and created quite a furore last season with his beautiful violin work. He was everywhere spoken of as a very talented young man, and his playing this year proves him to have been hard at work in the interim. Certainly it was a great credit to his master's training, and in his solo numbers he was enthusiastically received, as he deserved. For one encore he gave very feelingly the favorite Vieuxtemps "Reverie." Mr. Lewis is still very young, but he is in good hands, and if he does his part there is no doubt Sir Henry will make an artist of him. Mr. Cogswell's baritone numbers were pleasingly rendered and well received.

Two numbers on the program, the Raff Trio and Schutt "Waltzer Maerchen" (Fairy Tale Waltz), were played here for the first time.

An invitation recital was given on Thursday evening at Sherman & Clay Hall by Harry Samuels, violinist, and Hermann Genss, pianist. A very good program was given, and the audience, which was a very large one, showed its appreciation by continued applause. Mr. Samuels was accompanied in the Mendelssohn Concerto by Miss Ehrman, a very young and talented pianist, who played a very refined and intelligent piano part to Mr Samuels' violin. Mr. Samuels is well known for his superior work. The celebrated "Kreutzer Sonata" was given by Mr. Samuels and Mr. Genss with good effect. Mr. Genss gave as a solo number the Mozart-Liszt fantaisie "Don Juan," and in response to an encore gave his own dainty Nocturne.

William Piutti, pianist and pupil of Liszt, is to give a piano recital at Byron Mauzy Hall on the 26th. Mr. Piutti's playing is of a very refined order.

Some Boston papers lately received contain lengthy and comprehensive accounts of the music work of Dr. H. J. Stewart on this coast, and speak very highly of his ability both as a superior organist and a composer of high order. Dr. Stewart has announced that he will make no change in Trinity's choir, as Horatio Parker has left his work there in so perfect condition it will be very easy for Dr. Stewart to carry the work right on. It is very pleasing to us San Franciscans to hear that Dr. Stewart is receiving the warm welcome and appreciation he deserves.

At the Tivoli Opera House Mr. Steindorff is giving us the second week of "Faust," alternating with "C

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men," which latter has Collamarini in her celebrated interpretation of the title role.

The death of Willie Pape, the composer, in Mobile, Ala., arouses early memories among old-timers. Many of his piano compositions are well known, particularly his setting of Tennyson's "Brook," transcribed for the piano from the old English ballad, and his "Irish Diamonds," which has been very popular. He was at thirteen years of age associated with Mme. Anna Bishop in concert.

Madame Bishop has done some fine work on this coast, and was one of the vocal teachers of Mrs. Marriner Campbell. Madame Bishop retired some years ago and went to Boston to take up her residence with her brother, who urged her to leave her work and come to him.

The following, quoted from *St. Stephen's Parish Monthly Record,* testifies to the esteem in which Roscoe Warren Lucy, the pianist, was held in that parish, which he has lately left for a more remunerative position as organist of the Central Methodist Church: "Roscoe Warren Lucy has retired from the organ at St. Stephen's to assume a similar position at the Central Methodist congregation. It was with very much regret that the rector and vestry parted with Mr. Lucy, whose courtesy and readiness to help the church at all times by the exercise of his art has been much appreciated. We cordially wish Mr. Lucy all success in his new sphere of action, and only part from him because financially he will be situated where he can command a larger income."

Their first concert of the season will be given by the San Francisco Conservatory of Music Friday evening, September 20, at the Alhambra Theatre, corner Eddy and Jones streets.

The song recital which was to have been given by Radford and Mme. B. Anais Peck and their pupils at Herman & Clay Hall September 17 is postponed to September 24, out of respect to the death of the President.

MRS. A. WEDMORE JONES.

Zeldenrust.

THE "deadly parallel" is always interesting; occasionally it is deliciously funny. Here is a sample of the latter variety that is worth perpetuating. Zeldenrust, the celebrated Dutch pianist, gave his annual recital in Paris in May. As is his custom for several weeks prior to a recital or public appearance of any kind, Zeldenrust put in about eight hours a day at his instrument in the Hotel Balzac, his home in the French capital. A couple of days before the date of his concert the bell boy knocked at the door and handed him the two appended notes:

One reads:

MY DEAR ZELDENRUST—One of my guests—a lady—begs hands that you give her a moment's respite. I should think your fingers might be tired for to-day, anyway. Be reasonable."

And is signed by mine host of the hotel.

The other:

MY DEAR MR. ZELDENRUST—We have been wondering who the pianist was who played so beautifully and who has entertained us (unconsciously) for the past three weeks. Imagine my surprise and delight in recognizing, on inquiry, the name. I hope you have not forgotten us nor the writer at Hotel Powers, and that you will come and see us and let us thank you in person for the pleasure your practicing (although it is too beautiful to be called practicing) has given us.

Very sincerely yours, JANET DRISCOLL.

Boston Music Notes.

HOTEL BELLEVUE,
17 BEACON STREET,
BOSTON, September 21, 1901.

MISS CLARA MUNGER was obliged to return to town early in the week in order to arrange hours for lessons, so many pupils wishing to begin their work with her at once. This season Miss Munger will limit the hours of teaching to the morning; last winter she only taught two afternoons during the week in addition to the morning work. Miss Munger has pupils from many of the leading cities of the country, who come to Boston for the whole season to study with her, while others come from New England cities and New York. There has been an urgent request for Miss Munger to establish a studio in New York city, where she would be part of the time, but the large number of pupils in her Boston studio preclude her making any change.

Adah Campbell Hussey, who has been singing at a number of concerts in Scotland, has received most enthusiastic praise from the critics of Edinburgh, Kingussie and Elgin. Wherever she appeared she was the "favorite" of the evening, and her "glorious contralto voice with a most beautiful quality," is always spoken of. She appeared twice at Kingussie, establishing herself warmly in the hearts of her audience, who were most enthusiastic in their demonstrations.

Miss Hussey sailed for home on the 12th of the month, and probably arrived in Boston to-day.

Mrs. May Sleeper-Ruggles has recently taken a studio in the new Huntington Chambers. She has a number of fine voices among her pupils, and with her class in Worcester, where she also is a member of one of the leading church choirs, and a studio at her residence in Newton, Mrs. Ruggles has a busy winter before her. Mrs. Ruggles sang with much success at the music festival at The Weirs, in August.

Mme. Etta Edwards gave a reception on Tuesday evening at her apartment in the Westminster in honor of Mr. and Mrs. D. H. Morrison, of Los Angeles, Cal. Mr. Morrison is one of the leading vocal teachers in his city, and was on a short trip to the East for his vacation, Mrs. Morrison being a sister of Leonard Marshall, Jr., superintendent of music in the public schools of this city. He was Madame Edwards' first teacher and he was also the teacher of Katherine Bloodgood. Among those who met Mr. and Mrs. Morrison were Mrs. Pierce, Miss Gertrude Pierce, Mr. and Mrs. Stanley P. Clemens, Mr. and Mrs. Frederic Martin, Mrs. Clarke, Burt Wetmore, Helene Wetmore, Baron Steinmetz, Mrs. Lillian Andrews, Miss Barnard, Mrs. Philips and Mrs. Butler. Several of Mme. Edwards' pupils sang, and Frederic Martin delighted everyone with an aria from "Ernani" and a group of Schubert's songs. Miss Adeline Raymond was the accompanist. Refreshments were served and the evening was greatly enjoyed.

The Faelten Pianoforte School has started in with a rush of pupils that fills the class rooms every working hour of the week. This morning in Carl Faelten's interpretation class there were over seventy pupils, a remarkably large number for the beginning of the season. The first concert of the season will be in Huntington Chambers Hall on Tuesday evening by the following advanced pupils: Miss Ethel May Colgate, Miss Caroline Cunningham, Miss Minna Gallagher, Miss Helen L. Masten, Miss Alice E. Parker, Miss Sarah McKeen Williams, Harry L. Buitekan and Frank E. Heald.

Mr. Faelten's first recital will take place in Steinert Hall on the evening of October 8, when he will play this program:

Air and Variations, E major (Harmonious Blacksmith).....Händel
Rondeau Brillante, B minor, op. 109.....Hummel
Sonata Quasi una Fantasia, E flat major, op. 27, No. 1....Beethoven
Etude, B flat minor, op. 104, No. 1.....Mendelssohn-Bartholdy
Song Without Words, D major, No. 11.....Mendelssohn-Bartholdy
Capriccio, F sharp minor, op. 5.....Mendelssohn-Bartholdy
Norwegian Folklife, op. 19.....Grieg

John Jewett Turner has returned to his studio after two months' rest at a number of resorts on the Maine coast and in New Hampshire. Mr. Turner resumed teaching last week, and already has the prospect of an exceedingly busy season. Among his new pupils are three with remarkable soprano voices. Mr. Turner's time will be fully occupied with his regular class of pupils. During the winter a course of pupils' recitals will take place early in the season. Mr. Turner is at his studio every day excepting Saturday. He has one of the large handsome studios of the city, attractive in every way.

The musical season in Haverhill was ushered in by an invitation concert given by James W. Hill at the First Universalist Church. A large audience filled the church. Melville Horner was the soloist of the evening. Mr. Hill recently dedicated a new organ in the Congregational Church, Hampstead, N. H.

At Association Hall, on the evening of the 12th, a recital was given by J. Louis Renaud, assisted by Mrs. J. J. O'Callaghan, Miss Margaret Roche, Daniel J. Murphy, J. Cartom Shelvie and P. H. Poley. The accompanist was D. J. Malley. All the singers are members of choirs in the leading Catholic churches of this city. The proceeds of the concert were devoted to sending a young student to college. Miss Roche is a pupil of Arthur J. Hubbard, and has a really beautiful contralto voice.

At the concert given by the Musical Club at Mrs. Dudley L. Pickman's on Friday morning, September 13, Miss Lena Little and Heathe Gregory sang. Miss Little, who has spent the summer in the South and at Yarmouthport, Cape Cod, has opened her apartment on Blagden street for the winter.

The Symphony Orchestra is to take part in the Yale celebration at New Haven next month, their services having been offered by Col. Henry L. Higginson. They play at the Hyperion Theatre on Wednesday afternoon, October 23.

T. Adamowski, after a summer in Europe, including an extended visit at Morges, the home of Paderewski, is at 10 Charles street for the season. Mr. Adamowski played at a musicale given by Mrs. H. P. McKean at Pride's Crossing on Friday, performing for the first time in America a paraphrase for violin and piano, arranged by Mr. Adamowski and Mr. Paderewski, from the latter's new opera, "Manru." Mr. Adamowski will visit friends at Newport and Lenox.

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Miss Jackson was born in Boston, and received her early musical education in Chicago, under Professors Carl Becker and Jacobsohn. She studied two years at Paris with Professor Desjardins, four at Berlin under Dr. Joachim, with Professors Carl Markees and Carl Halir as under teachers. Her Berlin début with the Philharmonic Orchestra (which Joachim paid her the rare compliment of conducting) was a sensational success, and resulted in a summons to play before the Empress. Important engagements in the provinces followed; her fame spread rapidly throughout Germany. The following autumn the Prussian Government awarded the young artist the Mendelssohn State Prize (1,500 marks), the most coveted prize in Germany. Her London début February 5, 1898, at a Queen's Hall symphony concert, created another sensation and brought her at once into prominence in England and Scotland. The French conductor Lamoureux selected her for one of his London symphony concerts, and soon after she appeared in concert with Paderewski at the dedication of Salle Erard. To enumerate the many triumphs that followed in England, Scotland and on the Continent would make a long list indeed.

Queen Victoria decorated Miss Jackson with the Victorian Star at Windsor, and at Paris on the occasion of the visit of King Oscar of Sweden and Norway, the editors of the *Figaro* invited the gifted artist to play before His Majesty at a special fête they arranged in his honor. On the program were the Coquelins and Mounet-Sully, of the Theatre Française, and the leading soloists of the Grand Opera. Later, Miss Jackson's performance of the Brahms Violin Concerto at the Gewandhaus, Leipsic, February 22, 1899, under the baton of Arthur Nikisch, was an unequivocal triumph, which brought her a return engagement for the following autumn (October 9, 1899). when she played again the same work and repeated her original success. The instrumental soloists engaged by the London Philharmonic Society for the season of 1899 were Paderewski, Rosenthal, Sapelnikoff, Rachmaninoff, Joachim and Leonora Jackson. At Paris, April 23, 1899, as soloist of the Association Artistique (Colonne Symphony Concert), at the Chatelet Theatre, the young artist scored another triumph. Paderewski had been the soloist of the preceding concert of the series.

Miss Jackson has made four extensive tours in Germany, three in England, one each in France, Switzerland and Belgium, and two in America.

Her first American tour in the spring of 1900 comprised sixty concerts, eight of them as soloist en tour with the Boston Symphony Orchestra under Herr Gericke. She appeared also with the New York Philharmonic, the Chicago, Cincinnati, Pittsburg and St. Louis symphony orchestras. Last season came the crowning event of her career to date, a transcontinental tour of 161 concerts, one of the most extensive and successful tournées ever made in this country. Nearly every State of the Union was visited, from Maine to Oregon, Canada to Texas, and the triumphs of the Old World found their counterpart in the New. Great as is the favor accorded Leonora Jackson in Europe, she has won the same in the hearts and esteem of her own people. Her career has been well deserved, phenomenal.

REBECCA MACKENZIE.

MISS REBECCA MACKENZIE, the soprano, returned to New York last week after three months of rest and recreation in the West and Canada. From present indications Miss Mackenzie will have a very busy season. She will be heard as soloist with a number of

REBECCA MACKENZIE.

musical clubs and in her song recitals, of which she has prepared a number of characteristic and interesting programs, one devoted to old folksongs and ballads, one to modern songs, another to woman's compositions and several miscellaneous programs.

The following is the latest opinion from the press regarding that artist:

The promise which Miss Mackenzie's voice always gave during the earlier years of its cultivation is being fully realized. Years of study and training and concert work have broadened and developed it, given it power and ease, brought confidence and complete control, but they have not taken from it any of that delightful freshness and naturalness which was always one of its chiefest charms. There is a rare purity in all of her tones, whether in the rich mellow lower register or in the silvery notes of the upper scale. Her phrasing is excellent, and the general interpretation of her numbers indicates not only a thorough mastery of the technical part of singing, but a fine intelligence that enables her to put, not merely voice into songs, but soul, without which singing is merely the emission of sounds that tickle the ear but touch not the heart. Especially striking is her control of her voice in pianissimo passages.—Evening Herald, Duluth, Minn., August 22, 1901.

"MESSIAH" IN ST. PAUL.—The Choral Club of St. Paul, Minn., will give a performance of Händel's "Messiah." Joseph Baernstein, who created a furore at the club's last concert, in April, has been engaged as the star attraction to sing the bass part.

FROM PARIS.

PARIS, SEPTEMBER 12, 1901.

ONE noticeable feature of the approaching season in Paris, so far as regards theatrical entertainments, is the marked diminution in the prices charged at many of the principal theatres. The Châtelet, for instance, the largest theatre in Paris, noted for the magnificent manner in which the pieces are mounted, has placed the best seats at 5 francs ($1). As this theatre, which plays nothing but heavy spectacular productions, necessitating orchestra, large ballet, expensive scenery and numerous costumes, was the first to commence the reduced tariff of admission, the other theatres (outside the subventioned ones) were of course compelled to follow suit. Many Parisians are wishing that the concert managers could see their way to reducing the admission fees in the same manner, as 10 and 12 francs for an orchestra chair is felt by many worthy music loving people to be somewhat of a tax on slender purses.

Several débuts are about to be made at the Opéra Comique, which opens on September 14, and among them that of a young American girl, Miss Chapman, who has taken the stage name of Mlle. Nerville. She makes her first appearance in the title role of Lakmé. At the same theatre they are also busy with the rehearsals of "Griselédis," the new opera by Massenet. The subject has already been treated as a comedy by Armand Silvestre, and played at the Théâtre Français. The choral work in "Griselédis" is not developed, being comparatively unimportant and sung at the wings, the choristers not being required on the stage. The principal role will be sung by Mlle. Bréval, who will be remembered by readers of THE MUSICAL COURIER as the dramatic soprano of Grau's troupe last season at the Metropolitan Opera House, New York. This artist has been several years at the Opéra here, but this is, I believe, her first appearance at the second of the subventioned lyric theatres. The first performance of "Griselédis" is expected to take place about the middle of November.

Albert Carré, the director of the Opéra Comique, was officially commissioned last August to study the subsidized theatres of Germany and Austria, as compared with those of France, and I am able to give some details of his report to the Government. The lyric theatres of Berlin and Vienna differ from the corresponding theatres of Paris in that the directors—Count Hochberg at Berlin, and Prince Lichtenstein at Vienna—receive a fixed stipend, but are under no risks from possible losses, nor do they participate in any profit should there be any. These directors have full liberty so far as the selection of repertory, new works or the engagement of the entire staff, artists, &c., is concerned. They have simply to reckon with the sovereign, whose civil list furnishes the subvention, covers the deficit and arranges for the different pensions to those performers, who have complied with the regulations.

This system obtained in Paris up to the year 1828, when Louis Phillipe, being anxious to get rid of an institution that was a heavy burden on the civil list, turned over the Académie de Musique to Véron, who offered to take over at his own risk the direction of the Opéra for a term of six years, with a yearly subvention of 800,000 francs ($160,000), which is still the sum furnished annually by Government for the Grand Opéra of Paris. As, however, the tax of 20 per cent. on all theatrical representations in France (called droit des pauves) is unknown in Berlin and Vienna, it follows that the opera of Paris is much less highly favored in the matter of subsidy than that of Berlin, which receives—I understand—about $220,000 per year, being nearly double that of the Paris house when the afore mentioned tax is considered. At the Lamoureux concerts (Chevillard, conductor) this

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next season, the following works will be performed for the first time: "Paradise and the Peri," Schumann; Dante Symphony, Liszt; Symphony in C major, Dukas; overture to the "Great Russian Easter," Rimsky-Korsakoff.

Also will be heard nine Symphonies of Beethoven, first act of "Tristan and Isolde," Pathetic Symphonies of Tschaikowsky and Symphony in G minor of Lalo.

That I was not too harsh in my strictures last week on the opera class at the Conservatoire is borne out by an article which has recently appeared by the excellent musician and composer, Victorin Joncières. He says: "As soon as the annual competitions at the Conservatoire begin we hear the same criticisms which seem from time immemorial to have been passed on the methods of teaching adopted there, the reforms that ought to be introduced, the meagre supply of artists it turns out and the general mediocrity of the results obtained. Each critic has had his own infallible panacea for remedying the many defects of the existing organization, each proposed his own plan of studies, or his own, of course, better system of management.

"Tired of the complaints of those who continually deplored the feeble teaching at the Conservatoire, the then Minister of Fine Arts formed a committee of inquiry to look into and report on the matter. But from the numerous sittings of this committee and the many reforms proposed nothing resulted but some slight changes as to conditions of admission—the age of the candidates, the length of time to be accorded to unsuccessful competitors and the list of vocal numbers to be used by pupils of the first year. Nothing radical or of real importance resulted from this investigation. Since then another committee has been formed by another Minister, more practical than his predecessor, composed of six members of the Institute—composers noted for their knowledge and experience, professors of the Conservatoire voted for by their colleagues. During the three years that this committee has been in office the choice of a professor—when a vacancy arises—is no longer arbitrary, as formerly. It is from a list of three candidates, drawn up in order of merit, that the Minister has to select an incumbent for the vacant post. Up to the present the one at the head of the list has always been appointed."

Joncières tells some anecdotes of different charlatans, calling themselves professors of singing, whose absurd and empirical methods of teaching have become legends in the Conservatoire. One there was, some thirty years ago, whose "method" it was to make his pupil lie flat on the back. This professor, who was weighty if not convincing, used then to seat himself gravely on the abdomen of the student of song, who was then obliged in this highly inconvenient position to go through his "aria." "The discomfort you experience," said the professor, "will cause you such extra respiratory effort that when you will be relieved of my weight you will be astonished at the ease with which you can sing."

It appears somewhat extraordinary, but no less true, that in spite of this, some really excellent singers graduated from that class. Another teacher used to make his pupils carry a bucket of water up the two flights of stairs leading to the class room, and then, all panting, attack their grand air without stopping to take breath. Yet another there was who invented a sort of wooden table-bed on which he pretended would enlarge the throat, and infallibly develop the voice or even create one where it was lacking. This impostor actually published a work demonstrating his method, with, of course, the usual anatomical diagrams. "Certainly," said the inventor of this wooden spoon system, "a student at the beginning sometimes experiences a disagreeable sensation of nausea, but after a little time that disappears, and I have formed pupils who have been able to keep the spoon in position for a whole half hour at a time, after which they all had superb voices."

One unfortunate aspirant had such confidence in the efficacy of the system that he nearly died a victim to his faith. He was a young clerk possessed of a fairly agreeable light tenor voice and unfortunately confided it to the training of the professor of the wooden spoon, who assured him that in a short time he could change him into the most remarkable "robust" tenor in the world. The young clerk, who had some little money saved, left his position to study singing under the direction of one who offered him such a brilliant career, following the directions with such assiduity as to leave the wooden instrument in its place for a considerable time. This continued until an abscess began to form and a difficult surgical operation was deemed necessary. He recovered after a tedious illness to find his voice gone and bewails his fate in having left his honest employment to try and follow "le grand art."

It was the extraordinary number of ignorant and unprincipled individuals, each claiming to have some secret "method" of forming the singing voice that caused Theodore Thomas one day to say reflectively: "I notice that when a man fails in New York at every other trade he immediately hangs out a sign as a singing teacher."

DE VALMOUR.

WALTER JOHN HALL.—A visit to the studio in Carnegie Hall of Walter John Hall the past week found that sterling musician and vocal instructor already busy teaching, trying voices and assigning lesson hours for the present season. Mr. Hall reports that his teaching has commenced earlier than usual. Another one of Mr. Hall's pupils has scored a success. Of Mlle. Jeanne Greta's singing, the Pittsfield (Mass.) *Evening Journal*, in a criticism of a recent concert, says:

A tall, graceful, attractive young woman, becomingly gowned, and with the light of confidence in her dark eyes. Her selection was Dell' Acqua's "Villanelle." The number was beautifully rendered. Mlle. Greta possesses a voice of remarkable sweetness and flexibility. Her low tones are remarkably rich and full, and she reached the upper register easily, and with not the slightest abatement of the richness of tone. Her method is remarkably perfect, and she sings with an intelligence that denotes absolute devotion and faithfulness in her preparation for concert work. Pittsfield has heard but few sopranos, if, indeed, any, more pleasing in all ways than Mlle. Greta, and will always welcome her cordially when opportunity presents. Her song won her an enthusiastic encore, to which she responded with Hawley's "Were I a Star," rendering the sweet little composition with artistic skill and sympathy.

MISS EGGLESTON GETS THE HAVEMEYER SCHOLARSHIP.—Silas G. Pratt has begun teaching at the West End Private School of Piano Playing. Among his talented pupils from out of town is Miss Adah Veru Neldon, from Coshocton, Ohio. The new free scholarship, the gift of F. C. Havemeyer, Jr., has been given to Miss Lulu Eggleston, of Brooklyn, whose successful début last year was favorably noticed in these columns. She has already proved herself worthy Mr. Havemeyer's generosity.

MUNICH NOTES.

MUNICH, SEPTEMBER 11, 1901

Editor Musical Courier:

I TAKE pleasure in sending you the list of the chief works to be produced by the Kaim Orchestra (Felix Weingartner director) the coming season:

J. Seb. Bach.....Flute Suite and Violin Concerto
Händel.....D major Concerto for String Orchestra
Gluck.....Overture, "Alceste"
Haydn.....Military Symphony
Mozart.....Jupiter Symphony
Mozart.....G major Symphony (in one movement), Composed by Mozart in his 13th year.
Beethoven.....1, 6, 7 and 9 Symphonies; III. Leonora Overture; Overture Egmont; G major Piano Concerto
Weber.....Oberon Overture
Mendelssohn.....Selections from the Midsummer Night's Dream Music.
Schumann.....B major Symphony
Berlioz.....King Lear Overture
Liszt.....Faust Symphony, A major Piano Concerto
Wagner.....Faust Overture, Lohengrin Introduction, Tannhäuser Overture.
Brahms.....Academic Overture, Fourth Symphony
Tschaikowsky.....E minor Symphony, Violin Concerto
Borodin.....Second Symphony
Saint-Saëns.....Jeunesse d'Hercule (one of the four Symphonic poems).
César Franck.....D minor Symphony
Elgar.....Variations
Suk.....A Poem
Mahler.....Fourth Symphony (first production)
Schillings.....Prologue to Œdipus
Richard Strauss.....Death and Apotheosis
Volbach.....The King's Children

It will be seen that outside of the masters the Kaim Orchestra has modern composers on its scheme, among them Germans and a Bohemian—Suk and an Englishman this time—Elgar, probably the leading English composer of to-day. Americans do not figure. It is probably due to the modesty of the American composer, who seems destined to await immortality only through death—the usual course of genius.

B.

Herbert Witherspoon has removed his residence studio to "The Hetherington," 571 Park avenue, New York.

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Music in Canada.

THERE is indeed a strange irony in fate. At the moment when citizens of the United States are called upon to mourn for their assassinated President, Canadians must give a right royal welcome to the Ophir, bearing the Duke and Duchess of York to their shores. Thus, though the coming of the heir to the British throne is hailed with enthusiasm, "there's a minor in the carol and a shadow in the light."

In Montreal on September 19 services were held in the churches in memory of President McKinley. Chopin's immortal Funeral March was played at the American Presbyterian Church.

In Toronto the Methodist memorial service for President McKinley was held at the Metropolitan Church on September 19, appropriate music being sung. The Presbyterian service was at Knox Church.

The Duke and Duchess of Cornwall and York will attend a concert in Massey Music Hall, Toronto, on October 10, when the Metropolitan Grand Opera Company will provide the program. This event is being arranged by Mr. Houston, of Toronto.

Henry Fielding Dickens, K. C., son of the English novelist, has been visiting Canada in the company of his two daughters.

Miss Abbott, pianist and accompanist, of Montreal, spent part of the summer in the Laurentian Mountains, and later visited scenes at the mouth of the Saguenay, in the Gulf of St. Lawrence.

"Modern Pianoforte Technique," a new work by A. S. Vogt, of Toronto, is meeting with well deserved popularity.

Miss Ida I. Field, pianist, of Toronto, has returned from Leipsic, Germany, where she spent the summer studying and visiting her brother, H. M. Field, the Canadian pianist.

It is announced that Lillian Nordica, who is a great favorite in Toronto, will sing there, in Massey Music Hall, on November 21.

Miss Eva Janes, the pianist, who has been in Brussels, will return to Canada this fall.

The singing of prominent members of the Westminster Abbey choir has been arousing much enthusiasm in Canada. A successful concert given by these vocalists in Ottawa on the evening of September 11 marked the reopening of Orme Hall.

An excellent recital was recently given in Halifax, N. S., by Percy Gordon, a local pianist.

Melton Prior, the English artist, is visiting Canada for the purpose of describing events and sketching scenes associated with the present tour of the Duke and Duchess of Cornwall and York.

It is announced that Mrs. Julie Wyman will remain in Toronto throughout the present season. Her many pupils at the Toronto Conservatory of Music will be thankful for this favorable opportunity of continuing their lessons under the eminent contralto.

This season W. H. Hewlett will give an interesting series of organ recitals in London, Ont.

Arthur Dorey, organist of Christ Church Cathedral, Ottawa, is giving an admirable series of recitals in the Canadian capital.

A discriminating music critic in Eastern Canada is Philip A. H. King, who writes interesting accounts of concerts in Compton, Que., and its vicinity.

Owen A. Smily, Mary Jardine Thomson and Gertrude Black-Edmunds have returned to Toronto, having made a successful recital tour through the Maritime Provinces.

A. T. Cringan has returned from his summer engagements at the New England Conservatory of Music, Boston, to his duties at the Toronto Conservatory of Music.

Mrs. Ida McLean Dilworth has resigned her position as soprano soloist at the Central Methodist Church, Toronto, in order to accept a similar position at Old St. Andrew's Church, in the same city.

The Toronto Mendelssohn Choir has resumed rehearsals, the works to be studied this season including Mendelssohn's "114th Psalm," for double choir; march and chorus from the third act of Bizet's "Carmen"; Lloyd's pastorale, "The Rosy Dawn," for eight part chorus, and Elgar's "It Comes from the Misty Ages."

A new opera, "Dolly Varden," by Stanislaus Strange and Julian Edwards, receives its introduction to the public this week at Toronto, under the management of C. J. Whitney. The Princess Theatre is the scene of action and the Lulu Glaser Opera Company constitutes the cast and chorus.

Mrs. Ryan-Burke, who has been in Paris, studying with well known singing teachers, resumes her vocal work in Toronto this month.

A new opera house which is to have a seating capacity of 1,400 is now being erected in Kingston, Ont. A. J. Small, of Toronto, has leased the building for five years, and the opening is arranged for New Year's night, 1902.

Walter Hahn, tenor, has been engaged as soloist at the Jarvis Street Unitarian Church, Toronto.

By the recent deaths of Hector Mackenzie, of Montreal, and Hon. George Allen, president of the Toronto Conservatory of Music, Canada has lost two of music's prominent supporters. The thoughtful liberality of both these gentlemen has long been appreciated and will not soon be forgotten by their many friends in the Dominion.

WHY HARMONY SHOULD BE STUDIED.

THE most important course in a conservatory of music is the theory of music, yet it is rarely taken and many talented students, for want of such instruction, have gone astray in their work. This branch of music is generally studied under compulsion; to the great majority of pupils it is uninteresting, and the result is that the study is of no value to them. After even two years study of theory, some students do not know the diminished seventh chord when they see it; indeed, they have no certain knowledge of the key in which they are playing. The opinion is now widespread that the whole system of theoretic instruction must be completely revised. It is asked: Why is harmony so wretchedly taught? The answer is: The majority of teachers are not competent to impart a knowledge of it, and therefore students abandon harmony, finding it useless to them.

Professor Richter's "Manual of Harmony" stands high in merit as a practical system to teach figured bass or harmonized melody. It makes the study of harmonic analysis fascinating even to the ordinary student. It is the text book in all of the classes of the National Conservatory of Music of America. The ideas and conceptions which the great composers have handed down to us are expressed by written symbols of music (notes, chords, passages), just as the written symbols of languages (letters, words, phrases) are used by great authors to embody and perpetuate their thoughts. It is quite possible for a mind with comparatively little education to triumph over the defects of early training so far as to appreciate many of the beauties of good writing. But it will be readily admitted that a systematic training in grammar and analysis, gained before or during the study of classical models, must be of incalculable value in forming that discriminating taste and accurate appreciation so essential to a true lover of literature. A knowledge of harmony is required in order to recognize the beauties of even the simplest hymn tune; the full appreciation of the exquisite workmanship of a Bach fugue is only gained through the study of counterpoint; a Beethoven sonata demands the careful attention of a student of form; a symphony falls with only half its due effect on ears untrained to follow the individual qualities of each instrument, and the massing and contrasting of these qualities in various schemes of tone and color.

It is never too early to begin to cultivate the habit of observation, and the constant application of knowledge continually adds to the force of this habit.

Examination in the Theoretical Department at the National Conservatory of Music will be held on October 1, at 1 p. m.

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HAROLD BAUER DECORATED BY THE QUEEN REGENT OF SPAIN.

HAROLD BAUER, the celebrated pianist, has just returned to Paris from Spain, where he gave a series of most successful concerts at San Sebastian with Pablo Casals, the violoncellist. While there Mr. Bauer was invited to play before Her Majesty the Queen Regent at the castle, upon which occasion she conferred on him the decoration of Knight of the Order of Isabel the Catholic.

Here are more notices from the English press of Harold Bauer's recitals in St. James' Hall, London, during last May and June:

Musical critics have the common reputation of being a dissatisfied race. There is ground for the assertion, but there is also excuse. Would any "Refereader" who had attended piano recitals for over twenty years expect to experience perfect satisfaction from any one player? But it is the unexpected that happens, and it came to me on Wednesday at Harold Bauer's recital at St. James' Hall. I went to criticise, and remained to enjoy. I referred last week to the reputation this young musician had acquired on the Continent and in America. From his playing at the recent London Festival my anticipations were considerable, but they were exceeded by realization. It would be difficult to find two sonatas requiring more individuality and versatility than those by Schumann in G minor, op. 22, and Beethoven in A, op. 101. The former has been described as an example of "how not to write a sonata," but it is delightful music, full of significance and romance, and it demands that its exponent should be thoroughly in sympathy with its wayward, fiery and tender spirit. Beethoven's work is greater intellectually. It scales loftier heights, it sounds deeper depths; and he who would climb them and fathom them must have keen perceptions and flexible wrists. Each composition exacts individuality of treatment, and it was this that, being forthcoming, so persuaded me that Mr. Bauer is a pianist of the first rank. This opinion grew stronger as he proceeded in his recital, which included excerpts from Scarlatti, Mendelssohn and Chopin, schools which embrace all styles and demand exceptional versatility if each is to receive its due. Such was meted out on this occasion, and the more I listened the more satisfied I became that Mr. Bauer is an Englishman.—Referee, May 19, 1901.

On Wednesday Harold Bauer gave a piano recital at St. James' Hall, and confirmed the high estimate of his powers formed at the London Musical Festival ten days previously.—Sunday Times, May 19, 1901.

Harold Bauer has come, played and conquered. He gave his first piano recital at St. James' Hall on Wednesday afternoon, and his intelligent and vivid readings of Schumann's G minor and of Beethoven's A major Sonata at once proclaimed him something more than an able pianist; so far as technic is concerned, he has already proved himself of the first rank. The interpretation of both works was remarkable for intelligence, life, poetry and restrained power. Though everything had been thought out, the playing gave the effect of spontaneity.—Athenæum, May 18, 1901.

The enthusiastic appreciation that attended Harold Bauer's performance at the last concert at the London Musical Festival was quite as apparent on the occasion of his piano recital at St. James' Hall last Wednesday afternoon. Harold Bauer began his musical career with every intention of being a violinist, but the piano eventually claimed him, and his extraordinary skill and facility over the keys show that he made no wrong choice.—Court Circular, May 25, 1901.

Harold Bauer, the English pianist, whose appearance at the London Musical Festival we recently recorded, gave, on Wednesday last week, in St. James' Hall, the first of two recitals, and fully confirmed the favorable impression which he had so lately created by his performance of Saint-Saëns' C minor Concerto. On the occasion now in question the two principal works which he essayed were Schumann's Sonata in G minor, op. 22, and Beethoven's Grand Sonata in A major, op. 101, productions demanding, for their adequate interpretation, high powers, not only executive, but also intellectual and emotional. Mr. Bauer came well out of the ordeal, playing each work with much intelligence, artistic earnestness and abundant mechanical skill, and he was afterward heard to much advantage in Mendelssohn's Study in B flat minor, in Scarlatti's Sonata in A and in Brahms' Rhapsodic in G minor.—Queen, May 25, 1901.

SHANNA CUMMING, SOPRANO,

For the Worcester Festival.

SHANNA CUMMING, the soprano, has been engaged in place of Emma Eames to sing the soprano part of Verdi's "Requiem."

The picture published represents Miss Cumming as the Widow in the operatic performance of "Elijah" at the New

SHANNA CUMMING AS THE WIDOW IN "ELIJAH."

Haven May Festival. Possessing a dramatic soprano voice, and backed by unusual musical ability, she sang and acted this role to perfection, so that all who heard her were enthused.

Said the New Haven *Register* of her, May 9, 1901:

Miss Cumming was an attractive Widow, and fully realized the dramatic possibilities of the character. The scene where her child is raised from the dead was impressive and one of the strong features of the evening. Her appeal to the prophet was full of pathos, and her joy when the spirit of the child returned was admirably expressed. * * * In the fine aria, "Hear Ye," Miss Cumming displayed vocal excellence and a fine appreciation of the spirit of the text. She has dramatic ability of a high order.

Miss Cumming also participated in the Albany May Festival, the Binghamton Festival, and always with much success. At Albany she was associated with Ffrangcon Davies, and here her success was indeed pronounced; she sang as her main number the dramatic aria, "Abschen licher," from Beethoven's "Fidelio."

Miss Cumming also appeared at the Montclair Club, making instantaneous success, and was re-engaged on the spot for the next affair of the club. These were but a few of her engagements, and the coming season promises much for the fair soprano, who rejoices in superb health, and is ever reliable.

A few press notices:

Anything more exuberantly graphic than that portrayal of the swan, "The Mahnahbezee," I have not heard in music for a long time. That is what you call true poetry in music; it is not only "There is the swan!" but "See how wondrously beautiful he is!" This sort of thrill ran through the whole solo which was admirably sung by Miss Cumming.—Boston Evening Transcript.

Miss Shanna Cumming bears about with her an aura of culture, musical and otherwise. She sang apparently with an inherent perception of the intellectual side of her vocation a quality which, added to a soprano naturally sweet, made her efforts a rare delight. The brilliant aria "Rejoice Greatly" was, in her rendition, just such a cry of prophetic and irrepressible joy as the words would seem to demand. "I Know that My Redeemer Liveth" is at all times a glorious song of hope; Miss Cumming brought out the serene confidence in the resurrection glory in a manner which was as creditable to her interpretation as it was flattering to her voice.—The Citizen, Ottawa, Canada.

By far the most appreciated soloist was Miss Shanna Cumming, the soprano, who at the afternoon matinee and the "Hiawatha" production carried all before her.

The soloists last night were Miss Shanna Cumming, soprano; W. Theodore Van Yorx, tenor, and D. Ffrangcon Davies, baritone. The two latter singers have been heard here before, and are known to Albanians for their good work, but Miss Cumming was an unknown quantity. From her first solo she delighted her audience, and hers was the triumph of the evening. Miss Cumming has a sufficiency of voice for even the robust demands of such a production as "Hiawatha," and her soprano has a convincing certainty, purity and precision to delight the critical, while her faultless artistic conception and the genuine beauty of her singing complete the capture of her audience.—The Albany Argus.

MARGUERITE PALMITER AND CARL GRALOW.—The artistic abilities of these singers have before been noticed in THE MUSICAL COURIER in separate articles, but their work at Mr. Powers' summer school is worthy of special commendation. They were the pupils of honor and added one success after another to their list of vocal triumphs during their stay in Kansas City. Miss Palmiter is a young lady of charming personality and winsome manner, and she reflected much credit upon her teacher by making vocal conquests wherever she was heard last winter. Miss Palmiter's voice is a high soprano, and her singing is characterized by finish and style.

Of Mr. Gralow it need only be said that he holds a superior position in the domain of music, both here and abroad, and that his magnificent baritone voice and artistic singing won him a membership in the New York Liederkranz directly the members of that organization heard him sing. Both of these singers will return to the city in time to begin with Mr. Powers' winter classes in Carnegie Hall, in October next.

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SUNDAY next the United Singers of Brooklyn will pay their tribute to the late President McKinley at Prospect Park. The busts of Beethoven and Mozart will be garlanded, and altogether the ceremonies promise to be beautiful and fitting.

IN a recent issue of THE MUSICAL COURIER in the Raconteur column were printed several excerpts from the new book, "Tarry Thou Till I Come," and credit to the publishers, the Funk & Wagnalls Company, was inadvertently omitted. We hasten to repair the oversight.

STRANGE that the press building at the Pan-American Exposition in Buffalo should be located in the heart of the noisy Midway. At the World's Fair in Chicago the quarters for newspaper men were handsomely situated in the Administration Building. Besides being surrounded by freaks human and four footed, and the din from barkers of nearby shows, the press building at the Pan-American is painted yellow, not the delicate cream in the color scheme of the Exposition proper, but a deep, strong yellow.

THE MUSICAL COURIER last week gave a striking example of German commercial enterprise in mixing up music and bargain counters. All the world has been complaining of the prices charged for everything at Bayreuth this year. Such complaints are absurd when the hotel price list contains such prices as the following for the unique objects enumerated:

	Marks.
A bed in which Niemann slept twenty-five years ago.. (On the jubilee night 20 marks additional.)	50
A bed made after the master's instructions for Brünnhilde's rock.....	65
A room with a window in the direction of the Villa Wahnfried	100
A room in the same direction, without a window....	50
A quart of mead in a horn (horn modeled after those used in the "Götterdämmerung").....	7
A slice of goose à la Lohengrin.....	5
A bit of the sprinting, very nearly "Flying Dutchman"	5
A steak roasted at Siegfried's forge.....	12

A FOREIGN exchange recently printed the following under the date of Vienna, September 7:

A curious dispute has arisen over the possession of a skull which is said to be that of Mozart.

The great musician died in 1791, and was buried in the churchyard at St. Marx. The gravedigger there afterward opened the grave again, and took possession of Mozart's skull, which at his death he bequeathed to his brother. The brother in his turn bequeathed the skull to his son, who sold it to the late Professor Hyrtl. Professor Hyrtl had no doubt as to the skull being really that of Mozart as it corresponded exactly to certain known peculiarities of Mozart's appearance.

Professor Hyrtl treasured the skull as a most valuable relic, and some years before his death wrote to the burgomaster of Salzburg, the birthplace of Mozart, announcing his intention of leaving the skull to the corporation of that town. When Professor Hyrtl died no mention of the skull was found in his will, so it was placed in a museum which he founded at Mödling, near Vienna.

Here it has remained for the last seven years, but the Corporation of Salzburg has now decided to take legal action in order to obtain possession of the skull. Several men of science who have examined the skull express doubts as to its really being that of Mozart.

SOME of our rural contemporaries are keeping up the old excitement over the injurious effects the perfume of flowers have on the singing voice. Our good friends cannot understand the natures of public vocalists, for if they did they would know that the greater the singer the more flowers she will expect her admirers to send to her. But, thank the stars, the floral craze is not as bad as it was when Patti was in her prime. Patti, by the way, may be quoted as an illustration of the harmless quality of the scent from a rose or violet. Patti in her day received tons of bouquets, but who ever heard of her losing her voice. The perfume of flowers is baneful when inhaled in a stuffy, ill ventilated room, not on the singing voice alone, but on the health of all who breathe in such vitiated atmosphere, and that is all there is to it, certain authorities to the contrary notwithstanding.

THE bust of Wagner won by the United Singers of Baltimore at the Saengerfest held in Brooklyn last year will be unveiled in the Monumental City on Sunday, October 6. The site upon which the bust will be erected was approved by the Baltimore Park Commission, and is located in a charming spot to the left of the Mansion House in Druid Hill Park. Mayor Hayes, of Baltimore, will make the speech of acceptance. The musical program will naturally consist of Wagner selections.

THE dramatic reporter of the *Evening Sun* attended the performance at the Metropolitan Opera House one night last week, and his opinions may be gleaned from following extracts taken from his report:

"There is always something pitiful about a forlorn hope. Without going back to history's pages it may be taken for granted that even so great a man as Napoleon himself was not in a particularly fine temper the day after Waterloo, and therefore a good deal of credit is due to the members of 'The Ladies' Paradise' company at the Metropolitan Opera House for the serene and smiling manner with which they faced their second audience unblanched after the newspapers had stormed them with shot and shell as no performance has been bombarded in New York since the days of the invulnerable Cherry Sisters."

"The most interesting feature of the performance was a man who sat in the third row of the orchestra and admitted publicly that he had actually paid to get in. The rest of the audience gazed at him in almost awe. At the end of the first act, he made a hurried exit and remarked: 'Well, if this is Paradise, give me Hell.'

The directors of the Metropolitan have not yet decided whether 'The Ladies' Paradise' will be succeeded by the 'May Howard Burlesquers' or the Rentz-Santley troupe."

ABOUT CONSERVATORIES.

THE recent ructions in the Conservatory o Music of Vienna, bringing about as they di the resignations of important faculty members such as Helmesberger, Door, Epstein, Stoll, Ros and others, because of the appointment of Emi Sauer to a positio which the malcontent considered an offens to their *amour propr* brings to mind that i some of these musical institutions, supported partly supported by Government subvention, t *Vorbereiter*, or, as the French call the office, t *Moniteur*, gets no salary whatever. These assistant as we would call them, give lessons to the bulk pupils, and those pupils only who show progre or who are gifted, or who advance through the r quired degrees, finally reach the chief, well-know teachers; but the mass of pupils are steadily in t hands of the *Moniteurs*, who give lessons free charge in order to be able to claim that they a teachers at the "National" or "Governmental" Co servatory, and through this secure *private pupils.*

The leading teachers get such a pittance of salary at these conservatories that they must ins upon a time limitation in their duties, because th also could not exist without the *private pup* Naturally, indeed very naturally, the *Vorbereiter*, *Moniteur*, as well as the chief teachers, recomme

private lessons, or they would not be giving private lessons themselves.

This state of affairs reveals some of the reasons why, among the thousands of American pupils who study in European music schools and conservatories, so few are ever heard of—and we must remember the thousands we refer to are thousands each year, for there is an incessant flow of American pupils to Europe for musical education. Where are those who for the past 25 years are enlisted in this huge army? What has become of them?

Say that 25,000 Americans have been studying music in Europe during the past 25 years (surely a very reasonable, modest estimate); what has become of them? How many are singing to-day at a salary equal to that of a store girl? How many of the men compose music that is printed without cost to them? How many are successful teachers here? Probably a few thousand during the quarter of a century.

Do we call such pursuits successful careers in America? By no means. A career as a professional theatre orchestra player who later, after each performance, plays dance music until early morning hours is preferable because he, at least, makes from $1,000 to $2,500 a year, and has an assured place, and continues his work for years without interruption. But going to Europe to study music and returning here to be entombed in a little town where Beethoven and Schubert cannot be played or sung, and to eke out an existence as a teacher of the piano and gradually become demoralized because no good music *can* be heard in such places, except under a delusion that it is good because one plays it himself—to eke out such an existence, it seems to us, is a sad return for a European musical education.

No pupil should ever be placed in the hands of these *Vorbereiters*, as Mr. Leschetizky, of Vienna, does it; and no pupil should be taught by the *Monitor*, because these teachers merely *use* the pupils to build up a private practice of their own. Probably the many wasted years in European music schools are due to this unjust system—as unjust to the poor *Vorbereiter* as it is to the pupils. In fact the whole Conservatory system requires remodelling on 20th century lines, and the man who will do that—or the woman—will become the most important musical factor of the times. And America is the place to do it, for Europe is wedded to its superannuated systems.

CLASSIC HYMN TUNES.

WHILE the best musical taste must reject many of the hymns sung in the churches of certain Protestant sects there are hundreds of beautiful sacred songs to be found in the standard hymnals, particularly of the Protestant Episcopals and Lutherans. The tragic death of President McKinley has through some mysterious influence caused a universal revival of two familiar hymns. The one, "Lead Kindly Light," an example of beautiful, grand simplicity; the other, "Nearer My God to Thee," a popular favorite with the churchgoing masses in this country. The late William McKinley, a friend of the common people, loved both these hymns, and both were sung by universal consent at the memorial services everywhere. The words for "Lead Kindly Light" were written by John Henry Newman, who later became a Roman Catholic and was appointed a cardinal in England. Newman wrote the inspired words for this grand hymn in 1833, when he was only thirty-two years old. Several musical settings were made for it, but by far the best is the tune known as "Lux Benigna," composed by the Rev. John Bacchus Dykes in 1861. Dykes' score is lofty and admirably fitting to Newman's sublime poem.

The tune generally sung to "Nearer My God to Thee" is the one known as "Bethany." The music is an arrangement by Lowell Mason, probably from an old Saxon melody. Sarah Flower Adams is the author of the words. She died in 1848, and "Nearer My God to Thee" was written in 1840, when she was thirty-five years old. Mason arranged the tune called "Bethany" in 1858, eighteen years after the poem appeared.

The Masonic air or tune known as "Pleyel" was one loved by the late President Lincoln. A number of poems have been sung with this tune. "Hasten Sinner to Be Wise" and "Depth of Mercy," by Charles Wesley, are sometimes sung to Pleyel's tune. But the more familiar tune "Seymour," arranged by Henry Wellington Greatorex, after a score of Von Weber, is the one that appears in the up to date hymnals with "Depth of Mercy." Painstaking adapters of hymns have by no means neglected the great composers. Bach, Beethoven, Mozart, Händel, Schubert, Haydn, Schumann and other immortals are again and again credited as the real composers of many of the best loved hymn tunes. Mendelssohn wrote a number of hymns to be found in the hymnals used in this country and England. "Hark, the Herald Angels Sing," sung at Christmas in the Protestant Episcopal churches, is one by Mendelssohn. As the "processional" at the morning service it is very effective and inspiring.

Guillaume Franck composed the tune, "Old Hundred," 'way back in 1545, and the same year he also composed "Dundee," now a favorite in the churches of all creeds. Still further back must we seek for the days when Martin Luther composed songs for the church. The tune now known as "A Safe Stronghold" was composed by Luther in 1529. An old Swiss tune to be found in hymnals used in the Lutheran and Presbyterian churches is credited to the old Würtemberg hymn book. Some of the grandly simple hymns sung in the modern church are arranged from the Gregorian chants. Patriotism is another idea which inspired some hymn writers, for in most of the hymnals we find sacred words set to the tunes of national anthems. To some it may seem an anomaly that Charles Wesley, the great Methodist, should be the author of "Come, Thou Almighty King," a hymn usually sung in the churches to the Italian tune composed in 1760 by Felice Giardini. The Russian, Austrian and German national anthems are set to hymns, and are sung in English in many churches. Haydn composed the Austrian hymn in 1797. In the hymnals used in this country it is described as just "Austria." The tune is sung to several poems, one of the best being "Glorious Things of Thee Are Spoken," written by the Rev. John Newton in 1779. The "Sicilian Melody," the "Spanish Melody" are both familiar settings in the hymnals of the Protestant churches. Those stirring stanzas by the Rev. Isaac Watts, which begin with the line "Jesus Shall Reign Where'er the Sun," are sometimes sung to the air of "Die Wacht Am Rhine." Alexis Theodore Lwoff's musical setting for the Russian anthem is sung with the words by Watts, beginning "Kingdoms and thrones to God belong."

A setting by Georg Friederich Händel was chosen for Watts' hymn entitled "Saul." The Rev. William Augustus Muhlenberg, the beneficent founder of St. Luke's Hospital, New York, is the author of the touching burial hymn:

I would not live alway,
I ask not to stay.

The tune by George Kingsley is familiar by the title "Frederick." Muhlenberg wrote the words of this hymn in 1823, and the musical setting by Kingsley first appeared eleven years later, in 1834.

In the so-called heterodox denominations of Protestantism the hymns for the church services are selected with greater literary discrimination. Naturally the Unitarians and Universalists are less fervent, and particularly the former have eliminated everything extolling the divinity of Jesus. Nevertheless, some beautiful hymns are sung by the Unitarians. Phœbe Cary, who wrote "One Sweetly Solemn Thought," was a Unitarian. And, by the way, Sarah Flower Adams, who is the author of "Nearer, My God, to Thee," was a Universalist. Both hymns, however, will be found in the hymnals of the orthodox sects. That the lamented President McKinley, a Methodist, should have expressed a preference for two hymns, one written by an Episcopalian who became a Roman Catholic, and another by a Universalist, is but another indication of the broad charity of the man.

Following are the verses of both hymns:

LEAD, KINDLY LIGHT.

Lead, kindly Light, amid the encircling gloom,
Lead Thou me on;
The night is dark, and I am far from home;
Lead Thou me on;
Keep Thou my feet, I do not ask to see
The distant scene; one step enough for me.

I was not ever thus, nor prayed that Thou
Shouldst lead me on;
I loved to choose and see my path; but now
Lead Thou me on!
I loved the garish day, and, spite of fears,
Pride ruled my will. Remember not past years.

So long Thy Power has blest me, sure it still
Will lead me on.
O'er moor and fen, o'er crag and torrent till
The night is gone,
And with the morn those angel faces smile,
Which I have loved long since, and lost awhile.

NEARER, MY GOD, TO THEE.

Nearer, My God, to Thee,
Nearer to Thee;
E'en though it be a cross
That raiseth me.
Still all my song shall be
Nearer, My God, to Thee,
Nearer to Thee.

Though like the wanderer,
The sun gone down,
Darkness be over me,
My rest a stone;
Yet in my dreams I'd be
Nearer, My God, to Thee,
Nearer to Thee.

There let the way appear
Steps unto Heaven;
All that Thou send'st me
In mercy given;
Angels to beckon me
Nearer, My God, to Thee,
Nearer to Thee.

Then with my waking thoughts,
Bright with Thy praise;
Out of my stony griefs,
Bethel I'll raise.
So by my woes to be
Nearer, My God, to Thee,
Nearer to Thee.

Or if on joyful wing,
Cleaving the sky,
Sun, moon and stars forgot,
Upward I fly.
Still all my song shall be
Nearer, My God, to Thee,
Nearer to Thee.

SIEGFRIED WAGNER has determined to refuse all performing rights to any "Wagner Theatre" built and conducted after the model of Bayreuth. Moreover if any intendant or director of a theatre, possessing at the present time such performing rights, shall erect another theatre for festival performances of Wagner's works in the same city, the Wagner heirs will prohibit the latter. Of course this veto is directed against the Prinz Regent Theatre, of Munich; for Siegfried maintains that the Wagner performing rights were granted to the Court Theatre of Munich, not to the new Prinz Regent Theatre.

EUROPEAN NOTES.

For the name day of the Emperor Franz Josef the Vienna Court Opera House will produce Nicola's "Merry Wives of Windsor," in place of the Offenbach piece previously announced. It will be given on the revolving stage. Nicola's opera will be succeeded by Puccini's "La Bohême," which will be followed by Tschaikowsky's "Pique-Dame." Next year Dvorák's "Russalka" will be produced.

The city of Lille is organizing an international competition, to be held August 15 and 16, 1902, for singing societies, brass bands, military bands, trumpeters, jagdhorn blowers and mandolin players, and the mayor has approved of an appropriation of 150,000 francs for the purpose.

At Pyrmont there will be a music festival devoted exclusively to the works of Grieg. There will be performed the Holberg Suite, the Piano Concerto, the String quartet, the 'cello sonata, the chorals, "Before the Convent Door," "Lauderkennang," and a selection of his less known lieder.

The 'cello virtuoso Kanut Kündinger, who for half a century has been solo 'cellist at the National Theatre of Mannheim, has retired from his post at the age of seventy-one. He is succeeded by Carl Müller from Frankfort, a pupil of Prof. Hugo Becker.

Weingartner has completed his trilogy, "Orestes," based on the Orestes trilogy of Æschylus. It will be given in its entirety in one evening at the City Theatre of Leipsic.

The latest Paris composer, Ragnaldo Hagn, has written for the Opéra Comique a work named "La Carmelite," for which Catulle Mendès has written the text.

The Paris Théâtre de la République promises for April, 1902, performances of "Götterdämmerung" and "Tristan" alternately in French and German.

During the season 1900-1901 the Royal Opera House at Dresden performed in 279 evenings 61 different operas, a dramatic poem, three ballets and fifteen orchestral concerts. Of the operas Wagner heads the list with 59 evenings, Saint-Saëns comes next with 20 evenings; then follow Mozart and Verdi, 12 each; Weber and Leoncavallo, 11 each; Donizetti and Mascagni, 10 each.

In celebration of Dvorák's sixtieth birthday the National Theatre has organized a series of performances of the principal works of the master, among which will be included his oratorio "St. Ludmilla"; his last opera, "Russalka," one act of which was recently performed before the Emperor Francis Joseph. "Russalka" will also be staged at the Imperial Opera House in Vienna during the coming winter.

Charpentier's "Louise" is announced in eight theatres of Germany, and will be given next January at Hamburg and Altona, and at the municipal theatre of Magdeburg.

"The Polish Jew," by R. Weis, had a brilliant success at the Court Theatre, Dresden, and Scheidemantel distinguished himself as Mathis.

At Brussels there has recently been inaugurated an Association of Artists which proposes to found an institute in which will be taught the chief branches of practical and theoretical music and also the history of music, and æsthetics. Among the founders of the association are Arthur van Dooren (piano), Désiré Dewest (singing), Alfred Marchot (violin), Joseph Jacob (violoncello), and Léopold Wallner (harmony and history of music).

Preparations are being made at the Theatre Royal, Turin, for performances next November of Verdi's "Requiem" and Signor Luigi Mancinelli's oratorio "Isaias," which is new to Italy. The soloists will be artists of great renown. The choir is to consist of 160 voices, from the Academy Stephano Tempia, the municipal orchestra will be engaged and Signor Mancinelli will conduct.

The German papers speak in high terms of Franz Blumenberg's "Lied der Zigeunerin," for which they predict great popularity. The Lied is full of deep longing, which is well brought out in the passionate accompaniment. The central movement is dreamy and enthusiastic, while the close, with its charming rhythm and deep feeling, seems to concentrate all the feelings of the heart.

The last yearly report of the Society of Authors at Madrid, on the one hand, and the journal El Economista on the other, give us interesting details of the state of opera and drama in Spain. It is well known that the people of Madrid, as, indeed, all Spaniards, have a passion for the theatre. The capital of the kingdom, although its population is scarcely more than 500,000, boasts more than fourteen theatres of various kinds: the Theatre Royal and Buen Retiro, where serious opera is given; the Spanish Theatre, the Comedy, the Princess's, the Lara, devoted to the drama and comedy; La Zarzuela, L'Eslava, the Apollo, the Romea, the Modern Theatre, the Eldorado and the Comique, where the vaudeville and the zarzuela in one act flourish. And all these theatres, of which the two first are especially patronized by the aristocracy, are so well attended, that, according to the statistics published by *El Economista,* it appears that in the period of fifteen months from January 1, 1900, to March 31, 1901, the people of Madrid have spent on opera performances a sum not less than £76,000.—*Le Ménestrel.*

The London *Daily News,* in a notice of a new cantata by Coleridge Taylor to be produced at the Leeds Festival, has the following paragraph:

"On account both of its size and importance Mr. Taylor's 'The Blind Girl of Castel Cuillè' will probably attract most attention. It is a half program work, lasting about an hour and a half in performance; and while the orchestra plays in it a very important part, the text is, we learn, set to that species of choral narrative of which we now have so many examples, interspersed with dramatic and other choruses, and soprano and baritone solos. The words are those which Wordsworth based upon a Gascon poem by Jasmin, although the legend is by no means a monopoly of France."

Our contemporary is evidently not posted in his Longfellow, whose translation of the Provençal poets' lives, "L'Abuglo," appeared some fifty years ago. It is lucky that when he assigned the text to Wordsworth he did not give the music to Samuel Taylor Coleridge.

INTERVIEW WITH ESTHER FÉE.

SIX years ago Chicago was going wild over George du Maurier's romance of the Quartier Latin, the beautiful hypnotic vocalist and the dyspeptic Little Billee. Those were the days of the "Trilby" boom, and nobody was better known in connection with the general enthusiasm than Miss Esther Fée, the young violinist. Reams of copy were turned out about "the girl with the Trilby chin," for, beginning with her general likness to Trilby, citizens of Chicago were not slow to discover that Miss Fée really does possess the mouth and chin which George du Maurier's pencil gave to the imaginings of his pen. And then whenever there was a "Trilby" reading Miss Fée was requisitioned to play a low accompaniment to the lecture, or at the intervals to recall the old airs "Oh, Don't You Remember Sweet Alice, Ben Bolt," or "Malbruck s'en va-t-en guerre."

All this was an original, certainly, possibly the critics might say an illegal, entry into a musical career. But Miss Fée was already marked as a violinist of no ordinary ability and her playing had no more need then than now of the meretricious aid of any popular craze to recommend it. Very soon after the "Trilby" readings Miss Fée packed her trunks and set sail for Paris to give herself over to five years' unremitting toil at music before once more turning her thoughts Westward.

It is always with a certain amount of nervousness—a thing, by the way, to which a journalist though a journalist does occasionally confess—that one goes to interview an artist. One is like the ladies of whom Bottom apprehended that they "might be afeared of the lion."

But Miss Fée is not one to frighten an interviewer She is tall and fair, with a brilliant complexion, the beautiful Trilby jaw and a simple, direct way of talking of her hopes and aims which is anything but stagy. And it is such a relief to find that Miss Fée does not cut her hair short, but wears it in a very pretty chignon, according to the usual dictates of fashion! For all which very personal remarks may she duly forgive me.

Born in Illinois, Miss Fée did not begin to study the violin, she told me, till the comparatively late age of ten. Her parents were then living in Kansas, and little Esther was set to work under a professor of Polish extraction. "However," she says modestly, "though I began late, they said I made very rapid progress," and when she was sixteen she was studying at Chicago and already well known on public concert platforms. Soon came the Trilby boom, and then, as I said above, Miss Fée resolved to seek the "light from the east," and she migrated to Europe. Like all artists who have studied in Paris, Miss Fée declares this gay city to be also the centre of art, and I think she dates her life as a violinist from the moment when she passed within its octroi guarded walls. She did not enter at the Conservatoire, but gave herself up to the guidance of one professor.

Miss Fée's fingers played an unconscious scale on her knee, and I noticed that they were very long and nicely loosened at the base, the one from the other, and that each finger prided himself on knowing a great deal more than all his fellows, yet condescended to work in harmony with them for the benefit of the whole—just as properly constituted violin fingers should. "Ah," she went on answer to the question which the fingers suggested, "of course I practice my scales steadily every day. I have a friend who says that by arranging your pieces in the right order you will find in them all that you need in scales and consequently save time. But that I do not believe. Plain, ordinary up and down scales are the only things to keep your fingers lissome and trim, and besides"—the speaker looked about a little as though seeking for the inspiration of expression—"scales teach you in their homely way such a lot about the personality of notes, which you

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meet again and recognize in the big works you have to study over."

"And how do you study big works?"

"Ah," was the answer, "one can hardly lay down any definite rules. To begin with, of course the technic of the piece has to be thoroughly mastered, carefully, bit by bit, and slowly. In fact, long after one is perfect on the execution of the notes one should, I think, go on playing them slowly while one is really learning to understand their meaning. And what a time that does take! Why, life isn't long enough to learn to understand some pieces. I practice a great while every day, going right through my repertory over and over again. And that isn't by any means to keep an eye on the passages which are apt to get rusty, but every time I go through a piece I learn something more about what it really means. One very good way is to sing what you are learning, and the reason why it is such a help is that whereas in expressing the music on the fiddle your mind has to do two things—express the music and guide the fingers as well—when you sing the mind just speaks straight out in a natural way without having to bother about the medium through which it makes itself heard. So you see," she concluded simply, "I just sing all the time."

Miss Fée's taste in music is divided into two extremes, which, as one looks at her, he can see to be a good indication of her character. First she loves the wild dance music of the Hungarians and the Slavs; and then, on the other hand, she finds that slow, religious music appeals to her more than anything else. Apropos, Miss Fée will forgive me for saying that she is a little bit shocked at Parisians' want of appreciation for Händel. Once when she was first in France she played Händel's Largo at an "at home"; played it as well as she knew how. The audience thanked and applauded her at the end greatly, but—they all wanted to know what it was!

Miss Fée has played a great deal in Paris at concerts at the Salle Hoche, and at those given by Madame Marchesi. It was at this lady's house and again at the inauguration of the American Institute in Paris that she was accompanied by Massenet. Miss Fée has also toured in England with Miss Ellen Beach Yaw, and played at the Belfast Philharmonic concerts and the Glasgow Popular concerts and also at Cardiff and Newcastle. But hitherto she has never properly "débuted" in a concert of her own, and this she looks to do next November in New York.

HERR KAPELLMEISTER ADOLF GOETTMANN (Berlin, W., Buelowstr. 85A), from whose well-known vocal school during the past year three tenors, one baritone and a coloratura singer were engaged for important German and foreign opera houses, as well as two mezzo sopranos, two altos and one baritone appeared with very good success in concert and in church, reopened his vocal class on September 16. The experienced voice builder accepts newcomers from September 1, since his return from Marburg, where, upon invitation of the University authorities of that town, he gave lectures on the subject of "Education of the Vocal Organ and Speaking Tone Production."

MRS. SARA ROBINSON-DUFF.

THE fame of Mrs. Sara Robinson-Duff is well known to the many readers of THE MUSICAL COURIER through the frequent references which have been made to her work in Paris, where she has been teaching vocal art for several years past.

Although an American by birth, Mrs. Duff decided to make her home in Paris for the purpose of better furthering the interests of vocal students and aspirants to the operatic and concert stage. It is owing to her excellent work and reputation for candor that several families in New York, Philadelphia and Chicago, whose daughters are about to enter upon a musical career, have requested her to make a short visit to the United States in order for her to personally decide as to the talent and vocal possibilities of their daughters, who are to be guided by her advice, this course being deemed by them more desirable than to follow the customary one of sending their daughters to Europe before they had acquired a real and satisfactory knowledge of the vocal possibilities before them.

MRS. ROBINSON-DUFF.

Although exceedingly busy in her Paris studio in the Rue Renaissance, Mrs. Duff accepted the invitation and arrived here a few days ago, and is now staying at the Burlington Apartments, No. 10 West Thirtieth street, where already she is overwhelmed with applications from pupils, with the result that she has been trying voices daily and giving advice which is sure to be of benefit to those who have taken advantage of her presence here to visit her.

Mrs. Duff will remain at the Burlington Apartments until October 8, when she will sail on the Maria Theresa for her Paris home. It is a very gratifying thing to know that American girls in Paris can have the opportunity of studying with so intelligent, refined and artistic a teacher as Mrs. Duff, and it is certainly advantageous to them, more especially as she is conversant with matters on this side of the ocean, matters which generally a foreigner does not know. Mrs. Duff also, naturally, understands the American temperament, and hence the reason for managers consulting her in Paris when in search of singers to fill engagements in this country, for at the studio of Mrs. Duff are to be met many of the most distinguished musical people of Paris.

Miss Mary Garden, who is a pupil of Mrs. Duff, and who is to make her début in "Manon" this week, at the Opéra Comique, in Paris, is a young woman who has already made a name for herself and she reflects great credit on Mrs. Duff's ability to successfully teach the vocal art.

Incidentally, it might be of interest to add that Mrs Duff is a native of Bangor, Me., a State from which Madame Eames, Madame Nordica and Anna Louise Cary hail—names all famous in the world of music. It would be advisable for students who are in earnest to make the acquaintance of Mrs. Duff during her stay here, and in her they will be sure to find a temperament that is as artistic as it is amiable.

SIGHT SINGING AND CHORAL CLASSES.—Miss Deming has returned from Europe, and may be seen at her school in Carnegie Hall, by those wishing to arrange for private or class lessons in sight singing in its various branches, between the hours of 10 and 12 a. m. and 2 and 4 p. m., every day except Saturdays. Classes will begin Monday, October 7. Miss Deming will give a series of three lectures upon sight singing and choral music abroad and in America, October 7, 10 and 14, at 4 o'clock, 402-403 Carnegie Hall. Each lecture will be followed by a lesson illustrating the methods used.

These lectures and lessons are free to the musical public. Many people do not realize the importance of this branch of music, and all students both of vocal and instrumental music should avail themselves of this opportunity to hear the subject brought out by an experienced teacher like Miss Deming. An evening class will be formed for those engaged during the day. Students learn to sing difficult music at sight without the aid of an instrument as easily as they read their language, when taught by the practical methods used by Miss Deming. Special courses of instruction are given to meet the needs of vocalists, instrumentalists, teachers of school music and children. Normal classes will be formed for those prepared for that work.

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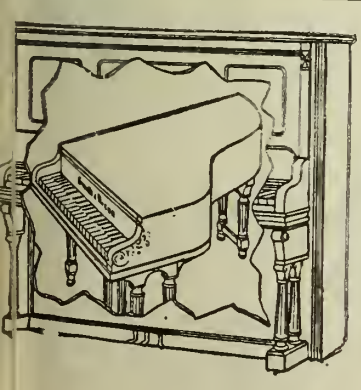

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Obituary.

Friedrich Chrysander.

FRIEDRICH CHRYSANDER, whose death on September 4, at Bergedorf, has been announced, devoted his whole life to the study of Händel, whose collected works he published in the monumental edition of the Händel Society.

Chrysander was born in Lübtheen in Mecklenburg, July 8, 1826, studied in Rostock, became organist at the Cathedral of Schwerin, music director at the university, and in 1860 director of the church choir in Hanover. He resigned these offices, however, but still retained a personal relation with King George, who allowed him a pension of 1,000 thalers a year; without his assistance he would never have been able to undertake the gigantic enterprise with which his name will always be associated. Henceforth his whole interest was given to Händel, whose works he had heard performed in England, and in 1856, in company with another Händel enthusiast, Gervinus, he founded the Händel Society. He took up his abode at Bergedorf, near Hamburg, and for the rest of his life devoted himself to his task, even superintending the engraving of the plates.

In his revision of the text he was guided solely by practical considerations, he strove to give the text more dramatic power and greater unity and to free the imperishable beauties of the music from the load of antiquated ballast with which it had been overladen. In a private letter he wrote: "As regards my translations and revisions of Händel's works, it has been supposed, as it is scarcely ten years since I have been publicly identified with the task, that they are products of these later years. Nothing can be more erroneous, for since the very beginning of the Händel edition, and even before that, I worked unceasingly. As it was, however, a field of which at first I knew nothing, I cut myself in quiet a path through the dark wood. In 1863, at a performance of 'Saul,' where I first introduced the clavier, I stated to some friends what must be the goal, but I kept my private opinions and views absolutely secret so that I might remain thoroughly free and uninfluenced." His object, he repeats, was simply a practical one, and therefore he wrote not a word of explanation or justification. But while casting overboard much antiquated ballast he may be accused of retaining or restoring it in the cadenzas of the arias.

In the instrumentation his great love of the organ, and its too frequent employment, overpowered the orchestral Klangfork. The poet and the champion drove the musician into the background; but for his courage, his labors, his investigations and researches, the undeniable promotion of the Händel cult, no praise can be too high.

In the private letter, already referred to, Chrysander writes: "I have never been anything but a musician, and have never wished to be anything else. Fifty years ago, when I first made practical acquaintance with Wagner's operas, an acquaintance which preserve me from the prejudices of others, I worked, under his influence, on two operas, but at the same time studied Bach with enthusiasm, whose clavier music I published in a graduated series in four volumes. But when I entered the domain of Händel I recognized not only what was lacking in myself, but also in modern music, and therefore the conclusion quickly ripened to sacrifice my own compositions and to prosecute the resurrection, or rather, the introduction, of Händel into our art, as my life's work. This resolution I made in 1853."

The death of Eduard Bartay, director of the National Conservatory of Budapest, on August 31, is announced. He was one of the most sympathetic figures of the musical world of that city, and to him the conservatory owes much for its success. He was for twenty years at the head of the institution, and had reached the age of seventy-five years.

Morelli, one of the best of modern Italian painters, lately died at Naples. He was an intimate friend of Verdi, and painted for himself a portrait of the master. To this another artist, Palizzi, added a wreath of laurel surrounding the portrait. The two painters then agreed that each of them should have it in turn for a month in their atelier. Then Torelli, the father of the dramatic author, Achilles Torelli, borrowed it to adorn his salon on a reception day. He never returned it.

HELEN NIEBUHR.—Miss Helen Niebuhr, the young American contralto, who has just returned from a long course of study under Bouhy, in Paris, made an enviable record in all her European appearances, and her first season here gives promise of repeating her foreign triumphs under Manager Charlton's able direction. Miss Niebuhr's engagements begin early in October. She is booked for an important concert at Trenton the same month, with Gregory Hast, the English tenor; for a ballad concert in Milwaukee, November 4, and later in November she will sing at the Brooklyn Institute on the same program with the Kneisel Quartet.

MINNE HUMPHRYES.—Following is an additional press criticism about Minne Humphryes:

A special attraction at the concert was the appearance of the distinguished artist, Mrs. Minne Humphryes. Everyone considered it a treat to listen to her rich coloratura soprano voice. In her rendering of the sacred song "Divine Redeemer," she seemed to throw her soul into song, until the spirit of prayer pervaded the whole room, and the tones of her sweet voice will long echo in the memory of many a heart. Critics who were present from Boston and other cities say it is among the finest voices they ever heard.—Chatham (N. Y.) Courier.

EMIL HOFMANN.—Emil Hofmann will return to America next month to fill the first of a long list of engagements for this coming season under Loudon G. Charlton's management. Mr. Hofmann's successes on this side of the water last season were notable, and he has made many important appearances since he went abroad in April. The last was at a music festival at Rudolstadt, on August 14, when the eminent baritone scored another triumph with his voice and art.

COMPOSITIONS OF SEBASTIAN B. SCHLESINGER.

Op. 38.—Wenn ich in Deine Augen seh. For baritone or mezzo-soprano, published by J. H. Schroeder, New York.

Op. 39.—Two Songs.
There, Little Girl, Don't Cry. No. 1 in A flat, No. 2 in F, published by E. Ascherberg & Co. and J. H. Schroeder, New York; N. Simrock, Berlin.
Phil's Secret. No. 1 in A flat, No. 2 in F, published by Boosey & Co., London.

Op. 40.—I Wait for You. No. 1 in E flat, No. 2 in F, published by E. Ascherberg & Co.

Op. 41.—Mourn in Hope, published by Novello, Ewer & Co.

Op. 42.—Little Baby, Dear, Good Night! published by Cranz & Co.

Op. 43.—Little Baby, Dear, Wake Up! published by Cranz & Co.

Op. 44.—Love Lives On. No. 1 in A flat, No. 2 in C, published by Robert Cocks & Co., New Burlington street, London, W.

Op. 45.—Good-bye! For mezzo-soprano, published by Cranz & Co., 18 Berners street, London, W., and at Hamburg.

Op. 46.—The Queen's Riding. For mezzo-soprano, published by Cranz & Co., 18 Berners street, London, W., and at Hamburg.

Op. 47.—Where Billows Are Breaking. For mezzo-soprano, published by Cranz & Co., 18 Berners street, London, W., and at Hamburg.

Op. 48.—Unless. No. 1 in D, No. 2 in C, published by Novello, Ewer & Co.

Op. 49.—Two Songs, published by J. H. Schroeder, New York, and E. Ascherberg & Co., London.
Under the Nursery Lamp. For soprano or mezzo-soprano.
The Race. For soprano or mezzo-soprano.

Op. 50.—Wedding March, published by Oliver Ditson Company, Boston.
For Piano Solo.
For Four Hands.
For Band.
For Orchestra.

Op. 51.—Dreams in Autumn. Song, with Liszt Organ obligato, published by J. H. Schroeder, New York and E. Ascherberg & Co., London.

Op. 52.—The Ballad Singer. Song for baritone or contralto, published by J. H. Schroeder, and Bote & Bock, Berlin.

Op. 53.—The Lily. Song for baritone or contralto, pub

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lished by J. H. Schroeder, and Bote & Bock, Berlin.

Op. 54.—Break, Break, Break. Song for mezzo-soprano, published by J. H. Schroeder, and Bote & Bock, Berlin.

Op. 55.—Bronze Brown Eyes. Song for soprano, published by the Century Company, New York.

Op. 56.—Two Hymns, published by the Century Company, New York.

Op. 57.—Little Boy Blue. For soprano and mezzo-soprano, published by J. H. Schroeder, New York.

Op. 58.—Come, Rest in My Bosom. For mezzo-soprano, published by A. P. Schmidt, Boston.

Op. 59.—Strew on Her Roses. For mezzo-soprano, published by A. P. Schmidt, Boston.

Op. 60.—Love, I Shall Know It All. Serenade, published by J. H. Schroeder, New York, and N. Simrock, Berlin.

Op. 61.—Love Haunted, published by J. H. Schroeder.

Op. 62.—Hark to My Lute, published by J. H. Schroeder.

Op. 63.—L'Echo, published by J. Hamele, Paris.

MADAME AMY SHERWIN.

MME. AMY SHERWIN, who is the wife of Hugo Görlitz, has organized a new entertainment for at homes in London, in the shape of a playlet, "A Love Tangle," written by Mrs. Stepney Rawson, author of "A Lady of the Regency," and George H. Clutsam, composer of a coon song called "Curly-headed Babby." The argument of "A Love Tangle," which plays half an hour, is that the Lady Amoys (Madame Sherwin) is "aweary of this great world"; the maid, Pansy, is tired of gardens. The hearts of each stray into the domain of the other, to the begetting of certain perplexities—since love, immemorial in its beauty, is old also in its talent for complications. Therefore, it is only after a pleasant war of words and song that the "tangle" is loosened, and that in the end the wranglers grow very wise indeed. This picture is by Miss Kate Pragnell.

Mme. Amy Sherwin is well known in this country, having appeared in concerts under Mr. Damrosch and singing at the time in the twelve performances of Berlioz's "Damnation of Faust" at Steinway Hall. She is now singing in Great Britain in all the large cities.

CORRECTION.—We wish to correct a mistake in our issue of September 11, in which we headed the article in regard to Miss Deming's work, "Voice Culture." This should have been headed "Sight Singing," as Miss Deming's school does not include voice culture, as she prefers to leave this branch to others and devotes her work to the very important but much neglected work of sight singing, ear training and choral singing.

CLAUDE MAITLAND GRIFFETH.—Claude Maitland Griffeth, who taught for six years at the Virgil Piano School, has rented a studio at Carnegie Hall, where he will teach after October 1. Mr. Griffeth returned recently from Europe, and while abroad studied with Heinrich Barth and Moritz Moszkowski. In his new studio Mr. Griffeth will form classes in sight reading, ear training and keeping time.

SARA ANDERSON RETURNS TO AMERICA.

SARA ANDERSON, the successful soprano, has returned to America, having been abroad since early June. William Fisher, her manager, has booked for her the coming season many important engagements, and this winter will see the young singer in almost every part of the United States.

It is interesting to follow the short but brilliant career of this artist, who but three years ago, returning to America after developing her art in Paris and London, entered at once the concert field and received unstinted praise from the press and public wherever she appeared.

SARA ANDERSON.

During the three years which found Miss Anderson prima soprano at the most important festivals throughout the country, soloist with the principal orchestras and innumerable appearances in oratorios, club concerts and recitals, she was booked through the Wolfsohn agency, but this season finds her under the management of William Fisher.

Beginning with her first appearance in Worcester in 1898, where she created a furore with press and public alike, her appearances have invariably brought forth the highest terms of praise and resulted in re-engagements everywhere. And so we find after three seasons of singing, this young, talented and studious American, serious in her work for art's sake, always seeking the highest ideals, the prima soprano of American singers.

Her voice is a full, broad, dramatic soprano, whose higher register runs up to the high C. The lower and medium voice often takes on the quality of a contralto. These qualities fit her for the big works, such as "Elijah," "Messiah" and the Bach and Beethoven Masses.

In song recitals, however, where the programs include the delicate compositions of the immortal composers as well as the dainty compositions of our present writers, her refined and cultivated mind handles and colors this voice and presents pictures as varied in hue as any landscape or miniature from the brush of an artist.

Having sung nearly all the soprano parts in the great oratorios and masses and with a vast repertory of operatic arias for orchestral concerts, Miss Anderson has turned her principal attention to song recitals. Miss Anderson will be in this country the entire season of 1901-1902, and will make two Western tours, according to bookings at the present time, one in December, one in February.

Holmes Cowper.

Having spent a delightful vacation in Western Canada, Holmes Cowper, the gifted and well-known tenor, has returned to his professional duties at Kimball Hall, Chicago. Mr. Cowper, who is under the direction of the Hamlin Company, will accept concert and oratorio engagements this season. The following are some of his representative press notices:

Holmes Cowper, the noted Chicago tenor, was heartily encored for his beautiful rendition of "Onaway! Awake, Beloved."—The Times, Dubuque, Ia., May 19, 1901.

Mr. Cowper is a delightful singer, with a voice of true lyric quality, and he sings with much refinement and intelligence.—Hawkeye, Mount Vernon, Ia., May 17, 1901.

Holmes Cowper sang the tenor part in a clear, smooth style. His high tones were always of a beautiful quality; the nicety and finish of his singing was enjoyed by all.—Gazette, Delaware, Ohio, June 14, 1901.

Mr. Cowper scored a success in "Cujus Animam." His voice has broadened and improved greatly in tone quality. With so excellent a voice Mr. Cowper should soon rank with the best oratorio tenors.—The Index, Evanston, Ill., May 11, 1901.

Holmes Cowper, of Chicago, was without question the star of the occasion. His beautiful voice has grown tremendously since he was here last, and that is saying much. He is most pronouncedly an artist of the first rank. It is but a question of time before Mr. Cowper is recognized as the leading American tenor.—The Bee, Omaha, Neb., March 22, 1901.

Mr. Cowper captivated his audience on the soft passages, for he has a voice perfection itself for ballads.—Musical Times, Chicago, November 14, 1900.

Holmes Cowper may be credited with a correspondingly signal success, and his singing of "Thou Shalt Dash Them" was applauded so persistently that Mr. Torrington permitted an encore.—The Globe, Toronto, Canada, December 19, 1900.

Mr. Cowper has a sweet and well trained voice, strong, flexible and well handled. He is a real artist in voice and training.—The Review, Elkhart, Ind., January 27, 1901.

GREGORY HAST.
AMERICA ONLY NOVEMBER AND DECEMBER, 1901.

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MR. WILLIAM G. STEWART, Director American School of Opera, Berkeley Lyceum, New York City:
NEW YORK, June 4, 1901.

My Dear Mr. Stewart—We take this opportunity of complimenting you on the splendid practical results accomplished by your School of Opera during the first year of its existence and gladly bear testimony to its advantages as a training school for those desirous of following a professional career in opera.

We are more than pleased with the graduates of your institution who have become members of the Bostonians and will gladly avail ourselves in the future of the opportunity for engaging singers who have pursued a course of study under your direction. With best wishes always, Yours very sincerely.

W. H. MacDonald

WHITNEY TEW.

WHITNEY TEW'S remarkable versatility has frequently been the subject of favorable comment, for the gifted basso is equally successful in song recital, oratorio or opera. As librettist, too, he has gained recognition, his version of "The Three Musketeers," in which he plays the part of Richelieu, having aroused praise and enthusiasm in Great Britain. To illustrate the heights to which Whitney Tew has risen in various artistic branches the following press notices may well be reproduced:

AS LIBRETTIST.

The Three Musketeers.—The author is Herbert Whitney, who, under the name of Whitney Tew, plays the part of Cardinal Richelieu. * * * It is less an opera than an operatic drama, and on that account it will probably obtain a wider and more mixed popularity than could otherwise be expected of it, for, combined with sweet, tuneful music, there is ample scope for dramatic talent. The passages selected for reproduction, however much they set the accuracy of the original at defiance and, of course, great latitude is permissible in opera- are not only stirring and sensational but very effectively treated.

The interest of the audience is arrested and sustained from the first scene to the last, and the curtain invariably falls on a good situation. * * * The most striking figure in the opera is probably that of Richelieu, which was filled last night by Whitney Tew. His make-up was decidedly ghastly, but Mr. Tew not only acted the part with much credit but gave a capital rendering of the song, "While Richelieu Holds the Helm," for which he was encored.—Aberdeen Free Press.

IN OPERA.

Mr. Tew sang the song of the Cardinal with great impressiveness and power.—Evening Telegraph, Dundee.

Whitney Tew (the librettist) portrays the character of Richelieu with force and decision, discriminating carefully the finer shades of the individuality.—Dundee Advertiser.

Faust.—The role of Mephistopheles was essayed for the first time by Whitney Tew, and his singing was really excellent, and his conception of the part artistic and consistent throughout.—Independent, Dublin.

Tannhäuser.—Whitney Tew is entitled to something more than a word of praise for the manner in which he adapted himself to the requirements of an exacting role in the part of the Landgrave.—Dublin Nation.

Whitney Tew gave a strong and impressive embodiment of the part of the Cardinal.—The Stage.

The cast was a strong one. Mr. Hedmondt as Tannhäuser, Miss Ella Russell as Elizabeth, Whitney Tew as the Landgrave and William Ludwig as Wolfram were a sufficient guarantee of a certain distinct measure of success. * * * Mr. Tew sang well and with feeling.—Pall Mall Gazette.

Whitney Tew (the author) gave a strikingly characteristic reading of the part of Richelieu, his acting in the downfall scene being especially impressive and touching.—The Era.

As Landgrave Mr. Tew, who possesses a fine range of voice, sang with ease and expression, and found favor with the audience.—Belfast Morning News.

As the Landgrave Whitney Tew uses a rich baritone voice with a dignity entirely in keeping with the character of the music allotted to him.—Brighton Herald.

Whitney Tew made a very effective Landgrave, using to good purpose his principal opportunity in the splendid scene of Tannhäuser's banishment. His fine bass voice is well suited to the music.—Manchester Guardian.

Don Giovanni.—In the last tragic scene with Don Giovanni Whitney Tew displayed a voice of great power and good quality, and the music was finely sung.—Oldham Daily Standard.

IN CONCERT AND SONG RECITAL.

Tschaikowsky's "Nur wer die Sehnsucht kennt" was beautifully delivered by Whitney Tew, who also sang two other compositions with great finish.—Whitehall Review.

Miss Dorothea Hollins accompanied the noted American bass, Whitney Tew, in "Der Nebel," a beautiful study of her own composition, and the artistic singer gave a magnificent rendering of "Le Pas d'Armes du Roi Jean," by Saint-Saëns.—Hearth and Home.

Fate has indeed favored Mr. Tew, for she has gifted him with a voice of great range and beauty, full and resonant, which he has cultivated through incessant and intelligent study to such a degree

H. WHITNEY TEW.

that every tone is delightful and finished; this, coupled with a deep love for music, a most remarkable memory, great versatility and a fine and dignified stage presence, has enabled Mr. Tew to become a great artist.—Jamestown (N. Y.) Journal.

Mr. Tew has a bass voice of rare power and expression, and his songs were delightfully given.—Dublin Daily Express.

Edinburgh Philosophical Institution.—Mr. Tew's reading of "Ethiopia Saluting the Colors" and "Captain, My Captain!" was powerful and dramatic. "Little Mary Cassidy" and "Ode to Bacchus" were also received with enthusiasm.—Queen.

Whitney Tew gained the high appreciation of his audience by his singing of "Ethiopia Saluting the Colors" and "O Captain, My Captain!" the words of the latter written by Walt Whitman on the assassination of President Lincoln. Sombre and solemn as is the music, it was almost intensified by the sonorous tone of the vocalist. His deep bass voice could not have been heard to greater advantage. In a lighter vein was "Little Mary Cassidy" (Somervell), but the expression was thoroughly appropriate, and Mr. Tew gave "Ode to Bacchus" (Chaminade) with spirit and verve."—Belfast News Letter.

Henry Wolfsohn is now arranging the dates of this basso's American concert tour, which will last throughout November and December, 1901. It is hoped that Mr. Tew will visit the leading cities of the adjoining Dominion, for many Canadian connoisseurs were delighted with his singing last year.

THE GRAU OPERA SEASON.

Complete Itinerary.

BELOW we give the complete itinerary of the Metropolitan Grand Opera Company for the season of 1901-2. This is the authentic route:

October 7	Albany, N. Y.
October 8, 9, 10	Montreal, Can.
October 11, 12	Toronto, Can.
October 14	Syracuse, N. Y.
October 15	Rochester, N. Y.
October 16, 17, 18, 19	Buffalo, N. Y.
October 21, 22	Louisville, Ky.
October 23, 24	Nashville, Tenn.
October 25, 26	Memphis, Tenn.
October 28, 29	Atlanta, Ga.
October 30	Birmingham, Ala.
October 31, November 1, 2, 3	New Orleans, La.
November 4	Houston, Tex.
November 8, 9	Los Angeles, Cal.
Beginning November 11, three weeks	San Francisco, Cal.
December 2	Los Angeles, Cal.
December 5	San Antonio, Tex.
December 6, 7	Dallas, Tex.
December 9, 10	Kansas City, Mo.
December 11, 12, 13	St. Louis, Mo.
December 14	Indianapolis, Ind.
December 16, 17, 18, 19	Cincinnati, Ohio
December 20, 21	Cleveland, Ohio
Beginning December 23, eleven weeks	New York
Then, two weeks	Boston
Then, two weeks	Chicago
Then, four days	Pittsburg
Then, two days	Baltimore

THE NEW YORK INSTITUTE FOR VIOLIN PLAYING.—Ferdinand and Hermann Carri, directors of this well-known institution, are in the city again, after having spent their usual summer vacation at Nantucket, Mass. The Messrs. Carri look forward to a very busy season. Besides the large number of pupils studying at present with them, many applications to enter their institution have been received from various parts of the country. The first Carri concert will take place the beginning of November in Knabe Hall.

THE CARPI STUDIO.—Vittorio Carpi, the vocal teacher, and his family recently returned to this city from Milan, Italy, as previously announced in these columns. Signor Carpi has now an artistically appointed studio, at 210 West Fifty-ninth street, opposite the Park, where his list of pupils is rapidly growing. Many of Signor Carpi's former pupils have called on him and welcomed him back to the scene of his former successes.

"MESSIAH" IN GALESBURG, ILL.—The Musical Union of Galesburg, Ill., William F. Bentley musical director, is showing renewed vigor and activity for the coming season. For the first concert, in December, it will give a performance of "The Messiah," with Sara Anderson, soprano, and Joseph Baernstein, basso. The concerts for the balance of the season are not decided upon.

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Musical Clubs.

Louis Dressler has been re-engaged as musical director of the Montclair (N. J.) Apollo Club.

The Lancaster, N. H., Choral Society, under the direction of W. R. Lane, gave a concert at the Lancaster Congregational Church on August 31.

The Cleveland Vocal Society, Alfred Arthur conductor, will begin rehearsals the first Monday in October. The works to be given at the first concerts will be "The Christmas Oratorio," by Saint-Saens, and Beethoven's "Calm Sea and Prosperous Voyage."

The members of the Mozart Club, of Pittsburg, assembled on September 16 for the first rehearsal. On Thursday evening, November 21, the club will give its one hundredth concert. Other concerts will be given December 26, 1901; Thursday, March 18, and May 6, 1902.

The Verdi Club and Dominant Ninth Chorus, of Alton, Ill., will co-operate this season in engaging artists. The Dominant Ninth Chorus claims a membership of seventy-five and the Verdi Club, also a vocal society, has forty-five members. Gerardy, the 'cellist, will play at one concert.

Händel's "Messiah" will be sung at the December concert of the St. Paul (Minn.) Choral Club. Rehearsals have already begun. The date of the first concert will be December 10. Mrs. Genevieve Clark Wilson, of Chicago; Glen Hall, of Chicago, and Joseph Baernstein, of New York, will be the soloists.

Mrs. D. M. Butler, president of the Matinee Musicale, of Lincoln, Neb., will give a reception for the members at Walsh Hall, on October 7. The musical program at this reception will be in the hands of musicians from out of town. The regular meetings and work of the club will begin on October 21. Following is the outline of programs for the season: October 7, reception; October 21, first division, "A Life Story"; November 4, second division, Russian music; November 18, artists' recital; December 2, third division, opera music; December 16, second division, "Our Own Country"; January 13, third division, "The Gypsy Element in Music"; January 27, artists' recital; February 10, first division, "Myths and Legends"; February 24, second division, Bach and Beethoven; March 10, artists' recital; March 24, third division, "Comparative Examples"; April 7, first division, "Patrician and Plebeian"; April 21, open meeting; May 5, reception.

THIS SPACE IS TO BE DEVOTED TO THE INSERTION OF
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PUPILS
Mr. BOWMAN has returned to New York and may be consulted by appointment or by personal application at his studio, Tuesday, Thursday and Friday Afternoons. 2 to 3. Private Instruction in Piano, Organ and Theory. Classes also of two or more for the study of Theory.
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Organist and Conductor Baptist Temple Choir, Brooklyn.

MARY M. SHEDD.

MISS MARY M. SHEDD, discoverer and teacher of the American Method of Singing, has been spending the past week at the Waldorf-Astoria. Miss Shedd brought with her from Chicago one of her pupils, Miss Irene Briggs, who, although only thirteen years old, possesses a marvelous voice. When she began to study with Miss Shedd her voice was weak, and her range covered but eight notes. Now the volume of her voice is so great that it will fill any hall, and she has a range of three octaves. It is a wondrously mellow voice, and every tone from the highest to the lowest is as nigh perfect as can be. Her repertory, which is astonishing for so young a child, is as follows:

Salve Regina.....Dana
Ave Maria.....Gounod
Air from Atilla (in Latin and Italian).....Verdi
Brilliant Bird, from Pearl of Brazil.....David
I Will Extol Thee.....Costa
Serenade à Juanita.....Jouberti
With Verdure Clad.....Haydn
Vesper Hour.....Bracket
Heaven Is Not Far Away.....Moler
Lord Be Merciful.....Bartlett
Nearer, My God, to Thee.....Wiegand
Shine On, O Star.....Sawyer
La Danza.....Marchesi
Woodland Lullaby.....Johns
Coming Through the Rye.....Parry
And other ballads.

Miss Briggs will shortly fill several concert engagements in New York and Cincinnati.

To a representative of THE MUSICAL COURIER who called upon her Miss Shedd said, in part:

"Through my method every voice accepted by me will develop into the same tones with which De Reszké, Patti and all great artists were born. Muscles that support pure tone are capable of development whether the age be three or sixty. Singers have never known the possibilities of their voice in compass, volume or purity of tone, for if they had been taught a correct system they would be able to rise above physical conditions and at all times sing well, and would retain purity and ease of tone as long as the body retained health and vigor.

"The American Method of Singing is the science of pure tone development, which was only recently discovered and at present is known to but few. You have heard Miss Briggs sing and have no doubt perceived the difference in her singing and that of those singing by other methods. This difference is in reality a lack of noise, this noise being caused by use of the throat, or rather support of throat, and results in voices becoming harsh and unmusical, and eventually a failure. Everyone uses the throat for support, either in singing or speech. If they did not they would sing like Melbas and Pattis, and speak the same as Mansfield, Rehan and Bernhardt.

"Children's voices do not train more easily than adults, for the most easily trained pupils I ever taught were a lady, aged forty-nine, and a gentleman, thirty-two. Age has no effect on muscles that support pure tone. All is governed entirely by physical conditions."

ARTHUR REGINALD LITTLE.—Arthur Reginald Little, a pupil of Leschetizky, has opened a studio at Carnegie Hall. Besides teaching piano pupils, Mr. Little will give instruction in the interpretation of songs, and coach opera students.

"MESSIAH" IN MINNEAPOLIS.—The Philharmonic Society of Minneapolis, Minn., will give "The Messiah" on December 11, 1901. The only soloist engaged so far is the basso, Joseph Baernstein.

CHURCH MUSIC IN TORONTO.

TORONTO, September 20.

Editor The Musical Courier:

DURING the past two or three years I have been making a tour of the choirs of this city, making no discrimination between any of the leading large church choirs, but visiting all in order to satisfy myself as to the quality of music in use generally by the various choirs of Toronto, with the result that I found only one church in this so-called City of Churches that had perfect instrumental and vocal music. It is not my intention to mention any names; suffice it to say that the choir I refer to as being so excellent, produce equally satisfactory results, unaccompanied or accompanied by the organ.

Is not this fact astounding when one considers the size of this city, the number of churches here and the musical reputation which Toronto enjoys and is not entitled to, which these results show, and which I, as a resident of this city, am sorry for?

I think one cause of this deficiency is that persons are admitted into choirs who know very little or nothing about music. Ask some of the choirmasters why this is so, and they will try to avoid the question, but the real reason is, in order to keep the choir gallery full of members, regardless of their knowledge of music.

Some churches even consider the dignity of the choir so cheaply that they post notices, inviting anyone who has a "good voice" and knows how to sing, never mentioning who is the proper authority to ascertain the quality of their voices, to become members of the choir. So long as anyone and everyone can become members of the choirs, which, probably at one time, some years ago have been

Of the many foreign artists to visit America during the coming season no one has met with greater success in his specialty than has Mr. Alexander Musgrove, the distinguished English baritone. Born in London, in 1869, he studied there and made his *début* at Covent Garden (Promenade Concerts) on his twentieth birthday. Subsequently he appeared at St. James Hall, Crystal Palace, Royal Albert Hall, always winning instant recognition for his fine voice and artistic singing. In the autumn of 1890, his health causing anxiety, Mr. Musgrove took an extended sea-voyage, visiting South Africa, Australia, Tasmania, and New Zealand, travelling for four years, and singing with great success in all the colonial towns. Mr. Musgrove married, in New Zealand, the daughter of Mr. William Clark, of Wellington.

Returning to England, in 1895, Mr. Musgrove has appeared with choral and orchestral societies throughout the kingdom. His favorite work is in oratorio, but he has a large repertoire of solo songs. He is a song composer and the author of the words of more than fifty published songs.

Mr. Musgrove's repertoire contains, among many other songs, the following by American composers: "Sleep, Darling, Sleep," "Softly in a Dream," "Under the Rose," William Arms Fisher; "My Part in Thee," Mawson-Marks; "Auf Wiedersehen," Rosseter G. Cole; "I Plucked a Quill," Henry K. Hadley; "Visions of Hope," W. Berwald; "Absence," Alfred E. Little; "Bend Low," E. R. Kroeger; "Drink to Me Only," Louis R. Dressler; "Remembrance," Carl Busch; "I Know Not Why," M. L. Koevessy; all of which are published by the Oliver Ditson Company, Boston, and sold by Chas. H. Ditson & Co., New York; J. E. Ditson & Co., Philadelphia, and the leading dealers everywhere.

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good, just so long will all competent singers remain out until their services are appreciated.

Of course we all know of the views held by some well intentioned persons to the effect that the church does not want to have those "new-fangled" singers, as they consider competent soloists, but what the church wants is some person who "sings from the heart," and the writer during the course of his tour in quite numerous cases heard samples of this "singing from the heart" with the result that it nearly gave him heart disease to listen to it.

Fill the choir galleries with competent musicians, and in some cases you can get enough for an entire choir without one cent of expense, and you will not have to go on the street corners or secure some novelty or sensation in order to draw a large congregation. It is a conceded fact that the church is the House of God, and therefore everything pertaining to the service therein should be as near heavenly perfection as possible; still, not withstanding this fact, congregations are willing to allow incompetent singers to howl their songs of praise instead of singing them.

Of course, in all cases the members of the choirs complained of are not to blame, as there may be a poor organ in the church, which is so in quite a number of cases, and in addition to the poor organ there may be an incompetent organist. Not more than three weeks ago the writer attended a church where the permanent organist was away on his holidays, and although the church is one of the very best in the city, still, for some unexplained reason, an organist presided at the organ who could not play "Lead, Kindly Light," correctly, making at least half a dozen slips on the pedals.

I do not wish to have it inferred that I am a chronic fault finder, but for the sake of music, which has been aptly termed the "Divine Art," and of those who have anything approaching a true ear for music, let us have as nearly perfect music as possible or none at all.

OBSERVER.

MADAME VON KLENNER IN HER NEW HOME.

MME. EVANS VON KLENNER, after an unusually successful summer, is back in New York.

As previously announced in THE MUSICAL COURIER, the Von Klenner School of Music was removed from the old location on Stuyvesant street to a handsome house at 230 West Fifty-second street. Here Madame Von Klenner resumed her teaching last week, many new applicants having called before the time of the re-opening. Among the new pupils are several who studied with Madame Von Klenner at Lakewood, on Chautauqua Lake, this summer. Letters from there to THE MUSICAL COURIER were filled with enthusiastic reports of the work accomplished during the so-called "idle months" of the year. Starting with a dozen pupils at the beginning of the term, July 1, Madame Von Klenner closed with a class of thirty-six. She has already forty applicants enrolled for next summer. A number of these summer pupils are teachers in the South and West, and Madame Von Klenner cannot say enough in praise of the zeal shown by them while studying with her.

But this is of the summer, and no more need be said now about that work. The present activities at Madame von Klenner's school show the healthful and stimulating influences of the head of the school herself. As one new pupil declared: "Madame von Klenner does not teach in a parrot-like fashion, but gives us all the best counsel gained through her own thoroughly trained and eventful career." The whys and wherefores are explained fully, and this leaves no one in doubt when the lesson hour is over.

Madame von Klenner, along with her cultivation of the voice, teaches repertory in four languages, style, interpretation and all branches necessary to complete the education of a vocal artist.

A. CARBONE.

THIS distinguished opera singer and vocal teacher has removed from No. 144 Fifth avenue to his spacious and elegantly appointed studio No. 240 Fifth avenue. His studio is complete in every particular; it is indeed one of the best arranged studios in New York. Mr. Carbone already has begun work, and the indications are that this will be the busiest and most successful season he has ever had. This is guaranteed by the large number of pupils who already have applied to him for instruction.

As a member of the Metropolitan Grand Opera Company Mr. Carbone won a very high reputation, although previous to his connection with this company he had achieved fame in Europe, both as a singer and teacher. Many public singers who hold high positions in the world of music owe their success to this eminent voice builder. One of these, Miss Edith Salter-Dax, gained the position of soprano soloist in the choir of the Madison Avenue Episcopal Church in competition with a large number of applicants for the place. There were, in fact, some sixty-two aspirants in the field. Another pupil, C. Wallmann, was engaged as a member of St. Anthony's choir, in Brooklyn. Miss Salter-Dax was invited two weeks ago to sing at the opening of the season at the Aurora Grata Cathedral, in Brooklyn, and she won a brilliant success. She also sang with success at the concert given by the Young Men's Christian Association and at a musicale given by the Ecleetic Club at Delmonico's. Other of Mr. Carbone's pupils have been equally as successful.

Mr. Carbone's success as a voice builder rest upon a perfect knowledge of the voice and the production of tone. His knowledge was acquired by twenty-five years' study and a long experience in the leading cities of Europe. So profound is his knowledge and so successful in imparting it to others that he has been consulted by some of the most eminent voice specialists in Europe and this country. For many years he has been engaged in writing a book on singing, and this work is almost completed. It is entitled "The Art of Singing," and embodies a vast amount of information which will prove invaluable to teachers and pupils. His method is the "pure Italian method" or "the natural method," which is, he contends, the only one that accomplishes results.

MUSIC IN BROOKLYN.

MADAME SCHUMANN-HEINK and David Bispham are both to sing before the Brooklyn Institute during the season. The famous German contralto will appear in a special recital, probably before the holidays. Mr. Bispham, who is a favorite with the Institute audiences, will give a recital after the new year, at which he will be assisted by Miss Bertha Bucklin, violinist.

The Misses Crawford will again give a course of five picture music recitals, and Henry Holden Huss has been re-engaged to illustrate at the piano. Miss Rebekah Crawford is the Brooklyn woman who has taken a hearty interest in the career of the child pianist, Alma Stencel, whose portrait and sketch THE MUSICAL COURIER published several weeks ago.

Arthur Claassen is rehearsing the United Singers of Brooklyn for the concert to be given at Prospect Park next Sunday. Memorial numbers in remembrance of the late President McKinley will be the feature of the program. Some 400 singers will march from Arion Hall to the Park.

The Tonkünstler Society will hold its Brooklyn meetings on alternate Tuesday nights as heretofore. More than half of the members reside in Brooklyn and Long Island.

Edward H. Lemare, the organist of St. Margaret's Church, Westminster, London, will give a recital before the Brooklyn Institute on October 10. Mr. Lemare will play the new organ in the South Congregational Church, corner Court and President streets.

The Choral Art Society will sing under the Institute auspices again this season. The concert, however, will not be given until late next spring.

A number of the studios in the borough will not open until the first week in October.

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SOUSA'S FAREWELL.

Concert in the Metropolitan Opera House Last Sunday Night —The Band Will Sail To-day for England.

THE size and character of the audience in the Metropolitan Opera House last Sunday night must have impressed Sousa and the members of his band. An assemblage of the "March King's" admirers that completely filled the building gave him a most enthusiastic send-off. The following program, the same one with which the band will open its London engagement, was given, plus the inevitable encore numbers:

Overture, Sakuntala.....Goldmark
Duet for cornets, Introduction and Polacca.....Eilenberg
Messrs. Clarke and Rogers.
Suite, Three Quotations.....Sousa
The King of France went up the hill
With twenty thousand men;
The King of France came down the hill,
And ne'er went up again.
And I, too, was born in Arcadia.
Nigger in a woodpile.
Trombone solo, Love Thoughts.....Pryor
Arthur Pryor.
Grand Scene and Ensemble, Andrea Chenier.....Giordano
Soprano solo, Linda di Chamounix.....Donizetti
Miss Blanche Duffield.
Serenade, Rococo.....Meyer-Helmund
March, The Invincible Eagle (new).....Sousa
American Fantaisie.....Herbert

As usual, the audience was insistent and greedy in the matter of encores, and Mr. Sousa was as obliging and amiable as ever. New York audiences never tire of the Sousa marches; they are like Oliver Twist, and always cry for more. Never was Sousa's Band in finer condition than it was Sunday night. Great brilliancy, animation and smoothness characterized the performance of every number. One of the pieces on the program was the Fourteenth Rhapsodie of Liszt. This, however, was omitted and a grand sacred potpourri substituted in its stead. One of the airs this arrangement was "Nearer, My God, to Thee." Before this sacred number was played Mr. Sousa doffed his garb of white and donned a suit of sombre black, and his manner of conducting underwent a complete change. It was a serious performance, and its spirit was entered into by the vast audience. The soloists acquitted themselves with credit.

JOHN PHILIP SOUSA.

ON THE OCEAN.

By the time that this number of THE MUSICAL COURIER is in the hands of its readers John Philip Sousa and his band will be on the water bound for England. This morning at 10 o'clock they will sail for Liverpool on the St. Louis. A large crowd of Mr. Sousa's friends will be at the wharf to witness the vessel's departure.

George Frederick Hinton, of the executive staff, who is now in England, soon will be joined by his colleague, Frank Christianer, who arranged the tour through England, Scotland and Ireland. Mr. Christianer, than whom there is not a more successful "route maker" in this country, has been identified with Sousa's Band since that organization was formed. He was a close, trusted friend of David Blakely, and Mr Sousa holds him in the same esteem.

FRANK CHRISTIANER.

Maud Reese-Davies, the soprano, who toured with Sousa's Band through the United States several years ago, will go abroad early in October, and will be one of the soloists who will travel with the band on its provincial tour. Miss Dorothy Hoyle, the violinist, who also traveled with the band a few seasons ago, and who is now in London, has also been engaged for the tour through Great Britain.

The program, which already has been published in THE MUSICAL COURIER, will be carried out. A few days before Christmas Sousa and his men will return home and will give a concert in the Metropolitan Opera House.

Miss Minnie Tracey will be the soprano soloist at the Sousa concerts in London.

A British Welcome.

Speaking of Sousa's visit to England Herman Klein contributed the following to the London *Sunday Times* of recent date:

One of the most interesting events of the autumn season will be the visit, for the first time to this country, of Sousa's Band. I regard this as a "musical event" in the fullest sense of the term; for if ever there was an organization that embodied unique features of artistic eclecticism, having for their basis supreme excellence of material and perfection of ensemble, that organization is the far-famed band trained and conducted by John Philip Sousa. To most people in these isles Sousa is only known as the "March King"—the man who wrote "The Washington Post"—the composer of "El Capitan." That, truly, is a good record enough. Yet in America it counts for no more than half the pedestal upon which his reputation rests. There, in his own land, where his countrymen worship and adore him, they will tell you that they don't know whether it delights them most to hear his music or his band. The only point in this connection upon which they are absolutely certain is that the combination of the two is the finest thing of its kind in the world. In point of fact, Sousa playing "Sousa" can "lick creation."

I first heard Sousa's Band in Brooklyn between five and six years ago. I shall never forget the impression created at the outset by the beauty of the tone. It was at once rich, pure, mellow and musical; never strident or noisy in its fortissimos, always exquisitely balanced and true in its most delicate pianissimos. Difficult, indeed, would it be to name a brass or military band that can approach Sousa's in the mere matter of calibre. But its superiority does not end here, any more than its executive merit achieves the superlative in Sousa's music alone. And for an excellent reason. This gifted writer of march tunes is not only an accomplished musician, but a very remarkable conductor. A master of the technicalities of his art, and possessing a rare talent for orchestration, he knows how to obtain the most subtle effects of contrast and the finest of nuances, whether the score before him belong to the "classical," the operatic, the sacred, or the miscellaneous order. His control over his men is marvelous; his capacity for inspiring them unlimited. Conductors who are fond of swinging their arms round like windmills should watch Sousa when he comes here, and observe what he can make his fifty-five men do by dint of an infinitesimal move of the baton, a tiny jerk of the wrist or elbow, a quiet nod of the head, or even possibly a gentle lifting of the eyebrow. The apparent ease of the whole thing, thanks to its perfection of method and discipline, renders it simply delightful.

According to the New York MUSICAL COURIER, Mr. Sousa is eagerly looking forward to his forthcoming tour; "he has long had a desire to show the music lovers of Great Britain what his band can do." He will sail with his men for Liverpool on the 25th inst.; and the opening London concerts are to take place at the Albert Hall on Friday, October 4, and the following evening. Then comes the four weeks' engagement at the Glasgow Exhibition, at the conclusion of which the band starts upon a provincial tour lasting until shortly before Christmas. After a return visit to London en route, they will set sail for home, arriving in New York toward the end of December. THE COURIER states that the tour will be under the management of a syndicate organized expressly for the purpose of "exploiting" Sousa and his band in Great Britain. It is backed by an abundance of money, and it guarantees Mr. Sousa a certain sum for every concert. He assumes no risk whatever. By the way, his latest march, "The Invincible Eagle," is a figure in every program. This march, Mr. Sousa believes, is "destined to prove the most popular that he ever wrote. Its record thus far eclipses any of its predecessors and the sale has been unprecedented." So please prepare to receive "The Invincible Eagle."

JESSIE SHAY TO PLAY WITH PAUR.—Miss Jessie Shay will play with the Paur Symphony Orchestra at Carnegie Hall on November 18. She has an important date before that, playing in Philadelphia on October 9. She will play in Pittsburg with the Pittsburg Symphony Orchestra on November 22 and 23.

DEATH OF A DEVOTED MUSIC LOVER.—Miss Ruth Charlotte Dana, who died at the Hotel Thorndyke, in Boston, on Monday, was from her early youth in music. She did much to advance the art in her vicinity. Miss Dana was the daughter of the late Richard Dana, a poet, and one of the founders of the *North American Review*. She was born in Cambridge.

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749 NORWOOD AVENUE,
BUFFALO, N. Y., September 19, 1901.

TO-DAY all the churches in the city held memorial services over the body of President McKinley, now placed in a vault in his home city, Canton, Ohio. A pall of gloom still hangs deeply over every heart in the city, and the music given in the churches partook of the nature of a wail of grief, a sorrow too deep to be comforted.

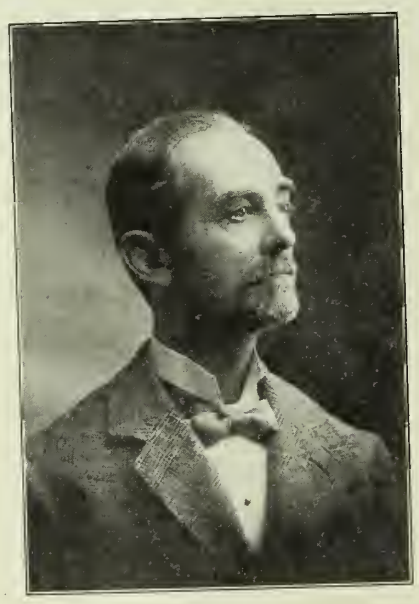
September 16 Clifford Reid Cobb, of Geneseo, N. Y., gave an organ recital at the Temple. Among a legitimate organ program appeared one, "In the Morning," from

ANNA GROFF-BRYANT.

the "Peer Gynt" Suite, arranged for the organ by Francis York, which seemed to please the audience best.

Tuesday, September 17, was G. A. R. Day. The musical program was under the direction of George Whelpton. Soloists consisted of Mrs. Eleanor Baum-Shaw, soprano; Frederick Hicks, tenor; A. C. Adams, baritone; James T. Nimo, bass, and a chorus of thirty-five voices. Both speeches and music will long be remembered, partaking more of the character of memorial services than a G. A. R. camp fire.

Mrs. Anna Groff-Bryant is the wife of Chauncey Earl Bryant, the tenor soloist of St. Paul's Universalist Church, of Chicago. She is the contralto of the same church, a



THOMAS RADCLIFFE.

concert singer of high repute, and is in constant demand for song recitals and oratorios. She is a painstaking student for the advancement of the art, and is thoroughly progressive in her ideas. She has shown herself possessed of uncommon abilities of voice placing and especially in correcting faulty tone production and unevenness in register. The success of her pupils is ample evidence of her work done in her studio, many of them holding important church positions and in two instances the entire quartet is made up exclusively of her pupils. A bright example is Mrs. Haughey, soprano of the Lafayette Church choir, Buffalo, who has been engaged by the Evanston Club, Chicago, to sing the soprano solo part of "The Messiah" in the near future. At the organ recital given by John Wyckoff Durham, Mrs. Groff-Bryant sang "The Lord Is Mindful of His Own," J. Rheinberger, with an intensity of feeling and fine shading that carried away the audience. Continued applause induced her to repeat it.

Thomas Radcliffe, of Salt Lake City, gave two organ recitals at the Temple of Music September 17 and 18. His program was admirably selected. Mr. Radcliffe is a master of the instrument, one of the best we have had this season. His command of all the resources of an

EMMA L. MAYNARD.

organ, the beautiful coloring he gives in all his combinations of stops, reflects the greatest credit upon him. The Lemare Andantino, one of the numbers given as an encore, and "Schillers March," Meyerbeer, won especial approval with the audience.

Mr. Radcliffe studied in London and Liverpool under Henry Smart, W. J. Best, John Richardson Thalberg and Charles Halle. He made a distinct reputation before coming to America. Twenty-four years ago he conducted "The Messiah" in St. George's Hall, Liverpool with a chorus of 400 voices. He was sent by the Utah commissioners as concert organist to the World's Fair at Chicago. He has been the organist at the First Congregational Church, Salt Lake City, since 1880. The society gave him a reception, purse and vacation last summer.

Miss Emma L. Maynard, the blind organist, who gave two recitals on the great organ in the Temple of Music at the Exposition, August 21 and 22, was born in Waterloo, Ia., and during her babyhood an impairment of her sight was noticed. At three she played on the piano by ear, and would often steal away around a block to

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neighbor to play her favorite instrument. At seven she begun her musical studies and entered the public schools. Her father assisted her by painting the musical staff on a blackboard, and with crayon copied the exercises assigned by her teacher. From this time she made rapid progress and showed remarkable ability in memorizing. Her mother assisted her much in her general education, and at fifteen she was able to enter high school. In 1889 she entered the State School for the Blind, at Batavia, N. Y., taking the prescribed course in music and literary work. She made remarkable progress in the study of the organ, and often delighted the public with choice numbers at commencement exercises and on other occasions. After her graduation in 1892, Miss Maynard became organist at the Emanuel Baptist Church, Buffalo, N. Y., until 1900, when she accepted a position as director of music at the State School for the Blind, at Gary, S. Dak., where she has gained signal success.

Her organ recitals were a decided success, and the audience did not know which to admire most, Miss Maynard's fine reading of her selections or the phenomenal memory which she possesses. The intricacies of the immense organ puzzle many of the organists who can see, but Miss Maynard's knowledge and intuition must be much above the ordinary to produce the music she gave in such a masterly fashion, and her selections were by no means of the lighter kind. All of her numbers showed the careful training of her teacher, Mr. Kaffenberger.

MRS. K. RIESBERG.

Johnston's New Offices.

R. E. Johnston, the impresario, will open his new offices, room 930, St. James' Building, Broadway and Twenty-sixth street, on October 1.

Gregory Hast.

MOST recent among the important bookings for Gregory Hast, the eminent English tenor whom Manager Charlton will introduce to the American concert stage this season, are engagements to sing "The Messiah" with the Mozart Club, of Pittsburg, and as soloist with the Apollo Club of St. Louis, and the Chromatic Club of Troy. Mr. Hast is as celebrated for his ballad interpretation as for his oratorio work. Here is a notice that appeared in the London *Daily Telegraph*, after a recent ballad concert at St. James' Hall:

Mr. Hast is one of the few singers who can take a quaint old folksong, and, while preserving all its native simplicity, can idealize into a work of art. He did so with the old Sussex folksong, "The Week Before Easter." A higher flight still was taken in "How deep the Slumber of the Floods." One of Mr. Hast's gifts is that of achieving intensity without volume of tone. With never a touch of exaggeration, he can breathe a world of intensity into a whisper. Here his whispered ejaculation, "How Deep the Slumber of the Floods," had a profundity of meaning. In its subdued, polished phrases, the song was a masterpiece of simple but fervent feeling, while the manner in which the voice lingered on the closing words, "My Soul Shall Find Repose," and finally melted away into silence, was exquisite. Another gem of unaffected pathos was the encore song. The closing words were a triumph. They were just "O, Mary, Dear, that You Were Here," into which Mr. Hast breathed an infinitude of heartfelt yearning and pathos, governed by a sweet, mellowed spirit of resignation.

BUFFALO MUSIC.

BUFFALO, September 13, 1901.

AS refreshing as a summer's day in the country, listening to the babbling of a brook, the rustling of the leaves and the singing of the birds, after the noise and rush of a great city, was the music of the singers of Westminster Abbey choir after so much Wagnerian, Italian and French music.

It is superfluous to mention the faultless ensemble or the artistic reading of the solos and the enunciation of each, and nothing could be more restful than the old English ballads so beautifully given.

Although the tenor and baritone voices were most gratifying, the boy sopranos and the alto voices (which are now peculiar to English cathedral choirs) charmed the audience the most.

The people showed their appreciation by encoring nearly every number, and the choir was generous enough to always respond.

Buffalo is very proud to be the city of the United States to be favored by two concerts from the Westminster Abbey choir.

September 1 the Royal Bavarian Infantry Band, Jacob Peuppus director, assisted by the Koeningsee Upper Bavarian singing peasant troupe, gave a pleasing concert at the Teck Theatre.

The band is magnificent. Although containing more brass in proportion to the other instruments than most of our American concert bands, the tones are always mellow and rich and the effect most satisfactory. Herr Peuppus is musicianly and magnetic and his men respond instantly. The singing of the peasant troupe was a novelty and gave variety to the delightful concert.

The third of the series of popular Sunday night concerts by the Buffalo Orchestra, conducted by Joseph Hartfuer, was given at the Teck this week. The orchestra was in good form and pleased a large audience with a popular program. Mrs. Howard Humphrey, soprano soloist, has a voice of wide range and pleasing qualities.

Henry Stewart Hendy, organist at St. Mary's-on-the-Hill, gave a recital on the handsome new organ which has just been placed in the church Thursday evening of last week, in a masterly way.

A special musical service was held in the Emmanuel Baptist Church, Rhode Island street and Normal avenue, Sunday. The choir of thirty voices, under direction of J. F. Thomas, was assisted by Miss Blanch Fisher and Mrs. E. Whitcomb, contraltos; Mrs. F. B. Knapp, soprano; H. H. Work, tenor, and Mr. Townsend, basso Miss Ruby Belle Nason at the piano and Mrs. McTaggert, organist.

Some little time ago, but since the last letter regarding musical items of the city, the United Polish Singers of America gave their annual concert here. This is similar to the Saengerfest, only on a smaller scale, as the chorus numbered but 500 voices. The great assemblage of Polish people was most enthusiastic over the work of the chorus.

Mme. Rosa Kwasigroch, of Chicago, the greatest Polish soprano in America, won all hearts by her magnificent voice.

Madame Kwasigroch gave superb readings of a solo from the opera, "Maribar," and polonaise from "Mignon." George W. Karpus, tenor of Bay City, received an ovation at the close of his solo, "Alicia."

Mme. Antoinette Zaremba, soprano; S. Musial, tenor, and T. D. Liemiszewski, bass, were all warmly received as soloists and did excellent work.

The concert was one of the best ever given in the history of the organization.

The convention lasted for three days.

N. G.

BIRDICE BLYE MARRIED.—Miss Birdice Blye, the pianist, was married to Dr. W. B. S. Richardson, a physician of Chicago, Wednesday, September 18. The ceremony was performed by Bishop Cheney, a friend of the bride since childhood.

The bride is well known in both musical and social circles in New York city, where her charming personality and rare accomplishments have made her a favorite. She has spent much of her life abroad, and has been highly educated in the principal capitals of Europe. She studied music with the celebrated masters, and was the favorite pupil of Anton Rubinstein. His prophecies for a brilliant artistic career have been fully verified by her successes in Dresden, Berlin, Vienna, Paris, London and other great musical centres of the Old World, as well as in our principal Eastern cities. Dr. Richardson is well known in literary and artistic circles. He is a graduate of Montreal University, and studied medicine in the leading clinics of Europe. He is known as one of the most skillful specialists in Chicago.

THE VIRGIL PIANO SCHOOL.—Another season has begun at this busy school, which, from all indications, will prove an increase over any previous year. The exceptional progress made by a large number of pupils last season and the thorough and satisfactory work in preparing teachers to teach are undoubtedly the underlying cause of Mrs. Virgil's success in conducting her school. All the "old favorites" (or we might say "young favorites") are back again, with a determination to excel their former accomplishments. Miss Florence Traub, Miss Bessie Benson, Miss Marjorie Parker, Miss Laura Race, little Isabel Tracy, Jennie Quinn, Adele Katz, Wilbur Sanford Blakeslee, Master Miner Walden Gallup, Master Hans Barth Bergman are among the number. Little Beatrice Pollak has not yet returned to the city. Thursday evening will be recital night at the school this year, instead of Wednesday evening as heretofore. The public is invited to attend both this recital and the Friday afternoon recital played by the children at 4:15 p. m.

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WHITNEY TEW

In America
November and
December, 1901

The London Press says of Mr. Tew's singing:

The Stage—"Mr. Whitney Tew proved himself a singer of excellent capabilities. His voice, which is a bass of great compass, is delightfully sympathetic—now full of tenderness, now instinct with passion and joy. He could not have been surpassed in his rendering of Schumann's 'Der Knabe mit dem Wunderhorn' and Liza Lehmann's curiously weird 'Myself when Young.'"—*July* 4, 1901.

London Musical Courier—"Mr. Whitney Tew's singing was marked by a high order of intelligence. He is one of the few singers now before the public who possesses the many qualifications that mean success. Besides a voice powerful and sympathetic he has a remarkable memory, and he never fails to display an intuitive knowledge of the poetic and dramatic significance of the text. In four songs by Bach, Brahms, Schubert and Schumann he exhibited great powers of vocalization and expression, and a style in singing German so thoroughly Teutonic that it was hard at times to realize his American origin . . . Three songs in English were equally impressive."—*July* 5, 1901.

Ladies' Field—"That fine bass singer, Mr. Whitney Tew, gave the first of his recitals in Steinway Hall. Madame Lehmann's 'In Memoriam' was a great test of Mr. Tew's manner and inflection, and he sustained the interest of his audience well throughout it; and it is a supremely hard work for a single voice—fragmentary, passionate, moody, with its pedal-note of acute sorrow. . . . Mr. Tew is fortunate in possessing a powerful voice of fine quality, and he has both the voice and brains for success."—*May* 25, 1901.

Daily Telegraph—"Mr. Tew is an artist who commands attention and deserves praise Especially has he the gift of feeling and the power of conveying it to others, while in point of intelligence he leaves but little to desire. Mr. Tew essayed last evening songs of widely contrasting kinds and of various countries, but the manner and spirit proper to each were easily revealed, and the result was a conspicuous success."—*May* 23, 1901.

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Greater New York.

NEW YORK, September 23, 1901.

INVITATIONS to a "Harvest Festival" at the home of William H. Barber (the old Barclay Mansion) at Astoria, L. I., were received by the favored few early last week, and in ready response to this your Gossiper began the fall campaign by a most willing acceptance, knowing by experience that there was sure to be something sui generis. Arrived at the ferry an old-fashioned 'bus met us, transferring to the Barber home, where on the lawn back of the house there was a make-believe gypsy camp, with kettle a-boiling, long-haired maidens about, telling fortunes, &c. On the rear porch a harp and violin made pretty music, and about dusk everyone went to the music room, where Professor Schradieck, violin, and Mr. Barber played some Hungarian Gypsy music by Vieuxtemps. Then the ever-present Thiers sang the Von Fielitz song cycle, "Eliland," followed by a bountiful supper. Then came the play in one act, two scenes, which interested all, followed by the dance in the barn. The whole affair was picturesque and original in high degree, evidently enjoyed as much by the two small Barber girls, and the "augmented third," the baby boy Barber, as by the guests, of whom there were half a hundred. Among those present were Professor Schradieck and family, Dr. Hatch, A. Gerard-Thiers, Miss Estelle Harris and a large social contingent from Manhattan and elsewhere.

Edwin Lockhart, the baritone soloist at Holy Trinity Church, Harlem, returns ready for concert work and teaching. He gave a concert at Sound Beach, and meeting Mrs. Cummings, wife of the mayor of Stamford, Conn., later sang aboard their elegant yacht. He also sang twice at Oceanic, and was the regular baritone of the choir at Russell Sage's church at Far Rockaway, as well as teaching quite a large summer class. He also spent a week at Lake Mohonk and in the mountains. He is planning a concert at Carnegie Lyceum the latter part of November. Mr. Lockhart's method of placing and developing the voice insures rich, round, sweet and resonant tones, free from the great muscular effort so painfully apparent in many singers. The utmost care is taken to eliminate defects and to develop and cultivate a perfect quality of voice. Much attention is paid to the cultivation of a strong physique (well developed lungs and high chest), and a set of unique and complete, though simple, exercises are given to gain this end. Distinct enunciation, correct phrasing and artistic tone coloring are dealt with in an intelligent and finished manner. Mr. Lockhart will be glad to explain personally more fully his method of teaching.

Miss Clara Kalischer, now located in the Van Dyck studio building, is well known because of her tour with Nevada, when she won many new admirers. She sang for me the Granier "Hosanna," displaying a beautiful mezzo-contralto voice of unusual range, coupled with much temperament. As she has had experience before large audiences and is a young woman of personality and poise, she would be an acquisition for some church.

Joseph Pizarello has removed his studio to Carnegie Hall, having there two rooms. Mr. Pizarello has made voice production a specialty and some of the best-known singers in the land are now sudying with him. He himself has developed a fine tenor voice, and as he has already made a reputation as concert pianist, his musicianship is unquestioned.

Miss H. Estelle Woodruff had charge as usual of the music at Round Lake the past summer, giving a large variety of music. She had a good chorus, giving parts of the "Stabat Mater," and it was repeatedly stated that the music was this year the best of any year. Her specialty is sight reading for singers and the second edition of her "Comprehensive Music Course" is just out. She gives class and private lessons and told me of some unique experiences with pupils and of her methods in making them learn to read and to read with others at the same time in duets, trios and quartets.

Miss Anna Plum, Rafaello La Marca's pupil, is in New York, and it is to be hoped the brilliant dramatic soprano will find a place worthy her abilities. Having studied in Italy seven years, with some years of stage experience, she is miles ahead of the average American singing girl. Endowed with a fine voice, this Milwaukee girl studied carefully and enthusiastically, and declares that of all her teachers, La Marca, now here, is the best. He has several pupils who are taking principal parts in the current operatic productions, having through him advanced from the chorus.

Arthur Voorhis, the pianist and organist, has removed his studio to 80 East Washington Square. Voorhis gave some enjoyable recitals in old Chickering Hall and his appearance as soloist at the Kaltenborn concerts the past summer will be remembered. He also organized and played with them a chamber music concert at Jersey City last season and the probable outcome of this will be a series of subscription musicales in that city.

Samuel Bowden Moyle starts his fall season with an unusually full class. Last season he had many pupils from far away, the South, California, &c., teaching until the warm weather, when he hied himself to a Connecticut resort, some pupils going to him there as well. Among his most promising pupils was the Rev. Walter Lowrie, the assistant pastor of the Central Presbyterian Church, who was drowned at Newport hardly a month ago. Clergymen's voices, and the troubles many have with them, is a specialty with Mr. Moyle. Mr. Moyle's double quartet, the Folk-song Club, mixed voices, had some nice appearances last season, such as the Scotch Club, at Montclair; at the well-known sculptor, French's, and elsewhere. At Montclair the Outlook Club had them for an evening, and the local daily next day said:

"They gave a selection of part songs, in English, French, Italian and German, as well as solos. The excellent training showed in their unanimity of articulation, force, expression, and perhaps as much as in anything in their sustained correct pitch, which in unaccompanied singing is apt to fall. The voices blended sweetly, and the quaint old songs were rendered with taste and fine effect. The best thing of the evening was the setting of Kingsley's 'Sands o' Dee,' which was redemanded. The evening was an exceedingly enjoyable one."

The Wirtz Piano School has begun the fall term with increased attendance, Mr. Wirtz having associated with him Mrs. Conrad Wirtz and Gustave C. Wirtz. The excellent showing made by this school in their May concert will not soon be forgotten, when young people of all sizes and ages participated. There is thorough instruction at all stages, systematized care bestowed on the needs of each pupil, and the result is the turning out of excellent pianists, who understand what they play. The Wirtz Piano School is devoted entirely to the study of piano playing, from the beginning to the highest degree of finished performance. The school is centrally located at 120 West 124th street, and is equipped with the best modern facilities. The lower floor is arranged for recitals, with a stage and ample seating capacity. The upper floors are given over to class, teaching and practice rooms, which are furnished with first-class pianos, practice claviers, metronomes and every appliance for the thorough study of piano playing.

Baritone Percy Hemus has resumed his activity as soloist at St. Patrick's Cathedral, singing frequently also in the evening at Grace M. E. Church, Miss Kate Stella Burr, organist-director, and will this season be heard more frequently than ever in concert. His record of undiminished successes on his every appearance, both here and at Asheville, N. C., where he sang at the five concerts of the summer school, is one of which he may well be proud. He is a reliable, sterling artist, sure of his future.

Mail for Artists.

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MUNICH THE ARTISTIC.

BY JAMES HUNEKER.

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II.

I SUPPOSE critics of all varieties consider it their bounden duty to lecture their subjects. Therefore please do not take too literally my remark last week about Edvard Munch and the forthcoming sanity of his art. A man's best work is usually accomplished when he is laboring under great stress, emotional excitement of some sort. It may not be quite sane—it will probably lack balance, repose, breadth, all the qualities we call classical. But what fire, what speed, what unconfined rapture here is in an art born of overpowering impulse! The poet sings, the painter paints, the musician composes in a species of frenzy regardless of the lengths their passion may lead them. It is art that strikes out the sparks in the brains of the audience, a thrill is created, and if it does not long endure its intensity compensates for its brevity.

So to tell Munch or any artist that his creations would be improved if such and such elements were eliminated is to find fault with them for the quality that makes their work individual. Munch is Munch, and Stuck is Stuck. They might have been born someone else, but they were not, so let us rejoice. I know that in bracketing the two names I may be accused of lacking in critical discrimination, for their work is poles apart. I only selected their names as typical instances. Stuck is the master craftsman of the two—a great composer of beautiful, wild things, and a colorist—above all else a colorist. Munch is a psychologist who discerns the unfamiliar in the familiar, and he does this avowedly, employing none of the machinery dear to lovers of the supernatural in art. For instance, I went the other afternoon to get some coffee in the Café Luitpold. It was twilight, and outside the rain fell, dreary and upright. It was too early to light the huge dome, so I saw as I entered faces with pallid dabs of fading daylight in them. They belonged for the most part to honest Munich burghers, but in the yellow and dusking atmosphere there was something unreal, unearthly. It gave me a chill, and I was glad to see the pretty waiter girl, with her mundane smirk and familiar coffee pot. Now, there was a picture for Munch, or the subject of a poem for Lingwood Evans. The Norwegian surprises the quotidian; he catches for us glimpses of nature's alchemical processes; his rocks and sea-wood are real, yet unlike any other painter's. The note of individuality sings through all his canvases, and he is Edvard Munch, and some day he may be better known and understood.

To show in what scorn he is held here I need only tell you that when I tried to buy some of his reproductions I was repulsed by an art dealer. "Abscheulich!" he exclaimed; "no one wants a Munch!" When I attempted to explain that I did not come to him for his art criticism, valuable as it might be, I was bowed out of the shop. Eventually I bought an original at Littauer's, on the Odeonplatz. It is called "Les Curieuses." I hope to reproduce it some day, and if I do you must promise to sit still and not scream any more than you can help, for scream you must.

And now to the healthy men of pencil and palette. Wandering through the Glass Palace I found much to admire. Besides the Böcklin collection there were special collections of Nicolaus Gysis and Wilhelm Leibl. The former was a Greek, a man of native fancy and technical skill. The room devoted to his work is a charmingly devised one, containing a window which recalls a scene in Hans Sachs' Nuremberg workshop. Among many other things there is a "Harmonie," a *plakat* for Ibach & Son, the Barmen piano manufacturers. It is prettily devised. I did not spend as much time in the Leibl collection as I should have done. In the Belgian section I saw a strong bit of painting by Albert Baertsoen, of Ghent—a transport boat snowed under in a Ghent canal. Karl Böhme, Albert Ciamberlani, Gustave Courtois, Dagnan Bouveret and André Dauchez are all well represented. Dinet's "Arabian Legend," in the French section, is beautifully painted. In the "Secession" Fritz Erler's "Einsamer Mann" in *tempera* showed an imagination guided, perhaps, by Ibsen, Nietzsche and Hauptmann. In Munich a man translates to canvas his philosophies as well as his æsthetics. The variety of themes show this. There is less painting for the sake of paint than in Paris, though virtuosity is not absent. Oddly enough, Fortuny and Madrazo influences are strong. Hierl-Deronco's "Auf dem theater" attracts attention, as does Hermann Kaulbach's "Verwaiste Herzen." There is also a tendency toward mystical subjects, such as Albert v. Keller's "Eve" and his "Vision of a Stigmatic," a theme elsewhere wonderfully treated by Gabriel Max in his "Katherine Emmerich," the visionary who during her life witnessed the passion and sufferings of Christ. Grieg accompanying his wife at the piano is the theme of a painting by P. S. Kröyer, of Copenhagen.

In the Hungarian section the work of László is always surrounded by an audience. I took more solid pleasure in the Lenbach room. Some of the portraiture is wonderful, though the brush work is not so square, so solid as in the Bismarck, Piloty and Pope Leo portraits. Lenbach's female heads are full of exquisite charm, delicate color and workmanship. The Miquel portrait is a return to an earlier manner. This statesman only died last week. I found in the Swedish, Danish and Norwegian galleries much of the morbid extravagance of Munch. Scandinavian sunsets must be extraordinary affairs if these pictures are faithful transcriptions. A moonlight by Alexander Marcette, of Brussels, is worthy of mention, while for René Mesnard's landscape with a herd of cattle I can confess gasping admiration. This French painter has studied Troyon, Millet, Daubigny, Corot and Diaz with equal partiality, and the synthesis is extremely agreeable. Puvis de Chavannes is represented, as is Besnard, the latter by a brilliant female figure executed with consummate virtuosity. A painter named Edvard Rosenberg, of Stockholm, attempts the impossible in a starry night scene, as black as your hat, yet alive with night winds and crisp stars. Anders Zorn has two of his uncompromising portraits, one of Prince Karl of Sweden, the other of a mother. I was profoundly impressed by the work of Leo Samberger, of Munich. His head of the sculptor Drumm puts him in the Lenbach class. Samberger not only paints, but he characterizes. There are five Segantinis here, all excellent specimens. Otto Sinding, of Christiania, and Sisley, of Paris, should be seen, and there is an odd night-scape by Gudmund Stenersen, of Christiania, called "Johannisnacht." It depicts a man playing the 'cello under the stars. That clever chap Jean Veber, who writes almost as well as he paints, has two extravagances, full of mad color and odd conceits. You see I am only jotting down what I liked, irrespective of academic or indeed of critical formulas. But the Whistler, the beautiful head in rose and gold called "The Little Lady Sophie of Soho"! After wondering if any one alive could paint like "Jimmy" I reached the sage conclusion that Whistler, like many a man before him, had gone to the masters—to Da Vinci, to Velasquez—for inspiration. This little lady folds her hands very much like "Lisa Giaconda," and there is in the entire composition—oh! its delicate transparencies, its life-like rhythms!—a shadow of the Mona Lisa. And Da Vinci is not hurt by such subtle flattery.

I shall not detain you much longer. In pastel I particularly admired the fantasy and skill of Julius

Diez, who, like his namesake, almost, of Paris, has a marked color sense. His "Don Quixote" is the knight incarnate, and another pastel of his called "Spuk" is a ghastly bit of fooling. The Pasternak original drawings for Tolstoy's "Resurrection" are also here. I wrote of them when I reviewed the book. They betray much invention. Ruppreet's portraits in water color are all capital specimens. I saw the noble head of Turgenev, but cannot recall the name of the artist. Tolstoy, in blouse and bare feet, is in the Russian section. I enjoyed the Glasgow men better than the English painters. America was well to the fore. The portraits of Cosima and Siegfried Wagner, by Otto Greiner, are in lithograph.

In the sculpture section there is a finely conceived and executed figure of "Wotan," by Rudolph Maison. Theodor Lundberg's "Strand und Welle" shows Rodin's influence. There is also a strange figure by Del-Bò of a female that attracts attention. "The Wanderer," by Luksch, is another remarkably strong idea. Perhaps the most bizarre group in the collection is by Wilhelm Hejda, of Vienna. It is powerfully modeled, and represents Death carrying off the last child of mankind. The figure of the All-Conqueror, seated on a horse that wearily tramps over dimly seen figures in low relief, is a chilling one. The horse recalls the Stuck animal in "Krieg." In the background are men and women, old and young, frantically tugging at the shroud which trails from the shoulders of Death. As the horse moves so are they spinning their own shrouds—that seems to be the grim story told. I saw Milka Ternina before this group one day last week.

In the New Pinakothek many visits fail to yield up a tithe of its pictorial delights. The Lenbach heads of Pope Leo, Bismarck, Piloty; the two Stucks already referred to—"Sin" and "War"; the two Gabriel Maxs,' "Katharine Emmerich" and a comical group of monkeys; the Herterichs, Louis Herzog's "Mittagsglut"—this young painter is now in Philadelphia; the Meissonier, and that masterpiece of Arnold Böcklin's, "Das Spiel der Wellen"—here is food for weeks. Looking through my catalogue, with its penciled memoranda, I am terrified lest I be tempted to transcribe at length my impressions. THE MUSICAL COURIER would have to issue a special supplement if I did. The Makarts I liked, the Munkacsy I did not. The "Wallenstein," by Piloty, is worth all the monstrous Kaulbachs ever painted. There are miles of tiresome paintings of the Kaulbach order. His "Storming of Jerusalem" is a type of art that I loathe. Historical painters are almost as great bores as historical novelists. Menzel, Hartmann, Defregger, Papperitz—who knows his Henner; Hans Petersen, Piglhein, Räuber—"St. Hubert," George Sauter, Schuster-Woldan, Hans Thoma, Wenglein—these are men from whose work it is impossible to withhold the most generous admiration. They are painters, and they are also artists. Sometimes the two are widely divorced.

At the loan exhibition of master works of the Renaissance, in the Art Exhibition Building, every school is well represented. Florentine, Umbrian, Sienna, Ferrara, Milan, Italian of the fifteenth and sixteenth centuries, Bolognese, Spanish, Old Netherlands, French and Dutch schools are set forth by some glorious specimens. A noble Velasquez, the portrait of his wife, started my blood tingling, for here is the impossible rendered possible—a canvas upon which seemingly lives flesh and blood. Amberger's portrait of a young Fugger hangs just opposite Albrecht Dürer's great head of the famous old Jacob Fugger, the Rothschild of his times. I saw a Van den Neer moonlight, which I welcomed as the original of an engraving I possess executed by Le Bas. But, oh! the mellow splendor of the original! A Pieter de Hooch interior again recalled Hans Sachs' house. The Van Dycks are noble portraits, and Tizian's wicked head of King Francis I. of France is a miracle of portraiture. What eyes had these men of the Renaissance! They gaze at you steadily from across the centuries, a severe scrutiny expressed with unerring touch by the artists who so well interpreted them. I should like to have known the young woman painted by Lorenzo Costa. She must have been a strange, subtle creature.

Albert Dürer's portrait of a young man would have delighted Da Vinci, with its golden curls, its grave, sweet expression, its pious hands. But why wearily catalogue all the secrets of this treasure house on the Koenigsplatz! Hopeless, too, would it be to describe the Raphaels, Cranachs, Titians, Rembrandts, Holbeins, Dürers, Ostades, Teniers, Cuyps, Credis, Ruysdaëls, Botticellis, Wouvermans, Breughels, Rubens—all the masters in the collection of the Old Pinakothek. These pilgrimages cannot be lightly attempted. Months should be expended where only weeks were at my disposal.

After exploring the Glyptothek and falling in love with the Barberini Faun and the mask of Medusa, I felt that if health and sanity were to be preserved I must give my eyes a rest, so I made excursions in and around Munich—went up every day to feast my eyes on the Stuck villa, wandered on all sides of the River Isar—really, I couldn't tell you how many banks it has in Munich, it is so split up—dined, lunched and supped at every restaurant, café and brewery in the town. The drives are beautiful. You can go on the Theresien-Höhe and catch a bird's-eye view of the entire city, returning by way of the Hall of Fame and the colossal statue of Bavaria, overlooking a vast plain, upon which is annually held the great October fair. Again I must revert to the eating and drinking in Munich. There is nothing like it anywhere. You take coffee or tea and rolls in the morning. At 10:30, *frühschoppen*, beer and sausages. At noon or thereabouts a dinner is eaten which staggers belief. After that a walk or a nap, and at 5 coffee with cakes. If you go to the theatre or opera—and you usually do—you put off the supper hour with snacks of cold meat and beer between acts, very solid snacks, and later a big supper, with wine, beer and all sorts of things. It is then time to go to bed, and perchance to dreams. How any serious artistic work is accomplished with such a régime is a mystery. My theory is that the celebrated painters and sculptors here did their best work when they were young and starving. The consequences of this over-feeding are to be seen in the gross figures, red faces—especially red are the noses—and rapid maturing of the women. A slim, pretty girl gets married. In a year she waddles because of the heavy food. This gluttony, I am told by obese apologists, is because of the enervating climate. To properly live in Munich you must eat and drink frequently, else you will become sick. I don't believe this.

I spent a day on the Chiemsee, the picturesque lake upon whose borders Ludwig II. built his castle in 1878-85. You go by rail to Prien, take a narrow gauge road to Stock, a few minutes further on, and then sail up the lake on a noisy, puffing, little paddle-wheel steamboat to Herren Insel. Upon this wooded island stands the palace. It is a monstrous debauch in gold, containing the most villainous collection of gimcracks and fribbles I have ever seen under one roof. Ludwig must have seen everything yellow, for the palace is a nightmare in gilt, gold, gilded bronze, wood, brass, marble, stone and tapestries. The waste of money must have been tremendous. There are imposing enough staircases, *salles* and chambers; but the eternal monotony of the gold and brass, the Nile frescoes executed by a half dozen Munich professors—fresco painting in Munich sets on edge the teeth because of its raw enharmonics in color—kill all suggestion of dignity, of imperial space. In company with a lot of unfortunates I was marched from room to room, the cicerone pointing out to the awe-struck Germans of our party the bed, the chair, the bath wherein the royal body slept, sat and disported itself. The Germans, who are more hopelessly snobbish than the English, or even the Americans, simply kneel before royalty or its stuffed effigy. A photograph of a royal somebody will gather a bigger crowd in Munich than a dog fight in Frankfort, Pa. So the grunts and moans of admiration as each *salle*, crowded with evidences of Ludwig's shallow artistic taste, was reached got upon my nerves, and I longed for the open air. But the guide is a fanatic in this *Schloss*. He insists on showing you every button, every bit of brocade, every atom of royal furniture. The bed of his crazyship did not appeal to me, though a huge case for musical instruments, with a mother-of-pearl door, did. The "Galerie de Glaces," 24 feet long, with its colonnades of colossal candelabras, crystal chandeliers, marble busts and mirrors reminded me more of a showroom in a New York gas fixture establishment than of Domitian's Hall. Ludwig tried hard to imitate that depraved Roman emperor; so this gallery, with its couches placed suggestively in front of the mirrors, plainly told its tale. Louis XIV., the Grand Monarch, was another of Ludwig's objects of adoration. All the absurd extravagance was prompted by a desire to emulate the French king. In one room the poor deluded Bavarian royal one was able to see his own image indefinitely multiplied by cunning and cruel mirrors. No wonder the man went mad. His image went to bed with him, arose with him and dogged him high and low all day long. Whichever he went he saw multiplications of Ludwig Wittelsbach. Can you fancy a worse hell on earth than this?

Following the instruction of a skinny wretch who lives in New York, and whose neck I'll wring on my return, I fled from Herren Insel after admiring briefly the view over the terraced Italian garden in front of the palace. I took the boat to Frauen Insel, a tiny and pretty island not far from the palace. There you find, quoth my informant before I left home, good food, a quaint old church, and a picturesque *entourage*. I found everything but the food, and feeling famished after all the mock Renaissance glitter of the *Schloss*, I vainly besought the host for something to eat. But it was 4 o'clock. All good Germans dine at 12, and coffee at 4, therefore my request was viewed with suspicion. I didn't waste much time in parleying. The boat was putting off from the landing when a panting fat man reached the dock. A little thing like backing in did not worry the amiable captain, so I reached Prien in time to refresh myself and catch the express to Munich.

As Mozart operas are not being sung at the famous Residenz-Theater this month, I went there to see the second performance of Björnson's new play, "Laboremus," about which I wrote last month. I print the program as a matter of record:

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Englischer Herr	Herr Putscher
Englische Dame	Fräulein Kolbe

I found the book much duller than the play: but the high artistic quality of the performance, the technical smoothness, clarity of characterization, and exposition of its rather involved psychology made Björnson's ethical and æsthetic drama very interesting. As you may remember, Lydia, the pianist, poisons with her music the sick wife of a man who falls desperately in love with her. The piece resolves itself into a quartet, Dr. Kann being a sort of *deus ex machina* in the solving of difficulties. Unlike his distinguished countryman Ibsen, Björnson is not an individualist, not a Nietzschian. The whole point of the play is the deprecation of selfishness under the guise of brutal, brilliant talents. Lydia is a gifted girl, who almost ruins Wisby, taking him away from his family. She carries on an affair at a hotel with a young composer—all the characters are Norwegian—named Langfred, a nephew of Dr. Kann. This proves her undoing, for through the agency of a sweet, young thing dressed in white, and called Borgny, Lydia is discovered in her true likeness. The infatuated and rather lachrymose Langfred transfers his affections to Borgny, who turns out to be Wisby's deserted daughter. She forgives her father and revenges the memory of her mother before the curtain falls. The motivation is not very clear, and the author preaches, preaches unmistakably. His title shows which way the ethics blow. Because the composer does not labor therefore he is unhappy. I doubt if an English speaking audience would stand the story, commonplace as it is. The speeches in which Langfred exposes the psychology of a composer are excellently made, but are too full of æsthetics for the average audience. Langfred is composing an opera—"Undine." His rondo for piano is played with great success by Lydia—fancy a twentieth century musician making rondos!—but his well-spring of ideas is dried up. The scene in the second act where he explains this to the adventuress is dramatic. She tries to make him forget the woman of his imagination for the woman who lies on a couch before him. I can't conceive anyone playing this role more seducingly, more forcefully or with more triumphant brilliancy than does Frl. Swoboda, a handsome, supple creature. Lützenkirchen was the composer to the life. But virtue prevails, and the pianist, after telling the vacillating musician that he will never amount to much, is scared away by the vision of Borgny, the daughter of the woman she played to death. Lydia is right. She had my sympathy in the play, for Langfred would accomplish better work, even though it proved his ruin, with her than with the blonde and namby-pamby Borgny. One humorous thing I noticed. The author describes Borgny as a Norwegian girl who has traveled in America. That remarkable fact absolves from the petty conventions which forbid girls from visiting young men in their rooms! But the audience gravely accepted this fact. A trip to America must cover a multitude of eccentricities.

I also visited the Deutsches Theatre in the Schwanthaler-Passage, and witnessed an excellent variety show, though the stage did not interest me half so much as the audience. Picture to yourself the parquet covered with tables and couches, the boxes filled with tables, everybody eating, drinking and smoking, everybody staring at the stage. The Germans are a practical race and believe in taking their pleasures polyphonically. And isn't it strange that whenever you mention Munich the hunger and thirst motive sounds in the orchestra!

I read, but without much excitement, a novel by Alfred Beetschen called "Ein Reiner Thor. Bayreuther Fest-Spiel Roman." The hero, a Parsifal sort of creature, though loving a woman at the twelfth hour, refuses her kiss, and rightly enough ends up in Boston as a teacher of piano. This point is very subtle. For the rest there is a lot of Bayreuth gossip and musical talk. I fear this "pure fool" would not be popular in America.

Hello! it's time to eat again! *Kellner*, a bucket of beer, some soup, coffee, cakes, potatoes and sausages! I am ahungered!

MR. AND MRS. EDMUND SEVERN.

MR. AND MRS. EDMUND SEVERN, who recently returned from a sojourn in Florence, Italy, are both busy here again in their individual branches. Were it not for their innate modesty both of these excellent musicians would be better known than they are to-day. But in the long run methods like theirs win in the end. Not only as a violinist and teacher is Mr. Severn making a name for himself. As a composer he is destined to grow. New England cities have already heard his more ambitious works, while here in New York music lovers have heard some of his chamber music compositions, as well as some of his beautiful songs. Mrs. Severn is quite as busy as her talented husband. Both as a teacher of the piano and the voice she is gaining pupils in New York and in Springfield, Mass., where both she and Mr. Severn teach a few days each week. Their New York studio is at 131 West Fifty-sixth street, and in addition to the work there Mr. and Mrs. Severn will be associated with Francis Walker. Jointly with him they will conduct a school of music in the Van Dyke Building.

While abroad this summer Mr. and Mrs. Severn taught their respective branches at the Francis Walker Summer School, delightfully situated in modern Florence. A number of pupils went to Italy with the Severns, and particular progress is reported of Miss Galbraith, a vocal pupil of Mrs. Severn. During the summer we published a report of Miss Galbraith's singing at a musicale given in Florence by Madame Stefani, the musical Lady Bountiful in the Tuscan capital. A number upon the program, which was omitted from our previous report of this musicale, was Mr. Severn's Suite Orientale, for piano and violin. The Severns played this work at their own concert in the Tuxedo last winter, and a criticism of the first performance was published in THE MUSICAL COURIER. The guests at Madame Stefani's were if anything more enthusiastic over this composition. The hostess herself presented Mr. Severn with a silver mounted bamboo cane appropriately inscribed, the bamboo, by the way, being a product of Madame Stefani's garden.

EMMA HOWSON.—The closing week of the American Opera Company's engagement at Providence, R. I., brought forth the following press notices of Miss Pauline Johnson, the talented pupil of Miss Emma Howson:

Miss Pauline Johnson took the part of Marguerite, and her sweet voice was most effectively used in interpreting the simplicity, the loveliness and the woe of that character ever to be sung of and thought of until man's race is finished. She acted well and in every act was the delightful picture portrayed for the large audience. Particularly well done was the jewel scene and the scene at the window.—Providence Times.

Miss Pauline Johnson proved an instant success as Leonora, her first solo winning a course of favor which reached its climax only in the death scene. Her work was impassioned and her voice was sweet and true in the difficult and impassioned scenes that it was her task to portray. At no time has she seemed to have so well pleased her audience as she did in the difficult task she essayed last night.—Providence News.

The piece is handsomely staged and costumed, as are all of the operas handled by this organization. The singing is par excellence. Miss Pauline Johnson has not done better this season than she does in this instance as Leonora. Her clear, pleasing voice and superior method tell powerfully in aria after aria.—Providence Evening Telegram.

HENRIETTE WEBER IN HER NEW STUDIO.—Miss Heriette Weber, the pianist and accompanist, is now at home in her new studio, 60 West Thirty-ninth street. A number of promising pupils are taking lessons from Miss Weber, who is equally skillful in teaching as she is in playing the piano. Further along in the season Miss Weber will give a series of musicales, and her manager, Arnold Somlyo, has booked her for a number of public concerts and recitals. Miss Weber's individuality and good taste is reflected in the manner in which she has furnished her studio.

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Free Scholarship Examination in **Orchestral Department** (Thursday) October 3, 2 until 3 P. M. Leo Schulz and others Examiners

Musical Clubs.

The Troy (N. Y.) Vocal Society resumed rehearsals yesterday, October 1.

Mrs. F. L. Tuck, of 21 Grant street, Bangor, Me., organized a music students' club, at her home, on September 16.

Guillaume Sauvlet will give a series of piano recitals during the autumn and winter under the auspices of the El Paso (Tex.) Music Club.

The board of directors of the National Federation of Musical Clubs held a meeting week before the last at the Murray Hill Hotel, New York.

The Ladies' Thursday Musicale of Minneapolis, Minn., is arranging a concert for the last week in October. Camilla Urso, the violinist, is engaged as the soloist.

As previously announced in THE MUSICAL COURIER, Milwaukee is planning great things for the jubilee season of the Arion Club of the prosperous city on Lake Michigan.

A music study club was organized at Cortland, N. Y., September 9, and the officers elected were: F. Tibbets, president; W. E. Chamberlain, vice-president; Mrs. Anna Tu, secretary.

The Philharmonic Society, the Haydn Male Chorus and the Cecilian Ladies' Chorus, all of Utica, N. Y., attended the Pan-American Exposition and participated in the singing contests on Friday, September 20.

Emil Reyl, the new conductor of the Hoboken Quartet Club, directed the first rehearsal of the society on September 10. Mr. Reyl succeeds Johannes Wershinger, now director of the Dresden (Germany) Liedertafel.

Both the Choral Club and Schubert Club of St. Paul, Minn., will have new homes this winter. Neither club is as yet permanently located. On October 16 the Schubert Club will hold a reception in Summit Hall, on Laurel avenue.

The Philharmonic Club, of Indianapolis, Ind., has elected the following officers: President, H. H. Van Wie; vice-president, C. S. Eaglesfield; secretary, Charles O. Bryan; treasurer, Henry Laut; librarian, John Wilson; director, Edward Nell. Rehearsals for the season began a fortnight ago.

The Choral Society of Washington, D. C., begins rehearsals at Carroll Institute Hall on October 7. Josef Kaspar will be the director again, and Dr. Anton Gloetzner has accepting the exacting position of accompanist for the season. Händel's "Messiah" will be sung at the Christmas concert, and Verdi's "Requiem" at the March concert.

A new choral society has been organized at Cambridge, Mass., and Bertram C. Henry, a Harvard graduate, has been chosen for conductor. Mr. Henry, who received his musical education in Germany (one of his teachers being Rheinberger, of Munich), is a member of the faculty of the Faelten Pianoforte School, Boston, Mass.

One of the first of the musical clubs to give a concert this season was the Euterpean Ladies' Chorus, of Columbus, Ohio. The date was September 12. Mrs. Mary E. Cassell conducted the forty voices participating in the choruses. Solos were sung by Mrs. Humphreys, Miss Roberts, Miss Downs and Master Howard Woodbury, a boy soprano.

A program of Hungarian and Bohemian folk music will inaugurate the season of the Fortnightly Musical Club of Zanesville, Ohio, on October 9. The officers and committees for this club for the year 1901-1902 are as follows: President, Miss Judith Griffith; vice-president, Miss Ella Stultz; secretary and treasurer, Miss Margaret Stultz; executive committee, Mrs. George Stanbery, Mrs. C. U. Hanna, Mrs. L. K. Brown, Miss Kate Davenport Jones; musical committee, Miss Katharine Stanbery, Mrs. Rufus Burton, Miss Mary Conrade, Miss Anna Allison Jones.

WHITNEY TEW REMAINS UNTIL FEBRUARY.—Because of the many demands for the services of Whitney Tew, the celebrated basso, for oratorio, song recitals and miscellaneous concerts, his manager, Henry Wolfsohn, has persuaded him to give up his European concerts in January and remain in America until February 1, when he will return to England. Already is Mr. Tew engaged for many of the principal oratorio performances. In addition to his singing with the Handel and Haydn Society, the Brooklyn Oratorio, the Washington and St. Louis choral societies, and song recitals in New York on November 11, Boston, November 14, and Brooklyn, he is also to be heard in a performance of "The Messiah" to be given in Minneapolis, a song recital in Buffalo and with the Art Society in Pittsburg.

NEW YORK INSTITUTE FOR VIOLIN PLAYING.—Ferdinand and Hermann Carri, directors of this well-known institution, have resumed their work of teaching. The Messrs. Carri will have a very busy season. Quite a large number of applications have been received by the Messrs. Carri from various parts of the country, besides the many pupils studying at present at their institution. The first concert by the Messrs. Carri will occur beginning of November at Knabe Hall.

Musical . . People.

Herbert Milliken has begun his second year as teacher of the violin in Bay City, Mich.

Mrs. Arthur Crabbe, of London, will open a studio in Worcester, Mass. She will teach piano and other branches.

Herbert Cram, a young baritone singer from Minneapolis, Minn., has come to New York to study with Oscar Saenger.

After a restful summer vacation, Miss Eleanor Bushnell has resumed her classes in piano and harmony at Grand Rapids, Mich.

Mrs. Tappan Adney, soprano, and Miss Elizabeth Walker, pianist, gave a recital at Clark's Hall, Caribou, Me., on September 17.

Miss Clara Hunt, an American singer with some European reputation, gave a concert at Watertown, N. Y., on September 19. She is to appear in other towns in this State during the autumn.

It is reported that Miss Kate Vannah is receiving satisfactory royalties upon some of her songs. Miss Vannah is a native of Gardiner, Me., and was educated in her own State and at Emmitsburg, Md.

Otto F. Dans, a youthful violinist residing at Oshkosh, Wis., has composed a popular waltz, and accordingly is being complimented by his friends and neighbors. The young man is twenty-one years old.

Paul Berge, a talented young musician from New Orleans, has been admitted to the first class in the Brussels Conservatory. Young Berge passed a high entrance examination. Marks Kaiser was the teacher of young Berge, who is a son of Dr. Philip Berge.

Miss Helena Augustin gave a piano recital on September 9 at the summer home of Mrs. James L. Breese, Southampton, L. I. Her program included works by Mozart, Beethoven, Chopin, Von Weber, Liszt and Moszkowski. Miss Augustin is a pupil of Carreño.

Gasten Borch, a 'cello player and composer, will give a concert on October 4 at the First Congregational Church, Duluth, Minn. He will be assisted by the Beethoven Club—Gerard Tonning, Fred H. Bradbury, J. H. Flaaten, T. N. Goedahl and G. Borch.

Dr. Arthur Heft, director of the Symphony Orchestra at Des Moines, Ia., has announced that generous contribu-

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tions are being made toward the maintenance of the orchestral concerts to be given during this season.

Miss Mary A. O'Mara, one of the best known piano teachers in Troy, N. Y., has returned from her vacation and resumed her professional duties.

Russell A. Loring, of Hingham, Mass., has entered upon his duties as the new instructor of the violin at the Arcade Conservatory of Music, at Cleveland, Ohio.

Florizel Reuter is the name of a boy violinist who has studied in Geneva, Switzerland, with Henri Marteau. It is reported that Reuter will make a tour later in the season.

Miss Ida Lewis, solo soprano of Emanuel Baptist Church, Albany, N. Y., has been engaged also for the afternoon Sunday services at Holy Cross Church, Troy, N. Y.

Miss Nellie May Ebersole, a musician of ability, has returned to her home in Indianapolis, after a restful vacation passed in the country.

Musical prodigies come springing up, and one of the latest to enter the ranks is Master Charles Clough, of Burlington, Ia. The lad is said to be only eleven years old. His teacher was Miss Cora Brobst, of Burlington.

J. Frank Donahue gave an organ recital at the new First Congregational Church, Torrington, Conn., on September 18. He was assisted by Dr. Carl E. Dufft, Mrs. Minnie Atwood Jackson and Mrs. Emma Atwood Curtis.

Miss Marie McFarland, a Denver singer, who recently returned from her studies abroad, gave a concert at the Broadway Theatre, Denver, on September 27. She was assisted by the Denver Apollo Club and M. Appy, 'cellist.

The Dessauer-Troostkyk School of Music at New Haven, Conn., has reopened its doors, this being the tenth year of the institution. Pupils of this school are prepared for entrance to the department of music at Yale University.

George L. Heyes, Mrs. McDonald-Estill and Miss Alice Fallon gave a musicale recently at the rooms of the Lambs Club, of Helena, Mon. The musicale was one of a series to be given on the days set apart for the entertainment of women.

Miss Lilla B. Harding, who won the free scholarship in the department of vocal music at the Ithaca Conservatory, is a pupil of W. H. Hoerrner, of Binghamton, N. Y., and a member of the choir of Trinity Memorial Church, Binghamton, of which Mr. Hoerrner is choirmaster.

Miss Hattie Sternfeld has returned to the city after a pleasant vacation spent among the Westchester Hills and partly at the Catskill Mountains. She has resumed teaching at her studio in Steinway Hall, and at the Educational Alliance, where Miss Sternfeld is head of the piano department, and also at her private studio, 232 West 126th street.

W. D. Armstrong, who is president of the Illinois State Music Teachers' Association, gave the first recital on the Henry C. Priest memorial organ, at the First M. E. Church, Alton, Ill. The new organ is the largest in Alton and one of the finest in the State. The organ is a two manual tubular pneumatic, with twenty-five speaking stops and five mechanical attachments. The organ is operated by electricity. At the recital Mr. Armstrong played a dedication march composed especially for the occasion. Charles Haagen sang the "Evening Star," from "Tannhäuser," and Dudley Buck's "Fear Not, O Israel."

The formal opening of the new building of the Landon Conservatory of Music at Dallas, Tex., was celebrated with a concert on September 10. Following is the musical program: Schubert, "L'Abeille," violin, Miss Sue Marcia Beebe; Henselt, "If I Were a Bird," two pianos, Misses Isabell Hutcheson and Ethel Powell; De Beriot, Seventh Concerto, violin, Miss Beebe; Mannay, "Within Thine Eyes," vocal, Miss Jessie Woodruff Pottle; (a) Hoffmann, "Snow Flakes," piano solo; (b) Chopin, "Berceuse"; (c) Rubinstein, "Le Bal Waltz," Miss Powell; Thomas, "Summer Night," vocal, Miss Pottle; (a) McDowell, "The Brook"; (b) McDowell, "Shadow Dance," Mrs. Elbert Dunlap; Chaminade, "Le Soir," op. 79, No. 2, two pianos, Miss Powell and Mrs. Dunlap. Mr. Landon was assisted in receiving by Miss Pike, Miss Hardwick, the Misses Bessie Boggs, Kathleen Oxford, Effie Farish, Ethel Cook, Dudley Hawes, Ruth Withers and Miss Carr, of California. Misses Florine Fry, Mildred Holloway, Hattie Jeane O'Bannon and Sadie Will received the cards of the visitors. After the musical numbers an address was delivered by the Rev. Mr. Boggs.

MAX BENDHEIM.—Max Bendheim has begun the season at his studio, No. 332 West Fifty-sixth street, with every indication of continued success. A number of his last year's pupils are now singing either in concert or on the stage, and, no doubt, his work in the coming year will develop a like number of fine voices.

GENEVIEVE BISBEE.—Genevieve Bisbee has opened her large and attractive studio for the winter, in preparation for a very busy season. Its artistic beauty has been added to by a splendid new Steinway grand, which will give still greater charm to Miss Bisbee's pupils' recitals and her delightful "evenings of music." Miss Bisbee's readable booklet, entitled "Leschetizky and His Method," should be read by all who are interested in Leschetizky's method and the study of the piano.

HERR KAPELLMEISTER ADOLF GOETTMANN (Berlin, W., Buelowstr, 85A), from whose well-known vocal school during the past year three tenors, one baritone and a coloratura singer were engaged for important German and foreign opera houses, as well as two mezzo sopranos, two altos and one baritone appeared with very good success in concert and in church, reopened his vocal class on September 16. The experienced voice builder accepts newcomers from September 1, since his return from Marburg, where, upon invitation of the university authorities of that town, he gave lectures upon the subject of "Education of the Vocal Organ and Speaking Tone Production."

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GERMAN HEADQUARTERS OF THE MUSICAL COURIER,
BERLIN, W., LINKSTRASSE 17.

September 10, 1901.

SPEAKING as man and not as critic, and with a candor which requires a certain and by no means inconsiderable degree of courage, I put myself down in black and white, and for the first time in my life, as wearied of Wagner. As a critic it is a different thing altogether; for the admiration a Wagner invites is based upon the solid foundation of his matchless might as a musician, his irresistible powers as a poet, and in one word his world conquering gifts of genius. "That tired feeling," therefore, is an entirely personal and it may be only a temporary one; at least I hope that it will prove such, for I should not like to journey to my end through this world without love for Wagner.

The causes for it are also in the main self-inflicted or professionally produced ones, and are probably based principally upon the *toujours perdrix* Wagner diet, with which my musical stomach has been overfed operatically, just as it was overdosed with Beethoven symphonically, whereby the final effect was naturally the same. As a critic I was forced to hear so and so many good, bad or indifferent performances of Beethoven symphonies every winter, year after year, season after season, for the last quarter of a century, and I knew them from memory already before I ever became a critic.

Is it a wonder, therefore, that despite their grandeur and beauty they have lost their charm for me, and have ceased to be of interest to me, even when performed in the most matchless manner under a Nikisch or a Weingartner, by a Berlin Philharmonic or Royal Orchestra? And it is fast growing to be the same thing with the works of Wagner, about whose "Tannhäuser" I can say what the hero himself utters to Venus, when he is growing tired of her charms: "Zum Ueberdruss ist mir dein Lieben." "Lohengrin," poetical as the legend and the language of the work, radiant as the music is, the sameness of the scintillating sky blue color and the monotony of the square rhythm that pervades nearly the whole work from beginning to the end, have made it almost unendurable for me. It is tedious to sleepiness, and if I have to hear a representation of "Lohengrin" professionally, because of a new singer, or some other important circumstance connected with the performance itself, I have hit upon the not overcomplicated device of inviting some fresh and enthusiastic young music student—if possible one who never before heard "Lohengrin"—and thus, through his or her enjoyment of the work I derive something like a renewed interest in it.

But this, of course, is only an artificial and indirect means of spurring myself on to listen to an opera, which once upon a time, when I heard it myself for the first time, ever so many years ago, I dubbed "a divine revelation." The man to whom I made in all sincerity and in the hyperenthusiasm of youth this sacrilegious utterance happened to be the greatest anti-Wagnerite among the musicians of importance of his time. It was the late Ferdinand Hiller, who, although much older than myself, honored me with his friendship and later on became my trusted and valued adviser. He did not "sit down" on me, when I went into raptures about "Lohengrin"; he did not even try to dampen my enthusiasm, but I remember his kind and slightly sad smile, when he said to me: "Some day you will return to Mozart. You will become weary of the continuously alternating A major and F sharp minor key color." Nevertheless I happened to come in upon him one day when I found Hiller deeply engrossed in the study of the orchestral score of "Lohengrin." His prophecy, however, has been fulfilled in its latter part sooner than I ever dreamed that it would or could become true, while the return to Mozart was only in so far an impossibility, as I had never forsaken my first love in music, except for temporary flirtations of a more or less serious kind and length of duration with Schubert, Schumann and Chopin.

For Liszt I had never any love, nor was Mendelssohn ever much to my liking. I gloried in the orchestral colors, the harmonic daring and the rhythmic pregnancy of Berlioz, but I never loved him. The latter feeling I experienced, however, much later in the case of Tschaikowsky, whom I admire ardently. The taste for Brahms is an acquired one with me, just as is the one for eating tomatoes. Of this latter juicy fruit I could not even bear the smell when I made the first attempt at eating them in the United States, and now here in Germany, where I cannot get them half as fresh or luscious, I have a perfect craving for them.

The same experience I underwent with regard to Brahms' music. At first I could not stand it, and Tschaikowsky's answer to Bülow, when the latter tried to convince his Russian friend of the greatness of Brahms' music: "It may be very great; in fact, as long as you say so I cannot doubt that it is great; but I don't like it," was just what I would have said to a similar question, and in fact did say not more than fifteen years ago. Now I long for a good performance of the Second Symphony, either one of the two piano concertos, most of the choral and all of Brahms' chamber music. Thus is the frailty of human taste, especially that of a conscientious critic, who analyzes his own feelings and does not care to lie to himself regarding his own predilections or antipathies. The only two composers with regard to whose works I have never yet felt the slightest wavering are Beethoven and Bach. My admiration for the latter has ever been on the increase, until it now has reached a point which is very akin to awe. I felt piously inclined as a mere boy when listening to the St. Matthew Passion Music, and I want to kneel down before the greatest of all musicians that lived so far, when I hear the same work to-day. Beethoven I admire, Bach I revere, but Mozart I love!

This incidental musical credo has led me from my mutton, however, and I want to return to it by stating that the first and the last of the lyric dramas of Wagner are or have become equally boresome to me for opposite reasons. In "Rienzi" the composer was not yet "Richard himself," and his striving to imitate the cheap and frequently vulgar effects of Meyerbeer, only because the latter had achieved popularity by means of their application, makes "Riénzi" an epignon emulsion not worthy of Wagner. The contrary is the case with "Parsifal." It is the hard and partially dry fruit produced by an aged tree. Senility speaks out of many pages of a score which by means of artificial and clever mood pictures cloaks the paucity and sterility of the musical ideas. Wagner was impotent in invention when he begot "Parsifal." Moreover, I believe he lied to himself and to others with regard to the religious fervor displayed in his Swan Song. I cannot help doubting his sincerity in this music, just as little as I believe in that of Mendelssohn, when this baptized Jew writes the music of an oratorio in honor of St. Paul, and this is what disgusts me in both "Parsifal" and "St. Paul," as unsimilar as these works are in every other respect. Rubinstein must have felt something very similar when he said: "Wagner created his 'Parsifal' merely from anti-Semitism. Christ having been a Jew, Wagner craved for a new Christ, not descended from Jewish parentage, and thus he conceived one of his own begetting and named him 'Parsifal.'"

With the work which by most musicians is deemed Wagner's chef d'œuvre, "Die Meistersinger von Nuernberg," I made the same mistake which I committed with the writings of Dickens. The first volume of the latter's fiction I ever got a hold of was "David Copperfield," which I read during the first summer of my sojourn in the United States. It fascinated and amused me so much that I devoured everything else Dickens ever wrote without making a stop, or an exception, or a change in the way of taking up some other book in between. The effect was naturally and as might have been expected, that Dickens palled on me, and that I have never been able to read anything of his for a second time. Now it was during the winter of 1873-4—if I am not mistaken—that "Die Meistersinger" was given for the first time at Cologne, and created such a sensation and furore in that heretofore anti-Wagnerian town that the work was given thirteen times in the course of that one season. I attended all of the thirteen performances, and it turned out for me an unlucky number, in so far as I have never been able to sit through an entire "Meistersinger" representation ever since with any degree of comfort, rest or complete enjoyment. I knew everything by heart before it was being sung and that made it harder to endure. I also found that there were too many recurrences of the same musical thoughts, and no representation I had to attend afterward not even the first Bayreuth performance, seemed to me half as interesting or as good as the ones I heard at Cologne at the age of twenty with Eugenie Pappenheim, now living in New York, as Eva; with Otto Schelper still singing the same part at Leipsic to this day, as Hans Sachs, and a most glorious one he was in voice and action, and with Jaeger, who has long since joined the silent majority, as Walther von Stolzing. I remember that old man Hiller left his box on the evening of the première in utter disgust right after the street fight scene and without waiting for the poetical anti-climax of the moonlight woo of the final scene of the second act, muttering to himself as he slammed the door of the box. "What, that is meant for music; damn it, it is Schweinerei!" You'll excuse me please, for not making an attempt at translating the la word of the anathema.

Now you may say to me: But what of the "Nibelunger ring?" and I shall have to confess that its *dramatis personae* never took a hold of me, and that in fact they, wit the exception of the twins Siegmund and Sieglinde, ar of Brünnhilde and the young Siegfried, did not even i terest me. Their fate could not impress me, for they a not human in either their language, aspirations or sen ments, and considered as gods they are partially weak a all of them unnatural to ridiculousness. As for the mus of the "Nibelungenring," it is of all of Wagner's wor the most uneven in value of invention. There are m ments and whole episodes of overwhelming beauty a freshness, climaxes of wonderful vivacity and electrifyi effectiveness and tragic expressions of tremendous pow nay terrific, almost heathenish, irrelentlessness of torme But these are on the whole the exception, the far ap culminating points of a work of four evenings in durati in which there occur ever so many *quart d'heures d'enn* as a French critic so aptly described them. If I cou make for myself—mind you, only for myself—a selecti of the places in the "Nibelungenring" I should like hear again, I could curtail the four scores and draw th together in one single one, which it would not take m than one evening to perform. This of course sounds l heresy, not to say black blasphemy; but these are sentiments and I have the courage to state them bo and frankly.

There remain then two works of Wagner not menti in the above list, and these are also the only ones wh

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ave not yet lost their hold upon me, for I can still listen o them with intense and genuine enjoyment of their mu-ical and dramatic contents. I mean "The Flying Dutch-ıan," the most characteristic and first strong, original nd fresh creation of Wagner's early period, and "Tristan nd Isolde," which in my estimation is his real chef 'œuvre, his ripest as well as his most consistent work, nd the one in which his inventive power is equally as trong as his constructive faculty. In it Wagner realized ıost potently his own aspirations and ideals, for in "Tris-ın" his Koennen was equal to his Wollen, and no artist an ever reach a higher plane.

Curiously enough circumstances enabled me within the ıst few months to verify and corroborate these impres-ions and sentiments, which of course are entirely of a urely personal nature. I heard "The Flying Dutchman" t Bayreuth, where I listened to it with a rapture and en-ıusiasm which I had not felt before for a long time in ny Wagner performance, and now last week I attended, eturned to Berlin, as one of the first representations of ıe season, a production of "Tristan und Isolde." It was ıe Isolde I had come to hear, our new dramatic soprano; ut it was the music which held me in my seat at the :oyal Opera House from the first note of the Vorspiel) the last B major sigh of the Liebestod. Richard trauss conducted, which means that the reading of the :ore was a congenial one. He interprets no work of the ıaster more sympathetically than "Tristan." The or-hestra was superb from beginning to end, and the mise-n-scène, barring the shabby setting of the first act and ıe listlessness of the chorus, beyond cavil. Miss Plaich-ıger, our new heroine, was not heroic enough, but she as a fine, well trained voice and sings with intelligence nd musical feeling. She was disappointing only in the ıoments of highest passion and dramatic verve, but ı the finale of the first act and in the love duet of the :cond, she sang the Liebestod in overwhelmingly eautiful and simple, natural style. Real dramatic so-ranos, however, are extremely scarce, and Miss Plaich-ıger is not one of the small number. Gruening you now, and therefore I need not tell you that he also was o Niemann in the love duet. Both partners stood there nd sang to each other instead of in each other. He also ıved his voice during the first two acts in order to have ıe requisite force for the triple dying scene of the last ne, and in this he succeeded. One artist only was satis-ctory from first to last, and that was Baptist Hoffmann, ho vocally as well as histrionically was alike admirable ı the part of Kurwenal.

A coloratura soprano, whom I noticed favorably in my :cent report of the "Charivari" performances at the The-er des Westens, Miss May Hamaker, a young New York irl, who has since been singing with some success at the Lebende Lieder" (animated songs) in Kroll's Garden, ıst signed a contract to appear at several of the leading ıriety theatres in America next season.

The Berlin *Lokal Anzeiger* tells us that Lilli Lehmann finishing her vacation at her villa in the Tyrol, and dis-aying her sylphlike figure in the native costume, short irts and all. Oh, for a day in the Tyrol with a camera!

Daniel Visanski, the talented New York violinist, has ıst returned from Sassnitz, where he spent a pleasant and rofitable summer, for several of his pupils had gone with m to the north coast, and continued their violin lessons ıring the entire hot spell.

The Latin Quarter of Berlin is beginning to awaken om its long summer sleep. The music student is once more rampant on the Potsdamerstrasse. What marvelous sights we shall behold soon, when this season's crop of new American students, fresh from the States, begins to find its way into the haunts of the music makers, and displays itself in all the glory of the latest transatlantic fashions. What weird "hair cuts," what skin tight trousers, what pigmy hats, what Lilliputian overcoats, what short skirts, what pretty faces we shall see!

One of the first concertmasters of our Royal Opera, handsome and popular Bernhard Dessau, has just received a tempting offer from America to lead the first violins of the newly formed Philadelphia Symphony Orchestra. In spite of the fact that Dessau was tendered the neat sum of $4,000 for a short season, he refused the engagement, prefering to remain here with his many private pupils, and to continue his duties at the Opera and at Stern's Conservatory, where he is one of the leading teachers.

Sam Grimson, a favorite and private pupil of Joachim, has just returned from a vacation spent in England. Mr. Grimson has announced a concert with orchestra, to take place after Christmas, and is already booked for eleven out of town engagements.

Herr Prüwer, the second kapellmeister in Breslau, recently won a curious wager. He bet that he could play all the "Ring des Nibelungen" on the piano, and sing the roles to his own accompaniment, without making more than six mistakes. He made only four, and won. This is a feat which several other leaders of my acquaintance might have some hesitation about attempting.

Herbert Robinson, the big basso from Minneapolis, who has been a resident of Berlin for over five years, left for London last week, where he proposes to make his permanent home.

Here's one adopted from a German comic paper:

Rose—"What's become of that Mrs. Musicke's son. She used to think him a budding genius?"

Ethel—"He's become a blooming idiot."

Miss Mary Sheratt, a young American pianist, pupil of Leopold Godowsky, will give an orchestral concert at Beethoven Hall, early in October.

Neville Bloch, editor of the *German Times*, an English paper much read by foreign students here, is engaged to be married to Miss Elizabeth Wetzel, a German-American singer, now busy at the Theater des Westens.

S. E. Hartman, the Chicago baritone, attended the Bayreuth performances as the guest of Schumann-Heink. The great singer was so enthusiastic about Mr. Hartmann's voice that she advised him by all means to stay here and study German opera, in preference to singing at London concerts, where he had already booked several engagements. The ambitious Chicagoan at once came back to Berlin, and proved his mettle by memorizing the role of Telramund in two days—quite a feat for one who has just stepped out of Italy, where he has been singing opera for three years in the most approved Italian style.

Miss Minnie Methot, the gifted New York soprano, formerly prima donna of the "Princess Chic" opera company, has settled in Berlin for a few months in order to study several German operatic roles with one of our best local maestros. Miss Methot has a "dramatic" soprano voice, and intends to go in for the parts of Elizabeth ("Tannhäuser"), Mimi ("Bohême"), Elsa ("Lohengrin") and Ulana ("Manru," Paderewski's new opera).

Mrs. Benzig, a contralto from New York, with an unusually rich and voluminous voice, is doing splendid work under Frau Lilli Lehmann. Some music students succeed not on account of, but in spite of, their teachers.

Major Pond, the old-time American impresario, was in town for a few days. He has been taking the waters at Marienbad. While here the hustling Major signed a contract with a new violin prodigy for an early tour in the United States. He refused to make premature publication of the name of this latest catch.

All the numerous Berlin friends and admirers of Miss Estelle Liebling are immensely delighted at her good fortune in being signed for the season by Henry Wolfsohn, and they look forward expectantly to the accounts of her first appearance in New York with Kubelik.

Moriz Rosenthal is not to be heard in Berlin after all this winter. His Russian engagements will take up so much of his time and necessitate so much traveling that he feels it incumbent upon himself to postpone his Berlin recitals. This postponement will probably be for several years, as the pianist's itinerary includes Paris and London for next spring and summer and the United States for the following winter season.

During his stay in London during the season just past Prof. Dr. Joachim became acquainted with Lord R., a nobleman more agreeable than musical. The violinist invited the peer to attend one of the Joachim Quartet concerts at St. James' Hall. On the appointed day Lord R. arrived at the establishment, and by mistake wandered into the Moore & Burgess Minstrel Show, held on the ground floor. That evening Joachim and Lord R. met at dinner. "How did you like us?" inquired the artist. "Very much indeed," answered the nobleman; "at first I had some difficulty to make you out under your black paint. Your antics were most amusing. I had no idea you could sing and dance too."

Marguerite Melville, that rarely gifted chit of a girl, about whose piano quintet I wrote so enthusiastically some months ago is at work on a piano concerto. If this new opus turns out on a par with the last, then pianists may well congratulate themselves, for Miss Melville possesses an inexhaustible mine of melody, and knows how to dress it effectively and brilliantly.

Frank Bryan, a blind pianist from Boston, pupil of Jedliczka, will give a concert at Beethoven Hall early in November.

Mortimer Davis, of San Francisco, formerly a pupil of De Pachmann, has decided to settle permanently in Berlin. He is very busy teaching, and looks forward to a most successful season.

Mr. Tunberg, of Omaha, Neb., will leave his teacher of last season, Felix Dreyschock, and follow the banner of Franz Kullak.

I have often read that musicians, as a rule, attain to fair age, but I never supposed that their longevity is so surprising as Manager Hermann Wolff would have us believe. In his Concert Calendar for 1901-1902 there

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are recorded the dates of the birth and death of famous composers. We find, for instance, that Joachim Raff was born May 27, 1722, and died June 25, 1882; J. Ph. Rameau, born September 25, 1683, died September 12, 1864, and Anton Bruckner, born September 4, 1324, died October 11, 1896. Thus Raff lived to be 160 years old, Rameau 181 and Bruckner 572!

In his last will and testament the late Fritz Simrock, owner of the music publishing house of that name, left the manuscript score of Mozart's "Nozze di Figaro" to the Berlin Royal Library, which now owns one more of the most valuable of Mozart's autograph scores, among the remainder being that of "The Magic Flute."

Prof. Max Klinger, of Leipsic, has been selected for the sculpturing of the Brahms monument to be erected in the composer's native town of Hamburg.

I had the pleasure of meeting last week the eminent young Chicago musical littérateur and vocal teacher William Hubbard, whom I had not seen since Paderewski's concert in Dresden four years ago. Mr. Hubbard will leave Berlin soon in order to be able to resume his activity in Chicago with the begining of next season.

Hugo Kaun, the Milwaukee male chorus conductor and composer, will give a chamber music soirée with a program entirely of his own works at Leipsic on October 18, and an orchestral concert of his compositions in Berlin on the previous night.

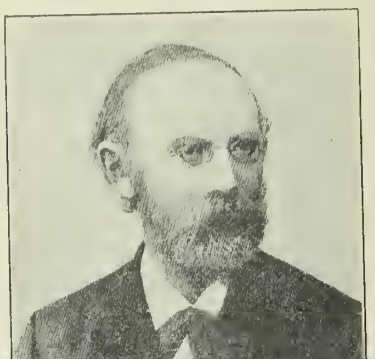
After the continued success the Royal Opera House is experiencing with Saint-Saëns' "Samson and Dalila," which is being presented there at least once every week before large and enthusiastic audiences, Director Hofpauer, of the Theater des Westens, decided to put on the French composer's opera "Henry VIII.," in the course of the coming season. In order to create increased interest for the work he invited Saint-Saëns to conduct the first performance in person. In a very long and somewhat stilted letter Saint-Saëns begs to be excused, because for eighteen years he has not been able to stay in Paris even during the winter. He always lives either in Asia or in Africa during the cold spell, and hence will and cannot accept offers to conduct opera or to participate in concert.

The first operatic director to try the Bayreuth version of "The Flying Dutchman" in one session without a break was Gregor, of Elberfeld, and the experiment seems to have been a successful one from what I learned about the performance through a letter received from a good authority.

The directors of the Vienna Conservatory have accepted the resignation of Professors Epstein, Door, Rosé and Stoll under the plea that they could not allow these gentlemen to dictate to them conditions in the way of running the conservatory. Professors Ludwig and Marx will be the successors in the piano department, and Court Opera singer and actor Albert Stritt will undertake the teaching of the dramatic classes of the conservatory. Emil Sauer, of course, will be the head of the new "master school" of piano playing, and he glories in a much coveted title and an annual salary of 7,000 florins, for which he will have comparatively little work to perform.

Georg Leitert, once upon a time a popular piano virtuoso, died last week in the Saxonian Lunatic Asylum at Hubertusberg after a long illness at the age of forty-nine. He was born at Dresden, where he created a sensation as a Wunderkind of thirteen years. Then he began to study music seriously, and later on became one of the favorite pupils of Liszt, whom he also accompanied to Rome. Afterward his virtuoso career led him over the entire Continent, until in 1878 he settled down as teacher at the Horak Piano School in Vienna, whence in 1881 he emigrated to Paris, where for nearly twenty years he held a foremost position as teacher and concert pianist. Also as a composer Leitert made a name for himself, although he left but few published works.

The death of the world-renowned Händel student, biographer and editor of the revised edition of Händel's works, Dr. Friedrich Chrysander, was probably made known to you by cable before these lines will reach you. He died at Bergsdorf, near Hamburg, at the age of seventy-five, having been born at Luebthoen, in Mecklenberg. He studied music at the university town of Rostock, in his native State, and there also obtained the philosophical doctor degree. His travels took him to England, where his predilection for Händel's works was strengthened and where he conceived the plan of his life work.—[See last issue for obituary.—Ed. M. C.].



Dr. Friedrich Chrysander.

Still another death of recent occurrence is that of Richard Kleinmichel, who died at Berlin at the age of fifty-five, equally well known and respected as musician and as musical littérateur. He was born December 31, 1846, at Posen, where he received his first musical education from his father, a military bandmaster. Kleinmichel later on graduated from the Leipsic Conservatory, where he became a first-class pianist. He also returned, after he had made a scanty living as music teacher in Hamburg for some years, to Leipsic in 1876, scoring there considerable success as conductor at the opera and likewise as pianist. In 1890 he abdicated the baton and came to Berlin, where he settled as composer and musical editor. Here he gained special merit, not only through his skillful arrangement of piano scores of Wagner's works, but also through the resurrection of several important but neglected operas, which regained a new lease of life in his revised edition; thus, for instance, Lortzing's "Opera Rehearsal," which has since been given with success in Berlin. His own compositions denote a great versatility of talent, for they not only comprise piano pieces, among them some excellent studies, but also symphonies and two operas, "Manon" and "Der Pfeifer von Dusenbach." Kleinmichel was also Berlin correspondent and at the time of his death editor of the Leipsic *Signale fuer die Musikalische Welt.*

Numerous have been the visitors at the Berlin office of The Musical Courier, not only in the short intermission of my sojourn at the seashore but also since my return to town last week. I may mention Mr. Nordheimer, of Toronto, the consul of the German empire; Axel Delmar, poet and opera libretto writer, formerly of the Royal Comedy of Berlin; Kadisch, a young conductor recommended by Hofkapellmeister Dr. Karl Muck; Miss Kathrin Hilke, solo soprano, from the Cathedral of New York; Max Leckner, teacher of piano and theory, from Indianapolis, Ind.; Carl Heinzen, from Compton Hill, Kensington; Ernest H. Bauer, violinist, and Leo Schulz, 'cellist, of the Bendix Quartet, of New York; Miss Caroline Koehler, pianist, from San Francisco, Cal.; Miss Margaret Crawford, the young American dramatic soprano, who is about to enter upon her first German engagement at the Halle Opera House; Miss Mabel Chelton, from San José, Cal. unquestionably the best looking girl this office has beheld for many a long day, and who, I am sorry to say, left for Vienna in order to study with Leschetizky, instead of taking piano finishing lessons right here in Berlin, which she might and should have done; Miss Doris Goodwing, a young vocal student, formerly a pupil of Miss Carr Roscnheim, of Baltimore, Md.; Mr. and Mrs. M. Kriegsmann, from New York, the lady a young dramatic soprano of great promise and a pupil of Florenza d'Arona, in Paris; Miss Elfrieda Rhoda-Neuberger, of New York, a pretty, dark eyed light soprano, who will probably sing at the Cassel Royal Opera House from next season on; Miss Rosa Habermann, a young lady from Cleveland, Ohio, who intends to study the piano in Berlin; Mr. and Mrs. Charles Samuels, from Jamestown, N. Y., the parents of two talented daughters, the youngest a pupil of Ysaye at Brussels, who will be heard in concerts during the coming season; Mrs. Stencel and her highly gifted young daughter Miss Alma Stencel, of San Francisco, Cal.; Moritz Mayer Mahr, pianist and piano pedagogue, who recently, upon invitation of the Grand Duke of Baden concertized before the grand ducal couple and their court attendance and was made happy by a costly present from H. R. H. Miss Beatrice M. Davidson, the comely soprano, who will shortly make her operatic début at the Elberfeld Opera House as Marguerite in Gounod's "Faust," and who is to sing there also the parts Micaela, Queen in the "Huguenots" and Leonore in "Trovatore," while Mme. The Dorré, who was likewise a caller at this office, will impersonate Carmen and Acuzena in the same representations; Miss Florence Joutard, a fourteen-year old composer of talent from San Jago de Chile, who performed for me a piano prelude and fugue, a theme and variations, the last one of which is a finely written three part fugue, and also an interesting tarantella; with her came her composition teacher, Max Loewengard, critic of the *Boers Zeitung*, and teacher at the Stern Conservatory, who brought me his newly published Lehrbuch on counterpoint, a sequel to his teaching book on harmony, which was received with favor by numerous young music students of the conservatory and elsewhere; Paul Geyer, critic of the *Neueste Nachrichten*, also called and brought a little volume, recently published, entitled "Musikalische Elementar-Lehre," which is intended as an introductory teaching book, leading up to Loewengard's harmony school; lastly, but of course most important of all, there was Marc A. Blumenberg, editor-in-chief of The Musical Courier. O. F.

William Worth Bailey.—The remarkable success attained by R. E. Johnston in booking the tour of W. Worth Bailey, the blind violinist, who was practically unknown here six months ago, has demonstrated what an artist can hope for when guided by an intelligent and experienced manager. Mr. Johnston is overwhelmed with applications for Bailey, and many artists are calling upon Mr. Johnston daily in the hope of securing his service. The business of Mr. Johnston is increasing so rapidly that he has been compelled to open new offices at the St. James Building, Broadway and Twenty-sixth street, one of the finest and most accessible locations in New York.

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2046 Leavenworth Street,
San Francisco, September 22, 1901.

THIS has been a sad week in the history of San Francisco. Flags are flying at half mast on all public and many private buildings. Everywhere the eye turns it is met with heavy black draperies—President McKinley was nowhere more beloved than in San Francisco and the grief at his untimely end is genuine. Thursday, the day he was laid away from mortal sight at his old home in Canton, Ohio, services were held in memoriam in nearly every town in California. In the morning religious services were held in the churches and many an eloquent tribute was paid to the memory of him in whose remembrance they were held. In the afternoon memorial services were held in Mechanics' Pavilion, with a splendid program, and so great was the throng that sought entrance at the different street doors, the way had finally to be barred and admittance refused even to those who, though holding invitations, came late. It was a memorable time for our city and one that will not soon be forgotten.

The eulogy by General Barnes was one of his most eloquent addresses and people were weeping everywhere, old men with gray beards, people in their prime, young men, women and school children, ere he had finished. One of the most beautiful things I have heard for many a day was Signorina Barbareschi's "Ave Maria." She has a voice of magnificent power and compass and filled the large pavilion with the lovely strains of Gounod's well-known composition as easily as if it had been a drawing room. Her voice has never sounded to so favorable advantage in all her operatic work as it did on that day. Much credit is due August Rodemann and Paul Steindorff, two of our best known professional musicians, for their leading of the orchestral numbers. The choruses were ably conducted by J. W. McKenzie and did their part well. The program was gotten up on short notice as a matter of course and was marvelously well done, all things considered. I give it below:

Overture, Melpomene.....Chadwick
Full orchestra.
August H. Rodemann, conductor.

Introduction,
Mayor Phelan.

Funeral March, Götterdämmerung.....Wagner
Full orchestra.
Paul Steindorff, conductor.

Hymn, Lead, Kindly Light.....Newman
Chorus and Orchestra.
J. W. McKenzie, conductor.

Prayer,
Rev. S. D. Hutsinpiller, D. D.

Chanting of Lord's Prayer,
Knickerbocker Quartet, Elks' Quartet, California Quartet.

Hymn, Nearer My God to Thee.....Adams
Chorus, orchestra and Audience.
J. W. McKenzie, conductor.

Soprano solo, Ave Maria.....Gounod
Signorina Nice Barbareschi.

Overture, Egmont.....Beethoven
Full orchestra.
Paul Steindorff, conductor.

Eulogy,
General W. H. L. Barnes.

Funeral March, second movement from Symphony Eroica. Beethoven
Full orchestra.
August H. Rodemann, conductor.

Hymn, America.....Smith
Chorus and orchestra and Audience.
J. W. McKenzie, conductor.

Benediction.

Star Spangled Banner.....Key
Chorus and orchestra and audience.
Paul Steindorff, conductor.

The programs were beautifully gotten up with a half-tone of President McKinley on the first page. His dying words on the last page, the whole heavily bordered in back. All the diplomatic ministers, principal officers of army and navy and high officials of every department were present. It has been long since there has been such a display of gorgeous uniforms and gold braid. Everything was done that could be done to hnor the memory of our deceased President, and nothing was lacking to prove the great love and respect in which he was held in the hearts of his people.

The song recital which was to have been given at Sherman & Clay Hall, on Tuesday last, by Bradford and Mme. B. Anais Peck was postponed, owing to the death of the President, till Tuesday, September 24.

Dates are fast being filled for the season's concerts. Among those nearest at hand is a recital soon to be given jointly by Miss Annette Hullah, pianist, and Harry Barnhart, basso. Miss Hullah hails from London, and comes highly recommended. She is said to be a pupil of Leschetizky, and as this is her first appearance here the concert is anticipated with much interest. Mr. Barnhart has just returned from Europe, where he studied under Corteszi in Florence and Randegger in London. Though he has studied operatic roles, his strong point is said to be oratorio. The concert will be given at Sherman & Clay Hall next Thursday, and a most interesting program is promised.

Miss Belle Clair Chamberlain is another of our talented ones but lately returned from European study. As her tuition has been under Bloomfield-Zeisler and later in Berlin with Teresa Carreño, her concert promises to be of more than ordinary interest.

Hugo Mansfeldt, who is to return home in November, is preparing a recital to be given in Sherman & Clay Hall the first week in December. It has been some time since Mr. Mansfeldt has treated us to one of his fine programs and he will be cordially welcomed.

The first concert of the season to be given by the San Francisco Conservatory of Music was held on Friday evening, September 20, at the Alhambra Theatre. The program, which embraced numbers from the different departments of the conservatory, was listened to by a packed house. There was not a single vacant seat to be had by the time the program opened. Miss Helen Chandler is one of the most promising students in the conservatory, and is possessed of the material that goes to make the true musician. Her Octave Etude was rendered at very rapid tempo and with perfect clearness, showing surprising advance in technic since I heard her play a few months ago. The Chopin Polonaise was also brilliantly handled. The little ones were especially pleasing and played with delightful correctness and intelligence. Little Bessie Grigg was especially interesting, and Madeleine Buckley, Hilda Schloh and Gladys Couth, all little maids under twelve, deserve special mention for their really superior work. The latter is a young violinist and plays with wonderfully pleasing expression. Miss Vincent's Wallenhaupt Caprice showed a beautiful legato touch. The program, which I give below, is really too long to enumerate each number or discuss its merits. Suffice it to say that great credit is due instructors and pupils alike for the careful preparation given an elaborate program. Professor Bonelli is an enthusiast in his line and never spares any pains to make these pupils' concerts a success. That tickets of admission are eagerly sought testifies to their popularity and growing reputation.

March aux Flambeaux.....S. Clark
San Francisco Conservatory Orchestra

Piano soli—
Octave Etude, No. 1.....Kullak
Polonaise, A minor.....Chopin
Miss Helen Chandler.

Vocal solo, Merrily I Roam.....Schleiffarth
Miss Charlotte Towle.

Piano solo, Reverie.....Rosellen
Little Bessie Grigg.

Vocal solo, Echo Song.....Eckert
Miss Marguerete Slocombe.

Piano solo, Spinning Wheel.....Spindler
Little Madeleine Buckley.

Quartet, Grand Caprice Hongroise, op. 7.....Ketterer
First violin, S. Benson; second violin, Miss A. Benson;
'cello, R. McLean; piano, Misses Dephne Sugden
and Lottie Williams

Left hand solo, Reverie.....Maxson
Miss Ella Cecil.

Overture, Faust.....Gounod
San Francisco Conservatory Mandolin Club.

Piano solo, Spinning Song.....Mendelssohn
Little Hilda Schloh.

Violin solo, Precieuse.....Gilet
Little Gladys Couth.
Edith Lincoln, accompanist.

Piano soli—
Romance, op. 5.....Tschaikowsky
Erlking (song by Franz Schubert).....Liszt
Miss Minnie Muncie.

Vocal solo—First Song.....Gumbert
Miss Gertrude Gallick.

Piano solo, Mazurka Caprice, op. 38.....Wollenhaupt
Miss Gertrude Vincent.

Cornet solo.....Selected
Miss Nellie Ahkman.

Piano solo, Polacca Brillant, op. 72.....Weber
Miss Josephine Rahlman.
J. W. O'Brien.

Piano solo, Sonate, op. 13 (first movement).....Beethoven
Miss Maybelle Kelley.

Mandolin selection.....Schneider
San Francisco Mandolin Club.

Word comes from Sacramento of memorial services held there on Thursday last. There was a musical pro-

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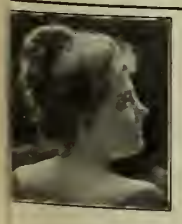
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gram, in which the two hymns, "Lead Kindly Light" and "Nearer, My God, to Thee" were sung by a chorus of 200 voices; also the chant, "Thy Will Be Done," by a male chorus. The services were held in the Capital grounds and attended by thousands of citizens. Services were also held in all the churches and by the different orders and the Grand Army in honor of their "beloved comrade, Major McKinley."

At the Tivoli Opera House last week, on account of the illness of Signorina Montinari, the part of Marguerite in "Faust" was taken by Signorina Barbareschi, a change which one could not be grateful enough for as Barbareschi filled the part admirably, as she does all she undertakes. This week, owing to Mr. Steindorff's unremitting efforts to vary the old beaten path of grand opera, we are to have "Nabucco," one of Verdi's early efforts, in which Barbareschi is again the central figure. Her personality is naturally commanding. She will make an ideal king's daughter. Lia Politina Talassa and Dudo complete the principals of the cast.

MRS. A. WEDMORE JONES.

Whitney Tew's Career.

H. WHITNEY TEW, the basso, who for the past seven years has made his home in England, and is coming to this country in November next for a concert tour under the management of Henry Wolfsohn, is an American, being born in New York State thirty-one years ago. Before Mr. Tew made singing his profession he was a banker, and also devoted much of his time to the study of painting. His great love for music, however, led him to cultivate that art, and after several years of serious study here and abroad, London, Germany, Paris and Italy, Mr. Tew made his professional début in a song recital at Queen's Hall, London, and immediately established himself as a singer of great ability and intelligenee. Later he was heard in oratorio and opera in London and the provinces of England, Wales and Ireland. Mr. Tew is also a composer of some distinction, having set to music "The Three Musketeers," which met with emphatic success in England. In this work Mr. Tew sang the part of Cardinal Richelieu. His concert and operatic repertory is an extensive one, and his command of languages, German, French and Italian, is perfect. During his stay in this country, which is for the months of November and December only, Mr. Tew will be heard with most of the principal choral societies, including the famous Handel and Haydn Society of Boston, the St. Louis Choral Symphony Society, the Brooklyn Oratorio and the Washington Choral Society. He is also engaged to give song recitals in Brooklyn, with the Institute of Arts and Sciences; in New York, on November 11; Boston, November 14, and in Buffalo, Cleveland, Chicago, Montreal, Toronto and Western cities.

BROAD STREET CONSERVATORY.—The opening meeting of the Alpha Sigma, one of the fraternities of the Broad Street Conservatory, was held last Thursday evening at the Conservatory, 1329-21 South Broad street, Philadelphia. After a musical program the work for the coming season was outlined. This fraternity contributes much to the social life of the students of the Conservatory, many of whom come from far distant States.

ADELE MARGULIES AT CARNEGIE HALL.—Miss Adele Margulies will be found at her Carnegie Hall studio Tuesdays and Fridays, between 2 and 3 p. m. Since her return from Europe Miss Margulies has accomplished considerable in the way of getting her pupils back to their studies. The friends of this accomplished pianist are expecting her to give some public concerts during the season.

CINCINNATI, September 28, 1901.

THEODOR BOHLMANN, pianist, of the Cincinnati Conservatory of Music, enjoyed a glorious summer vacation, which was at the same time a honeymoon trip. It goes without the saying that his trip to Europe this time was the most interesting of the eleven round trips which he made to the Old World since he made America his permanent home eleven years ago. The young couple left New York on July 4 on the North German Lloyd steamer, Barbarossa, and returned on the same vessel, arriving in port on September 4. Mr. Bohlman, who has traveled a great deal, is authority for saying that the Barbarossa is the most quiet and comfortable steamer afloat and that it has the best chef and the most genial captain.

Captain F. Mentz in amiability of temperament can only be compared to the late Captain Von Gorsel, the hero of the lamented Elbe. Mr. and Mrs. Bohlmann remained most of the time in Berlin, Mr. Bohlmann's former home, where they lived at his mother's flat, who was delighted to receive her new daughter. This happy family gathering was made still happier when Mr. Bohlmann's distinguished brother, Prof. Dr. Georg Bohlmann joined the circle in August. Dr. Georg Bohlmann is one of the faculty of Göttingen University, where he created a chair for the mathematical basis of life insurance, on which subject he delivers a course of lectures in the year, which are frequented by a large international public. He also spends all his vacations at his mother's house. Mr. and Mrs. Bohlmann visited Nurenberg, Bayreuth, Dresden and Hannover. In Bayreuth they saw "Parsifal," with Van Dyck in the title role, Frau Wittich as Kundry and Knuepfer as Gurnemanz. In Dresden they witnessed a performance of "Tristan and Isolde," with Teresa Malten as the incomparably beautiful Isolde. If anyone thinks that Wagner's music ruins voices, he should have heard Teresa Malten, who has sung it for the past thirty years and who still sings it gloriously. In Hannover Mr. and Mrs. Bohlmann visited an old schoolmate, Mr. Hardeland, and his family, who is now the distinguished pastor of Christ Church in that beautiful city. Mr. and Mrs. Bohlmann also called on the Van der Stucken family and by them were most cordially received.

Mr. and Mrs. Bohlmann have resumed their classes at the Conservatory and Mr. Bohlmann says he never had a larger class in September. His reputation as a teacher is spreading.

Among the many visitors at the Cincinnati office of THE MUSICAL COURIER during the past week was H. B. Turpin, of Dayton, Ohio, who achieved such widely acknowledged success as director of the Dayton Music Festival last year. Mr. Turpin spent a delightful vacation of three months at Gloucester, Mass. He resumes his large vocal class in the Gem City October 7, and he will divide his professional time between Dayton and Columbus. Mr. Turpin expects to give a choral concert or two during the season.

Information comes here that Dr. Ziegfeld, president of the Chicago Musical College, has secured a new acquisition in the person of Bernard Hemmersbach, who was formerly connected with the College of Music. Mr Hemmersbach is a pianist born in Cologne, who for a long time made Paris his home. He studied in Cologn and won high honors at the Brussels Conservatory. H is a pupil of Massenet and Dieneur. His recitals in Pari were among the musical events of the gay Parisian capital last year.

H. G. Andrés left Cincinnati to-day on the Big Fou to settle his professional life permanently in New Yor city. This morning after the service in the Mound Stree Temple he was agreeably surprised by the congregatio which he served in the capacity of organist and choi master for the past thirty-three years. That is an enviab record. He was presented with a magnificent loving cu of solid silver and on behalf of the board of trustees wit a fat purse of money. Mr. Andrés is a pianist and o ganist of note. Not one in this city could play Beethov as he—with so much fire and interpretative force. T French delicacy he adds all the robustness of the Germa school. Mr. Andrés leaves a void which it will be difi cult to fill. But Cincinnati's loss will be New York gain, where no doubt he will soon assert his right to tal his place among the best and most representative of h musicians.

The musical features of the fall festival closing to-d. are much to be commended as evidences of cultivating higher and more æsthetic taste among the patrons of su events. Much credit is due for this to the manageme especially to A. Eugene Hall, to whose energy it is mair owing that the forces were so well brought together. B the newspapers expended, as usual, a great deal of "to myrot" in the so-called criticisms of the performanc The fact is Cincinnati was never before so cold of intel gent criticism. It is either highly diluted milk of t "sloppy" kind, or else a nauseating attempt to say son thing when there is nothing to say. One of these writ is continuously laboring to be facetious, when the o ridiculous thing about it is that he or she does not kn how very "funny" it is to strike continuously and ne hit the nail on the head. An analysis of the Attic st contained in the old classics might be of advantage. T other writer is a mere tyro, who evidently thinks it is n essary to analyze each musical phrase he uses before v turing to use it for the benefit of his readers. It looks s though he wrote his reviews with the aid of a musi dictionary. But really these writers are not to blame the condition of things in the newspapers. It is not at surprising to find a racehorse reporter detailed to wr up a musical criticism. Everything goes on the Americ daily newspaper when it comes to musical criticism.

One of the best performances on the Music Hall org during the festival was that by Mrs. Lillian Arkell-R. ford yesterday afternoon. It was a diversified progr and well suited to the audience. Mrs. Rixford understa the art of registration well, and, while she is technic up to the demands of a difficult repertory, she alw shows a high order of inteiligence in her playing.

Adolph Stadermann, of the College of Music facuy. played the Music Hall organ on Monday afternoon. I a miscellaneous program he was heard to great advantag especially in the Boellmann "Suite Gothique." His styl is serious and musicianly. He is a close student and is c quiring breadth.

Emma Heckle has returned from a delightful vaca on spent with her friends in the East. She has resumed e large vocal class at her studio in the Pike Building.

J. A. HOMA

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Boston Music Notes.

HOTEL BELLEVUE,
17 BEACON STREET,
BOSTON, September 28, 1901.

Mrs. L. P. Morrill resumed teaching at her studio in the Oxford to-day, coming over from New York last evening, and will be in this city every Saturday during the season, the remainder of her time being spent in New York. During the summer Mrs. Morrill had a successful class of pupils at New London, Conn.

Miss Priscilla White, who is at the head of the vocal department at Lasell Seminary, has already a class double the number of last season and the work has hardly yet begun. In addition to the two days each week that she has arranged to be at the seminary it is probable that part if not the whole of another day will be devoted to her work there. Miss White is receiving pupils at her studio in the Pierce Building and the season promises to be an unusually busy one.

Many musicians from this city attended the music festival at Worcester during the week, by far the larger number going up on Thursday afternoon for the first performance of Mr. Chadwick's "Judith." Norman McLeod was present on Wednesday afternoon when his pupil, Miss Adelaide Griggs, appeared.

J. Melville Horner, the well-known baritone and teacher of singing, has returned from a vacation spent in the Maine woods, where he was the guest of Mr. and Mrs. Frank Dexter. Mr. Horner has taken a studio in the Pierce Building for the season. The Haverhill *Gazette* of recent date speaks in high terms of Mr. Horner's singing at a recital in that city.

Joseph Goodreault, a pupil of Madame Sargent-Goodelle, of Boston, who has been successfully singing in concert and opera in New York and the South the past season, sails the last of October for Milan, Italy, where he will continue his studies with the celebrated maestro Belasco.

Evelyn A. Fletcher-Copp has just closed the work of a large normal class and is now in New York for a few weeks, arranging the work of the Fletcher Music Method for the coming season in that city.

Dr. H. J. Stewart, organist and director of the choir of Trinity Church, is now fairly settled in his studio at Steinert Building, where he receives pupils in singing and interpretation of vocal music.

The first recital of the season by the Faelten Pianoforte School took place in Huntington Chambers Hall Tuesday evening, the occasion being the opening of the new hall as well. A large audience, including many friends of the school, was present, and listened with evident satisfaction to the program, which consisted of classical and modern music. The students who took part were Miss Ethel May Colgate, Paris, Tex.; Miss Caroline Cunningham, Cambridge; Miss Minna Gallagher, Malden; Miss Helen L. Masten, Roxbury; Miss Alice E. Parker, Boston; Miss Sarah McKeen Williams, Peacham, Vt.; Mr. Harry L. Buitekan, Boston, and Frank E. Heald, Brookline. Carl Faelten, Forrest J. Cressman and Bertram C. Henry, members of the faculty, also appeared. Upon a general invitation of the director, Carl Faelten, many of those present made a tour of inspection after the recital, visiting the new Faelten Hall and the teaching rooms, where Mr. and Mrs. Faelten, with members of the faculty, held an informal reception. Expressions of gratification were heard on every hand at the school's enviable accommodations and many congratulations and good wishes for a most successful season were forthcoming.

The Fadettes Woman's Orchestra, Mrs. Caroline B. Nichols, conductor, start out October 14 on their fourth annual tour of the United States and Canada. They open in Yarmouth, N. S., playing two weeks in the "Land of Evangeline"; then into Canada, later returning to the States. The orchestra numbers twenty players, most of whom have been members of the organization since its inception. Mary Reuck Wilczek, of New York, will be the violin soloist and concert mistress, and Miss Mildred Rogers, mezzo-soprano, of Portland, Me., is the vocalist chosen to assist the orchestra. Miss Rogers possesses a fine voice of great power and beauty; she sang the leading roles with the Bostonians last season. Her selections for this tour include "Carmena," by H. Lane Wilson; "My Love Is Come," Marzials; "Girls of Seville," Denza; Lullaby from "Jocelyn," Godard; "Parlate d'Amor," from "Faust"; Irish Folk-song, A. Foote; "My Heart at Thy Sweet Voice," from "Samson and Delila," Saint-Saëns.

Miss Emmeking and Miss Townsend, who have a studio at Huntington Chambers, announce a musical kindergarten for young pupils.

The first evening of the faculty course at the New England Conservatory of Music occurs next Wednesday at Sleeper Hall, when there will be a piano recital by George Proctor.

Miss Mary Monaghan, who is to sing the soprano part in the "Hymn of Praise" at the Maine Music Festival, is the young lady who made a remarkable and lasting success at the festival two years ago. Since that time she has been ill and only recently recovered her health sufficiently to resume her singing. Her voice is a pure soprano of the finest quality, under perfect control and of very extended range. She is to sing as a solo number the aria from David's "Pearl of Brazil."

H. Carleton Slack, with whom she is studying, predicts a splendid future for her. She is now considering an offer of a lucrative church position in New York.

Miss Rosetta Key will return to this city in October and resume her position as leader of the quartet at the North Church, Salem.

Carl Armbruster and Miss Pauline Cramer will arrive in this country about the middle of October. Mr. Armbruster will give a series of ten lectures on the life and works of Wagner at Chickering Hall on Monday and Thursday evenings, commencing October 31. These will be the only lectures given by Mr. Armbruster on the works of Wagner in Boston this season.

Boston Singing Club is the name chosen for the new musical organization recently formed by members of the choruses conducted by H. G. Tucker the past two seasons. The club will be directed by Mr. Tucker. The following named officers have been elected: Conductor, H. G. Tucker; secretary, Charles Delmont; treasurer, Charles A. Call; librarian, George Turner Phelps; directors, David E. Dow, M. J. Fenton, E. N. Goldrick, John Medway, H. M. Murdough, Charles P. Trickey, George H. Weale. The offices of president and vice-president will remain vacant for the present. The work laid out for the season has been selected from Mendelssohn, Tschaikowsky, Palestrina, Parker, Gallus—and the Mozart Requiem will be sung. The chorus numbers ninety voices, and two concerts will be given at Chickering Hall on January 22 and April 2.

Chambord Giguere, of Woonsocket, R. I., who studied in this city at the New England Conservatory of Music, and also with Joseph Emile Daudelin, has taken the first prize with distinction at the Brussels (Belgium) Conservatoty of Music.

MRS. ROBINSON-DUFF SAILS OCTOBER 8.—When Mrs. Sara Robinson-Duff returns to Europe on October 8 she will take with her a number of pupils, who will continue their studies with her in Paris. All of these young women have excellent voices said Mrs. Duff, and she added there would be no use going unless their voices were fine. During her stay here in New York Mrs. Duff has been more than busy conducting daily voice trials at her apartments at the Burlington, 10 West Thirtieth street.

MARGARET GOETZ.—Miss Margaret Goetz has returned to the city after a restful summer in the Berkshire Hills, and can be found in her new residence studio, 206 West Eighty-sixth street. She will fill a number of concert engagements this season and accept a limited number of pupils as usual.

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MUSICAL COURIER OFFICES—FINE ARTS BUILDING.

CHICAGO, September 26, 1901.

A NOTABLE recital, which Charles R. Baker announces as the inaugural event of the Chicago concert season, will be given on October 8 by William H. Sherwood in the beautified and enlarged University Hall, Fine Arts Building.

It is appropriate that this eminent pianist, whose triumphs at the Pan-American Exposition have recently been added to his many laurels, should be chosen for this auspicious occasion; while the fact that Mr. Sherwood has not of late been heard at a public recital in this city offers the irresistible charm of novelty.

And the all-absorbing question now is: What will he play? Will he let the people marvel at his versatility by interpreting Bach, Beethoven, Chopin, Schumann and half a dozen other composers.

One thing is certain: The American composer will not be forgotten, for Mr. Sherwood is his friend.

When the "King Dodo" performances reach their conclusion at the Studebaker Hall, Fine Arts Building, on Saturday, October 5, the production may honorably claim the distinction of having run for twenty consecutive weeks. Upon a record so remarkably successful Louis Francis Brown, manager of Studebaker Hall, and Messrs. Pixley and Luders, composer and librettist, are to be congratulated. The "King Dodo" songs and choruses have become very popular in Chicago.

Emil Liebling announces that his class recitals will be held at Kimball Rehearsal Hall on Saturday afternoons, September 28, October 19, November 16, December 14, January 18, February 15, March 15, April 12, May 24 and June 21. The first program will include sonatas by Scarlatti, Weber, Beethoven and Schumann.

Electa Gifford, the soprano, whose operatic triumphs have frequently been recorded in THE MUSICAL COURIER, arrives here from New York this week to confer with her concert manager, Charles R. Baker, and also to fill a number of Western engagements.

Miss Gertrude Gane, a talented pianist, who for several years took lessons from Miss Mary Wood Chase, and later went to Berlin, where she studied with Barth, has returned to Chicago. The fact that she will continue to work under the guidance of the gifted American concert pianist, who was her former instructor, forcibly illustrates the loyalty of Miss Chase's pupils, and the high esteem in which she is held by them.

Pupils of William A. Willett, one of the Chicago Auditorium Conservatory's well-known vocal instructors, are meeting with gratifying success. A soprano, Miss Elizabeth Edwards, has been appointed soloist at La Salle Avenue Baptist Church, in this city, while Miss Bertha Williams, another talented musician, is now director of the Taber (Ia.) College's department of singing.

The American Violin School will give a faculty and advanced students' recitals in Kimball Hall on Saturday, October 5, at 3:30 p. m., Mrs. Viola Frost Mixer, Miss Maude Wilson and Cyril Graham assisting. Violinists will include Joseph Vilim, W. H. Bond and Miss Winifred Townsend.

The Hamlin Company, of which Louis Evans is now president, announces that Theodore Spiering, the violinist, is under its exclusive concert direction. Anton Witek has informed the Hamlin Company of his decision not to visit America this season.

Frederick Warren, baritone of the Chicago Auditorium Conservatory, is arranging a series of Tuesday afternoon recitals to be given in his attractive studio. At the first of these events, on October 8, the program will consist of songs by Edward German, Edward MacDowell, Gounod, Dvorák, Foote, Tschaikowsky, Korbay, Grieg, Chadwick, Lang, Allitsen, Lohr and Andrè Messager.

September 28, 1901.

Since University Hall, Fine Arts Building, is now enlarged to such an extent that it is capable of accommodating practically all of the entertainments which heretofore have been held in Central Music Hall, the former henceforth will appropriately be known as the Music Hall, Fine Arts Building. In addition to the Sherwood opening event, Louis Francis Brown announces the following list of attractions, several of which have previously been mentioned in these columns: Fritz Kreisler, Charles Gregorowitch, Josef Hofmann, Madame Schumann-Heink, Plunket Greene, Max Heinrich, the Spiering Quartet, George Grossmith, Paul Blouet (Max O'Rell), Mme. Sarah Grand, Sir Robert Ball, the Cushing lectures, the Cornell Glee Club, the Chicago Orchestra program study classes, under the direction of Miss Anne Shaw Faulkner, and the Summy Ballad Concerts, while the Amateur Musical Club and the Woman's Club will use the Music Hall for their larger recitals and meetings.

THE AUDITORIUM'S CONSERVATORY FACULTY.

The Chicago Auditorium Conservatory's new and interesting calendar, published under the capable direction of Roy Arthur Hunt, manager, shows that the representative faculty includes the following names:

Frederic Grant Gleason, director.

Piano—Robert Stevens, director; Fay Hill, Guy Bevier Williams, Clara Cermak, Fredrik Nelson, Carl Everett Woodruff, Adele Wooster and Lillian Sargent.

Vocal—Herman L. Walker, Beatrix M. Peixotto, William A. Willett, Frederick Warren, Mrs. Ooliata Zimmerman, Elsbeth Korrer, Mme. De Norville and Mrs. Robert Clark.

Organ—Wilhelm Middelschulte and Walter Keller.

Harmony, Counterpoint, Composition and Orchestration—Frederic Grant Gleason and Walter Keller.

Violin—Leopold Kramer, Errico Sansone, Charles Quinn, Francesco Zito, Joseph Vilim, Adolph Loeb, Edna Crum and Philip A. Laffney.

Violoncello—Carl Klammsteiner.
Double Bass—F. T Edmunds.
Harp—Della Crysdale.
Flute—Wm. Z. Cole.
Oboe—J. Bareither.
Clarinet—Wm. Z. Cole.
Bassoon—F. Frenschild.
Cornet—John Quinn.
Horn—August Mueller.
Trombone—D. Stoelting.
Mandolin, Gutar and Banjo—Henry F. Meyers.
Children's Music.—Adele Wooster.

FINE ARTS DEPARTMENT.

Oil, Watercolor, Miniature, China Painting, Pyrography, Journalism, Newspaper Illustrating, Designing, Photographic Retouching and Coloring—Charles Kent Owen, Mrs. E. Schofield Wright, Teana McLennon-Hinman, May Armstrong, M. Ellen Iglehart, Mrs. H. Harshman, Hugh Stuart Campbell and Julia H. Thayer.

Foreign Languages—Mlle. Parcot, French; Louis Trevino, Spanish; Italian and German by native teachers.

Oratory, Dramatic Art, Physical Culture, Delsarte, Dramatic Expression and Rehearsal of Plays—Prof. Henry Dickson, director; John Lane O'Connor, Mrs. Henry Dickson, Mabel Lewis and Myrtle Moss Mericle.

School of Opera—J. Allen Preisch, director; Herman L. Walker, Mme. De Norville and Beatrix Peixotto.

THE HAMLIN COMPANY'S YEAR BOOK.

At its offices in Kimball Hall the Hamlin Company is now busily engaged preparing for this season's musical campaign. The attractively illustrated year book, issued

Mme. SCHUMANN-HEINK, Mr. BISPHAM, Sig. CAMPANARI,
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this week, announces the installment of Louis Evans as president, and opens with this interesting paragraph:

"We take pleasure in presenting to the public this select list of high-class artists, which represents the finest talent to be obtained. Our policy for the coming season will be to carry but a few artists upon our list, but these few to be unexcelled, and as Chicago is the chief centre of the Middle States, we are in a position to furnish their services at the best possible terms. We are also continually in touch with all leading musicians throughout the country, and are prepared to negotiate for their services, upon request. We trust that the past high standard upon which our business has been conducted will commend us to the musical public generally, whose continued patronage is solicited."

In a recent interview with the writer, John J. Hattstaedt, director of the American Conservatory, gave a vivid account of his trip to Europe this summer. Switzerland, Holland, London and Paris were visited. Mr. Hattstaedt was much impressed with the beauties of The Hague, where he was entertained by the father of Jan Van Oordt, the violinist. In London he heard some good music, including a concert at Crystal Palace, but in Germany it was quiet, owing to the death of the Empress.

The desk which the director found on his return was a pleasant surprise and a formidable assurance of the high esteem in which he is held by his faculty. During his absence Karleton Hackett looked after the interests of the conservatory, which is in a prosperous condition.

The American Conservatory makes the following announcement: "Believing that there is a strong demand for singers who are thoroughly conversant with current church music and choir singing, the American Conservatory has organized a department for practical choir training under the capable management of Cyril Graham, an experienced choir master."

Allen Spencer will give a recital on Thursday evening, October 17, at Kimball Hall. He will be assisted by Miss Elaine De Sellem, contralto.

Miss Clara Hener, a talented pupil of Madame Ragna Linne, of the American Conservatory, has accepted a position as vocal instructor at Christian College, Columbus, Mo.

Miss Florence Roberts, a young but capable pianist, who formerly was a pupil of John J. Hattstaedt, director of the American conservatory, has been engaged as teacher of piano playing at Harlin College, Mexico, Mo.

Mabelle Crawford, contralto, has been selected as the artist to assist Mr. Sherwood at his recital in this city on October 8.

Electa Gifford, soprano, and Clara Murray, harpist, will take part in a concert to be given under the auspices of the St. Cecelia Club, in the opera house, Flint, Mich., on a February date to be announced later.

Charles W. Cark's new circular is in much demand at the Hamlin Company's headquarters, for it contains an excellent picture of the well-known basso.

Mrs. Sue Harrington Furbeck, contralto, will sing at the Aurora (Ill.) Orchestra's first concert on December 4.

The favor in which Holmes Cowper, the tenor, is held locally, is evidenced by the fact that his services have been secured for private events in this city on October 3, December 29, March 30 and February 27.

A visitor at THE MUSICAL COURIER'S Chicago office this week was George Arthur Daniells, a member of the well-known Emanuel Presbyterian Church Choir, in Milwaukee.

Herman Diestel, 'cellist of the Spiering Quartet, has returned from a hunting expedition, and has resumed teaching at the Spiering Violin School, in the Fine Arts Building.

The Chicago Musical College states that Herman Devries' engagements with the Castle Square Opera Company are so arranged that they will not interfere with his duties as a teacher.

Mr. Gauthier, of the Chicago Musical College, visited Paris this summer, as did several other prominent members of the faculty. Concerts, lectures and recitals will begin at the college in October.

The Chicago Musical College Quartet, comprising Madame Clary Ganz, Mabel Shorey, Herman Devries and Charles Gauthier, contributed valuable assistance at memorial services held here in honor of the late President. At the Marquette Club's great meeting in the Auditorium Clarence Dickinson played Chopin's "Funeral March."

In the death of Miss Maude Jennings, whose funeral was held last Sunday, Chicago loses one of its gifted young concert pianists. A pupil of Mark Skinner Lansing and later of Emil Liebling, she enjoyed a large teaching clientèle, and for years was a prominent member of the Amateur Musical Club.

CHARLES R. BAKER'S SUCCESS.

When a new enterprise is undertaken the question invariably arises: Will it succeed?

Every week THE MUSICAL COURIER receives news of important dates which Mr. Baker has secured for his artists.

One of the most successful singers under Mr. Baker's direction this season is Glenn Hall, whose many engagements are forcibly illustrating the tenor's exceptional popularity.

Unique offers are received by Chicago managers occasionally. This week an Ohio lady writes to Mr. Baker stating that if Mr. Sherwood will go to her town and play they will give the pianist room and board and a handsome fee of $25.

THE MUSICAL COURIER learns from an official source that a statement circulated elsewhere to the effect that a well-known Chicago tenor has been engaged to fill Edward Lloyd's place at the Apollo Club's concert is erroneous. However, it is to be hoped that future developments may render the announcement simply premature.

Mrs. Theodore Worcester, the talented and accomplished pianist, will give a recital at the New England Church, Aurora, Ill., on November 2, at 2:30 p. m. The program will be long and exacting, having been so arranged for the benefit of many music students who will attend the event. Mrs. Worcester's repertory is of rare interest, embracing as it does compositions by Liadoff, Balakireff, Brahms, Schubert, Henselt, Heymann, Jensen, Tschaikowsky, Glazounow, Tausig and many others. She will play frequently in public this season, making a specialty of school and club appearances.

On December 17 Charlotte Maconda, the eminent soprano, will be heard in this city.

And when are two of this season's distinguished visitors from London, England, to be heard here? Mr. Charlton and Mr. Wolfsohn, is Chicago to be denied the privilege of passing judgment upon Gregory Hast and Whitney Tew?

The art and music student element seems to be growing larger and more influential in Chicago, and this is not surprising, for in many respects the advantages which this city offers equal, if they do not surpass, the opportunities which New York or Boston afford.

Southerners who contemplate coming North to study look to the West as well as the East!

There are great artists here.

Remember that in this city Amy Fay's "Bernhardt of the Piano," the famous Fannie Bloomfield Zeisler, has chosen to make her home.

ADELE LEWING'S COMPOSITIONS.—Benjamin Havens, of Tarboro, N. C., played Adele Lewing's Canzonetta and Gruss for piano at the summer school of music in Brookfield Centre, Conn., and they met with special favor, so he was obliged to repeat them at another concert.

AMY ROBIE.—Amy Robie, violinist, will return to New York October 8, and at once resume work at her studio, 184 West Eighty-second street. Her vacation has been spent in the Berkshire Hills, where she has had her share of engagements in concerts and recitals.

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THE BERTHOLDT,
128 MARYLAND AVENUE, S. W.,
WASHINGTON, September 27, 1901.

AT the opening of the musical season many of the younger musicians are to be seen and heard vehemently seeking concert engagements. It has been my privilege to talk with a number of these and to make some attempt to put them on the right track. My endeavors in this direction are often unsuccessful, owing to a misunderstanding by the parties in question of conditions in Washington. In Washington an "esprit de corps" is lacking, and this is not in any degree the fault of any one person or set of people. It is rather the result of the general absence of factories and other large business houses from the city.

When the large business centres of the country are aroused to great activity by the advance of cold weather, or by general prosperity, Washington gets only a little wave from the swell. The business in this city is then increased to some extent, but this increase is very small in comparison with the increase observable in other cities not suffering from the causes which afflict Washington. In other cities teachers fill up their music classes in September. Here many do not get fairly to work before December. Concerts in other cities are well started in October. Here they do not seem to get fairly under way before December or January.

In spite of these very obvious facts, musicians will continue in a vain endeavor to eke out a living in local concertizing. This is simply an impossibility. It is impossible for the best musicians in town to earn a living by giving concerts in Washington. No matter how many years they have lived here, or what a large following they have, it cannot be done. There is therefore only one thing to be done by a Washington musician who desires to gain a livelihood through concert engagements, and that is to build up an outside patronage. Instead of looking for engagements in Washington, he must look for engagements in Washington, Richmond, Baltimore, Philadelphia and many other places.

Lotta Mills, Maud Powell and other musicians living in Washington climbed up the ladder of their profession in this way: If Maud Powell had been as short-sighted as many of our musicians are she would still be a local celebrity, and New York, Paris and London would never have heard of her. Instead of putting all of one's energy into the useless task of attempting the impossible, why not devote some of that energy to a future possibility? Instead of wasting all the year trying to get engagements in Washington, why not spend a little time, energy and money in getting outside engagements in the future? It is not necessary to move out of Washington. Every bit of this can be done here. The artist may not succeed at once, but in a few years the success will be sure to come.

The possibilities for a good Washington singer or player to achieve a national reputation are very large. Just as New York is the Mecca to which Washington looks for its concert soloists, so Washington is a sort of Mecca to the South. Daughters are sent to Washington from homes throughout the South to complete their education. Why, then, should not the South look to Washington for its solists? Why should not the musical clubs and societies of the South consider Washington as the headquarters for vocalists, violinists and other solo artists for their concerts?

I will answer that question. It is because of the wretched and narrow-minded business management of most of our local musicians. They will not take the slightest trouble or spend the least amount of money in advertising themselves or pushing their claims to notice outside of their own little town. They know that they can't earn enough here by singing and playing in public to support a cat—even a poorly dressed one—but they are content to accept the situation as they find it and do nothing.

The idea of making a Southern tour is one which should appeal to the first-rate artist, after the splendid success made by Anton Kaspar last spring. The people of the South have a fine appreciation of good music and are warm in their expressions of approval. Any first-rate artist who is properly managed can be sure of a cordial welcome from a Southern audience.

This same principle of "outside engagements" can also be applied to the teaching profession of Washington. If you are teaching here for $3 an hour, why not make a little trip out of town two days a week and charge $4 or $5? If you set your own value at $3, surely no one will think you are worth any more than that, and New York teachers who may not be any better, but who charge more, will be considered by your pupils as being superior to yourself. If you have no outside clientèle, just do a little advertising this year and next in the right way and see if results do not come after that.

Now the composers of Washington are really in hard luck, for the publishing houses here do not believe in advertising their goods outside of the city, and so depend on the lamentably small local patronage to sell their article. Consequently the sales of a Washington composer's music in New York, Chicago and other cities is very limited. That is why a Washington man finds it so hard to build up the reputation necessary to make people buy his songs. This does not apply of course in the case of Dr. Bischoff and a few other composers when they have their compositions published by well-known music publishers, but the publication of a piece by a local house that spends no money on outside advertising is a fatal element in its success.

Nearly all of our musical folk have returned to town now, and are preparing for their winter's work. Among the singing teachers, Mme. Holberg, Mrs. Benson, Mr. McFall, Mrs. Hormess, Mr. Freeman, Mrs. Oldberg, Mrs. Daly, Mr. Simon, Mrs. Mills, Dr. Bischoff, Dr. Kimball, Miss Wilson, Mr. Heimendahl and Mr. Lawrence have opened their studios. Mrs. Benson having left the Sanders & Stayman studio, and having found new quarters on G street. Miss Amy Law, a pupil of Albert Gérard-Thiers, announces that she has opened a vocal studio on G street. Those among the pianists who have changed studios are Arthur Mayo, Mary Kimball, John Theophil, Frank Gebest. Mrs. Frank Byram and Mrs. Routt-Johnson are also at work, as are also Mr. and Mrs. Lent, Sol Minster, Herman Rakemann, Wenceslao Villalpando, and many others, too numerous to mention. A large number of Washington musicians spent the summer or a part of it at Bar Harbor, Me., while another contingent, including Mr. and Mrs. Lent, summered in the Alleghenies. Mr. and Mrs. McFall were at Asbury Park, and Henry Xander was in California, while Anton Kaspar and Mrs. Kaspar were in Europe, the former studying in Paris. Miss Benson and Miss Cryder both spent some time in New York, the former devoting her attention to opera.

The ever-popular Mrs. Brooks, of the Washington *Capital*, has made herself famous by her designation of the palpitating sounds made by many of our sopranos as "palsied tones." Mrs. Brooks is a singer herself and will be heard in Washington this season.

BERENICE THOMPSON.

STELLA HADDEN ALEXANDER HAS RETURNED.—Mrs. Stella Hadden Alexander has returned to town from her trip into the country and sojourn by the seashore. The Powers-Alexander studios, to be jointly conducted at Carnegie Hall by Mrs. Alexander and Francis Fischer Powers, opened yesterday, and a busy winter may be predicted for these musicians and their associates.

At Lebanon, Pa., Mrs. Alexander gave a piano recital on September 12, which proved a real artistic event in that vicinity. Following are extracts from the Lebanon newspapers about her playing:

It may be said without fear of contradiction that Mrs. Stella Hadden Alexander's piano recital given Friday evening in Sons of America Hall, under the auspices of the ladies' auxiliary of the Y. M. C. A., was the finest ever heard here. That the audience, among whom were most of Lebanon's best musical talent, thoroughly recognized Mrs. Alexander's great ability and appreciated the excellence of the program was fully attested by the encores given her. Although this is only her fourth season, nevertheless she is considered one of the best pianists before the public today. Her program contained MacDowell's "Sonata Tragica," "March Wind" and Polonaise in E minor, and selections from Bach, Schumann, Chopin, Liszt, Raff, Templeton Strong and Moszkowski, and in its rendition she showed brilliant technic, admirable phrasing and musical intelligence. Mrs. Alexander is a pleasing speaker, and her introductory remarks were well received. An additional charm is a commanding and graceful figure.—Lebanon News.

Music hath charms when rendered by an artist, and it is needless to say that Mrs. Alexander held her audience enraptured all the way through her rendition.

She announced before she began that it might be appropriate to play a few national airs at the outstart, under the present conditions of the country, but that she preferred to reproduce the themes of the eminent patriotic music writer, MacDowell. As will be noticed by the program, three of the opening pieces were by this composer.

Mrs. Alexander has wonderful talent and memory. She played every selection of the entire program without a written note before her!

The "March Wind," op. 46, No. 10, was a realistic musical demonstration. All of the numbers were decidedly interesting especially to the musically inclined.

"The Elf" and "Music Box" were exceptionally pretty and catchy bits, the latter taking the ear of the audience so that a perfect quiet prevailed, and each faint note was heard in the farthest corner of the large hall.

The applause at the finish of each number was almost incessant. In Mrs. Hadden Alexander Lebanon music lovers and critics have before them a performer of rare merit, and they may congratulate themselves upon having been able to have her here for an evening. She makes a piano talk.

Mrs. Alexander's personality is charming and the manner in which she entertains an audience is delightful.—Lebanon Evening Reporter, September 21, 1901.

EXAMINATIONS FOR ENTRANCE TO THE NATIONAL CONSERVATORY ORCHESTRA.—The entrance examinations to the orchestral classes at the National Conservatory will be held to-morrow (Thursday) afternoon from 2 until 3 p. m. The orchestra will be, as formerly, under the direction of Leo Schulz. The instructors of the various orchestral instruments are the best to be had, the teacher not only giving lessons, but playing beside the pupil in the rehearsals and concerts. The fourth series of public concerts will take place during the season (dates will be given out later) at the Madison Square Garden Concert Hall. The soloists will be the advanced pupils of the National Conservatory.

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MUSIC IN BROOKLYN.

WITH the United Singers of Brooklyn to provide the musical program, "German Day," at Prospect Park attracted a great assembly of people last Sunday afternoon to Brooklyn's beautiful recreation park. It is never safe to guess at numbers, but it was estimated that 10,000 attended the concert while the park at other points was also crowded with people attracted by the ceremonies. Arthur Claassen, the conductor of the United Singers, directed the musical program. The busts of Mozart and Beethoven, which the Brooklyn singers won at the Saengerfests held in New York in 1894 and in Philadelphia in 1897, were decorated with wreaths. At the ceremonies addresses were made by August Tiemann, president of the United Singers, and George V. Brower, commissioner of the Brooklyn Parks. As a tribute to the memory of the late President McKinley, the orchestra played at the opening of the concert program the dead march from "Saul" and the singers as a memorial sang "Stumm schläft der Sänger," by Silcher. The other choral numbers included "Das ist der Tag des Herrn," by Kreutzer; "By Lictchen am Haus," Pfeil; "Robin Adair," arranged by Dudley Buck, and Arthur Claassen's song with orchestral accompaniment, "Deutscher Sang and Deutches wort." At the close of the concert all united in singing "Nearer, My God, to Thee," the late President McKinley's favorite hymn. Shannon's Twenty-third Regiment Band assisted at the ceremonies.

The Brooklyn Liederkranz will hold an election for officers on Sunday, October 13.

Mrs. Arthur Claassen and her children sailed on the Barbarossa from Bremen last Saturday. They have been in Germany since the spring. Mr. Claassen, who joined his family abroad in July, returned to Brooklyn three weeks ago.

The Arion Singing Society will perform Strauss' "Fledermaus" at the clubhouse on October 20, and later will repeat the performance in public for the benefit of charity.

The Temple Choir, organized seven years ago by E. M. Bowman, is rehearsing some of the music to be sung on Founder's Night, November 7. Next week THE MUSICAL COURIER will announce other concerts and musical evenings to be undertaken this season by the members of the Temple Choir and their faithful and accomplished leader, Mr. Bowman.

PLATON BROUNOFF.—A glance at the unique circular just issued by Mr. Brounoff shows the varied attainments of the man. He is conductor of the Russian Imperial Orchestra (which may number from fifteen to fifty men, as desired) and of the Russian Capella, which consists of from four to sixty singers in national peasant costume. He will also continue his original lecture-recitals on "Russian Life and Music," also orchestral concerts and music festivals of classical, modern and popular compositions of all nations, given by Mr. Brounoff and the Russian Imperial Orchestra in national costume, assisted by two soloists (vocal and instrumental). During last season Mr. Brounoff had some prominent engagements as lecturer, as follows: Harvard Club, Roselle, N. J.; New York State Music Teachers' Convention, Saratoga, N. Y.; Educational Alliance, New York; Board of Education (two lectures), New York; "Old First" Presbyterian Church (two lectures), New York; Philharmonic Club, Washington, D. C.; Women's Philharmonic Society, Carnegie Hall, New York; Musical Culture Club, Hornellsville, N. Y.; Engleside Girls' School, New Milford, Conn.; Montclair Club, Montclair, N. J.; Educational Alliance, New York; Recreation Rooms Settlement, and at private residences. He has been re-engaged by the Engleside Girls' School, New Milford, Conn., and other engagements are pending.

HANCHETT.—Dr. Henry G. Hanchett has already made engagements for the coming season that will insure him a time of great activity. He has been engaged for sixteen lecture-recitals before the Brooklyn Institute, and his tour in January and February will be the most extensive he has yet undertaken, as it will include a number of points in Texas, a State which he has never visited, but from which he has had many pupils in attendance upon his summer school of musical art in Monteagle, Tenn. The coming series of recitals before the Brooklyn Institute will bring his total number of appearances before that body up to more than 100 during seven consecutive years. A stronger commendation of Dr. Hanchett's work could hardly be written, for the Brooklyn Institute is accustomed to have the best of music—choral, orchestral, chamber and solo—in concerts and as illustrations of lectures, and it has a large number of concerts every season. Dr. Hanchett's audiences at his Institute recitals are constantly growing as the special excellence both of his playing and of his verbal interpretations of musical philosophy become better known. The interest in the coming courses will be greatly augmented by the assistance at some of the concerts of the Maxwell Orchestra of about twenty-five musicians, under Dr. Hanchett's direction.

SARA ANDERSON ENGAGED.—The Philharmonic Club, of Minneapolis, Minn., will present a miscellaneous program early in February, 1902. Sara Anderson, soprano, has been engaged as soloist.

Obituary.

MRS. HOWARD BROCKWAY.

THE many friends and colleagues of Howard Brockway, the pianist and composer, deeply sympathize with him in his sad bereavement over the death of his wife, Annabel Boise Brockway. While returning to the city from the country last Thursday Mrs. Brockway jumped from the rear platform of an express train of the Delaware and Lackawanna Railroad near Congers, N. Y. Reports all state that she was instantly killed. On the train with Mrs. Brockway at the time were her mother-in-law, Mrs. Clara Brockway; her little daughter Sylvia and her sister, Miss Catherine Boise. Before entering the tunnel near Congers Mrs. Brockway had changed her seat, and when the train again pulled out into the daylight Mrs. Brockway's relatives missed her, and in the search they were horrified in learning of her terrible act. Mrs. Brockway had been in ill-health. She suffered at times from mental depression and melancholia. The body was brought to the city on Thursday night and taken to Mr. Brockway's home, 317 West Ninety-second street. Mrs. Brockway was an accomplished musician. Her father, Otis Boise, formerly professor of harmony at the Royal Conservatory of Music at Berlin, is now a member of the faculty of Peabody Institute, Baltimore. Mrs. Brockway was married to Mr. Brockway six years ago. She was thirty years old.

MRS. EMIL GRAMM.

Mrs. Marie Schelle Gramm, wife of Emil Gramm, a leading viola player of this city, died last Saturday at her home, 1771 Madison avenue. She had been critically ill, and her death resulted from a complication of diseases. Mrs. Gramm was in former years a favorite concert singer. In society and in her home life she was a woman greatly admired for her beauty and rare womanly charm. She was born in Buffalo forty-three years ago. Her musical studies began at her home, and later she went to Germany, where she remained a number of years studying with prominent masters. She returned to the United States in 1881 and devoted herself to concert and church singing. She was a soprano, and for many years sang in the choir of St. Thomas Protestant Episcopal Church, corner Fifth avenue and Fifty-third street. The funeral services were held from this church last Monday morning. The interment was private. Mrs. Gramm is survived by her husband and two children. Her youngest is a gifted musician, playing the violin with skill and understanding.

A SAAR CIRCULAR.—Louis V. Saar has issued an artistic circular. The front page contains a beautiful steel engraving of the composer reproduced from a painting, while the body of the circular contains criticisms taken from leading newspapers in Europe and America.

Season 1901-1902

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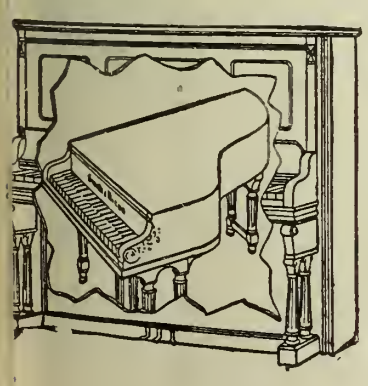

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GABRILOWITSCH, the piano virtuoso, has secured a highly satisfactory and remunerative contract for Russia the coming season, and will not play in the United States until the season 1902-3. His success in this country has advanced his European interests materially.

ONE of the most exasperating things at the Pan-American are the voices of the people from Western New York and the Middle West. A hard, acid treble greets one at every turn, and the voices of the men from these sections are not much more agreeable. How soothing to the ears in all this babel is the occasional refined conversation from the well-bred resident of New York city or Boston, or the mellifluous address of the native from Maryland or Virginia. The United States is a rich country, and it is fondly to be hoped that every mother's daughter and father's son will in the course of time be rich enough to afford several years' study in voice culture. It will take years to reform this national defect.

OCTOBER, the month of the opal and autumnal reorganization in domestic, commercial and civic life, is the month of the year loved by the philosopher, and generally a favorite with the artist. It is possible in this climate to do all things in this glorious autumn month. Both indoors and outdoors life is enjoyable. The country is beautiful and invigorating, and the town is a beehive of activity, and health-giving, too. Everyone but the professional idlers gets into harness for the year's work in these days of early sunsets and long evenings. Publishing as we have during the months of this year a list of famous and prominent musicians, we refer in this instalment to the names of composers, instrumentalists and singers born in the month of October. As in our previous articles, the astrological significance of the more conspicuous men will be briefly considered. In some of our earlier editorials we made disavowals of astrology as an exact and accepted science, but honest astrologers will not take offense at sincere agnosticism, for do not thousands stand in the same attitude toward religion, and, most remarkable of all, toward the medical science? There is always a chance of the man on the fence leaping over on one side or the other. As a study astrology is intensely interesting, and those who have studied it longest are the last to be discouraged by ridicule and skepticism. A man who has opinions and sticks to them is the man most likely to cement his ties of friendship, and a man with a brood of strong friends cannot be injured by his enemies.

MUSICIANS BORN IN OCTOBER.

The zodiacal sign Libra prevails when October begins, and, indeed, has prevailed since on or about September 22. Those born from October 1 to October 22 are fully in the sign Libra, which translated into plain English means the scales. Libra is the second sign in the Air Triplicity, and generally a superior nature is attributed to the Libra man or woman. Inspiration is one of the strong endowments of the Libra person. This does not imply, however, that every Libra man is inspired. Heredity, environment and, as the astrologers claim, position of the planets at the hour of birth are all factors to be considered in writing a horoscope.

Giuseppi Verdi, born at Roncole, Italy, October 9 (some have October 10), 1813, is the greatest musical genius born in October under the sign Libra. Franz Liszt was born October 22, a date in the astrological divisions where Libra ends and Scorpio begins. Verdi died January 27 last, mourned by the whole musical world, the grand old man in music. Other musicians and composers born in October under the sway of Libra who have fame to their credit include:

October 3 (1828), Waldemar Bargiel, died February 24, 1897; October 6 (1820), Jenny Lind died November 2, 1887; October 7 (1821), Friedrich Kiel, died September 14, 1885; October 8 (1585), Heinrich Schütz, died November 6, 1672 October 9 (1835), Charles Camille Saint-Saëns still living; October 10 (1863), Alexander Siloti still living; October 11 (1835), Theodore Thomas still very much alive; October 12 (1835), Arthur Nikisch, still very much alive (it will be observed that Saint-Saëns, Thomas and Nikisch were born in the same year—1835); October 13 (1792 Moritz Hauptmann, died January 3, 1868; October 15 (1818), Alexander Dreyschock, died April 1 1869; October 18 (1706), Baldassarre Galuppi, died January 3, 1784; October 21 (1822 John Sims Reeves, still in the land of the living.

Franz Liszt, born at Raiding, October 22, 181 and died at Bayreuth, July 31, 1886, is the greate musician born in October in the sign Scorpio middle sign of the Water Triplicity. The othe musicians who became famous or prominent, bor in October under Scorpio, are as follows:

October 23 (1803), Gustav Albert Lortzing, die January 21, 1851; October 24 (1811), Ferdinan von Hiller, died May 10, 1885; October 25 (183 Georges Bizet, died June 3, 1875; October (1825), Johann Strauss, Jr., the "waltz king," die June 3, 1899 (it will be observed that Bizet an Strauss were born on the same day of the mont and both died in the month of June); October (1782), Niccolo Paganini, died May 27, 1840.

Certain traits and tendencies have been ascrib to persons born in each sign, and while it is a mitted that the description may fail to satisfa torily fit the individual, the astrologers declare th the domains are unfailing. There are four doma in the zodiacal sphere, namely, fire, water, air a earth. Three signs in each domain complete te cycle of twelve zodiacal signs. The fire and wat people are totally unlike, and there is no resemblance in the characteristics of people born in r and people born in earth. Like everyone who tak up a study seriously, the writer of this series of articles published in THE MUSICAL COURIER s discovered something new, or rather somethg that none of the authorities stated, and the new co covery in this instance is just to say to the interested in the occult and mysterious laws of e universe that the greatest composers were bo in the domains of fire and air. Illustrations we given in former articles by quoting Bach, Be thoven, Haydn, Rubinstein and MacDowell as born in fire, and Mozart, Schubert, Mendelssoh Schumann, Wagner, Verdi, Gounod and Richa Strauss among those born in air. By astrologe it is claimed that the fire and air people are mo volatile than the people born in either water o earth. But it is not the purpose here to enter pe deeply into the analysis of the astrological signs

Our readers born in the sign Libra will kn whether the description fits them. Here, then an outline of the supposed traits of the Libra pe son: Generous, magnetic, enthusiastic, intuiti imaginative, love for the beautiful, very often ex travagant, loyal in friendship, and absolutely im pervious to disaster or defeat. A ray of hope is arouse the Libra member of the home to "bolu serenely," while the other members of the fa il still lie crushed over some domestic misfortu Constant and true as friends, Libra people, pa ticularly Libra men, are prone to faithlessnes in their love relations. Ever longing for new fe and scenes, the Libra man frequently interprets th law for himself, but, then, there are exceptions ev among the Libra men.

The characteristics of Scorpio and Sagitta in will be considered in the issue of THE MUSICAL COURIER of Wednesday, November 6.

"THE motions of his spirit dull as night and his affections dark as Erebus." Czolgosz, the assassin! fit only for treason, stratagems and spoils; and yet less execrable, being but an individual, than the mass of individuals whose teachings have been exemplified with such sudden and startling force. Like a thunderbolt came the blow that plunged the Nation into mourning. Like a lightning stroke it announced a gathering of forces over which as yet there is little control.

MUSIC AND ANARCHY.

From its special point of vantage THE MUSICAL COURIER would like to ask what part musicians have played in the various assassinations, murders and conspiracies to murder that have recently blotted the pages of history? How far have musicians helped along rebellion against law and order, and against the rulers who represent these safeguards of civilization Are Nihilists, Anarchists and rabid Socialists conspicuous for musical attainments, musical gifts or even for interest in musical matters? Is the rank and file of Anarchists recruited from musicians, professional or amateur? Were the murderers of the Empress Elizabeth, of President Carnot, of King Humbert, or the would-be murderers of the Czar, the Emperor William and Queen Victoria known to be associated with musical affairs? And what of those who in a quarter of a century have shot down in such dastardly way three of our own rulers, each ruler one of whom the Nation could say, "Know ye not that there is a prince and a great man fallen this day in Israel?" What of them, the murderers—Booth, a cultured fanatic; Guiteau, feeble minded egotist! Czolgosz, half witted Anarchist; were they students, teachers or upholders of music? And what of Johann Most and Emma Goldman and others equally guilty, though less conspicuous To put the question fairly again, are the members of Anarchistic associations interested in music at all? Do they have good music at their meetings? Do they attend operas and concerts? Do they have music in their homes, or train their children to delight in a "concord of sweet sounds"?

No. We can safely answer no.

Music by its very nature is a powerful support to law and order; though it may at times be degraded to incite to deeds of lawlessness, so also may literature or any other art. Music is based on immutable laws and presupposes for its proper comprehension (we do not speak now of its emotional appeal, or of any emotional interpretation of its meaning) the same mental faculties that distinguish the mathematician and the scientist. The greatest composers and teachers, some interpreters even, prove this beyond a doubt. No doubt is likely to arise, however, except among those who are ignorant of the structural basis of music, or who fail to see its relation to cosmic laws.

It has been unfortunately too much the custom for writers upon musical topics to look at music in its emotional aspect. True, music has incalculable value regarded as an outlet for emotion which otherwise might find some dangerous form of issue, dangerous either to the individual or the community. But regarded as a study it is disciplinary; it demands strenuous mental effort; for technical proficiency it requires, except in the case of a rare type of genius, constant self-abnegation and self-control.

There is something antagonistic indeed in the juxtaposition of the words, music and Anarchy. Disruption and harmony. Even the most practical minded man, averse to considering music anything but a toy, a plaything, must admit that it is not from the musical world that Anarchists come forth to set themselves against the laws of the land; that land which protects them; the land in which they claim the right to make their homes; the land wherein they depend upon their law-abiding neighbors to enable them to rely indeed upon a non-Anarchistic community to give them food and shelter and wages and social countenance. Is there any better way for this same land to dispose of them than to send them to some one of our newly acquired islands; allow them to form a penal colony by themselves, free from outside influences, governed entirely by each other; a great go-as-you-please community? Thus they might test their own doctrines.

In such colony would music hold an honored place? We doubt it. Court records show that musicians are with rare exceptions peaceable, law-abiding citizens. The divorce records are another matter—an individual story. "There is no doubt," says Luther, "that the seeds of many virtues are in such hearts as are devoted to music."

THE MUSICIAN AS A CITIZEN.

Individually the musician may like to follow his own will, so far as personal pleasure is concerned, or what he thinks is pleasure, but in the large sense he is obedient to the Government, he upholds its laws, he helps to keep the social fabric intact. He may not be conspicuous politically, but he is instrumental in forwarding the best interests of the community in a myriad minor ways, which pass unnoticed unless there arises some occasion for calling attention to their cumulative value. To one who knows the musician as THE MUSICAL COURIER may claim to know him, knows his virtues, his foibles and his failings, he will seem to amply deserve the title of good citizen, best expressed by the old Latin term, civilis.

The general bent of his mind enables him to appreciate, however unconsciously to himself, the necessity of all things working in accordance with the higher laws of the universe, laws discovered by the students of nature, of religion, of science, of sociology. He may not, we emphasize, always think definitely about subjects not directly bearing upon his profession, but his inner convictions are shown by his attitude toward the community and by his fulfillment of the responsibilities which he assumes. His positive value as an integral part of the social order should not be overlooked while we are all peering into the causes of the present tendencies to anarchy and social disruption. We are not alarmists; but if we consider the increasing number of murders, the lynchings and torturing of negroes in the South and West, at the evidences everywhere of a desire to resort to brute force instead of waiting upon the arm of the law; if we note the sullen mutterings of labor against capital and the antipathy to trusts, even such a trust as directly and indirectly profits every workingman associated with it—if we consider all these things we can scarcely fail to see the possibility that the next war in which these United States take part will be an internal social war, a war primarily incited by Anarchists and fomented by the disaffected of all classes.

But it is not the musician who will fight with those whose reasoning is illogical and whose methods are barbaric. His profession, we repeat, taken in that higher aspect by which we alone have the right to judge, inclines him to self-control, to put the part subordinate to the whole, to subdue self for the sake of an ultimate end. This end may indeed be a selfish one, but it is not destructively so to others.

VALUE OF NATIONAL STUDY.

While we cannot suggest music as a cure-all for social ills, we can conscientiously advocate a widespread, intelligent study of music as an assistance toward preserving peace. Let the whole nation become more musical. Let the love for music be fostered in all classes; let it especially be taught seriously in the public schools; and, above all, taught in every place where it can reach those who are inclined to dwell upon fancied grievances against society at large. The history of nations shows how often increase of luxury and the centring of wealth in an artistocratic class cause a reversion to murderous impulses, causes what might be called a minor back-running wave to savagery. But in this age such reversionary tendencies may surely be met and checked. And among the various controlling agencies, punitive or restrictive, or practical or æsthetic, is any more deserving of attention than the disciplinary study of music—study of it intellectually, of the laws which have governed its development—laws which are comparatively little taught, comparatively little understood? Give music the same place in the school curriculum that is accorded to mathematics. Put it upon a par with mythology at least.

The result of such study, such recognition, would soon convince the skeptical in the religious world, the political world, the social world, that music is no child's play, but a man's work, and that it helps to the making of men, not to the brutalizing of them. And new emphasis would soon be given to the words of philosophers and thinkers, from Plato to Carlyle, in commendation of music as an aid to good government.

THE following letter from Richard Wagner, written in an Italian hand, and without capital letters, was addressed to Adolf Stahr, whose works, "The Life of Lessing," "A Year in Italy" and "Women in Goethe," are still remembered. Stahr had considerable musical talent, sang with a pleasing voice, and played and improvised on the piano. He had been corrector at Oldenburg, but the state of his health compelled him to resign the functions of a teacher. He resolved to be a writer, to get a divorce from his wife and to marry Fanny Lewald, and for all these reasons he betook himself to the city of Weimar, where the hereditary prince, the late Duke Carl Alexander, was his friend, and where he met Liszt, who had resided there since 1847. Stahr arrived with Fanny at Weimar April 30, 1851, where Liszt was surrounded by a regular court of pupils, among them Joachim and Hans von Bülow. Liszt was full of plans, the chief being a propaganda for Wagner. With this Stahr was in full sympathy, which he displayed in letters and articles to many journals. "Lohengrin," written between 1845 and 1847, was first performed at Weimar on Goethe's birthday, August 28, 1850, and Stahr heard the fifth performance, May 11, 1851, and wrote an article about it, which he either sent or had forwarded to Richard Wagner. The article gives the story of "Lohengrin" and adds an enthusiastic description of the impression it created. After speaking of Lohengrin's answer to Elsa,

WAGNER ON "LOHENGRIN."

> Ich muss! ich muss! ich muss! mein süsses Weib!
> Schon zürnt der Gral, bass ich ihm ferne bleib,

he continues, "We might reply to him with Lessing, 'Kein Mensch muss müssen,' if we did not consider that Lohengrin had the misfortune of not being a man, but a god. * * * The poet had only one possible way of making this conclusion satisfactory, namely, by humanizing the myth. Lohengrin sacrifices his magic power and wisdom, his holiness and divinity, for the sake of love; he purchases the happiness of humanity by the weakness of humanity; he would win our hearts and raise us out of the dreamy symbolism of abstract transcendency into the bright realm of real liberty and noble humanity. Lohengrin, who, as a soldier of the Grail, sacrifices everything to preserve his position, may be a just expression of godlike transcendency of its 'in' and 'over' humanity (Un und Uebermenschlichkeit; to us who are men, and can only see and feel like men, to us he appears only as a spectral shadow of a view of the world, the passing of which both our reason and our conviction demand."

To this Wagner sent the following reply:

"MY MOST ESTEEMED FRIEND—You can most easily form a conception of the impression which

your—just communicated—judgment on my 'Lohengrin' has produced on me when I tell you that hitherto, with a certain, hard to be defined smile, I have missed or rather seen untouched in all discussions of my work the one point which you have brought out with such drastic sharpness.

"Between my 'Lohengrin' and my present designs there lies a world. The horrible pain for all of us is when we involuntarily see our sloughed-off skin held up to us as our very shape and figure. If everything were as I wished it 'Lohengrin'—the writing falls in the year 1845—would have been long ago forgotten before new works which, sufficiently for me, prove my progress.

"Let us tell the tale. The music was completely ready in 1845. In 1848 comes the revolution. All vapor delusions fall from me, in 1849 I have to run away, I joyfully turn my back on the whole old rubbish, I take a free breath in a pamphlet, 'Art and Revolution,' I pull myself together seriously in a book, 'The Art Work of the Future,' I go so far as to break utterly (häuslich) with all the world. Then one day my eyes fall on the poor 'Lohengrin' score, I am sorry that it had never once been heard, and I write a couple of lines to Liszt; if it seems funny to him he still might have it studied at Weimar. Now, it was Liszt all over to take it seriously. As I have said, the fact that no one hit on the point which you touch made me almost laugh; now I laugh no more, but it is almost annoying to me that 'Lohengrin' should see the light. When you know my present poems you will know why.

"So far, so good! It delights me that once I assumed the Christian standpoint so obstinately, and that as an artist with perfect naïveté. When I had completed the poem of 'Tannhäuser' someone requested me to make Venus conquer Elizabeth. I found the notion very beautiful, only I said then I could not write 'Tannhäuser.' Against my already printed 'Lohengrin' one of my talented friends brought the fundamental objection that Lohengrin must finally become human. It is this objection that aroused your reproach. I actually began to reflect and to make for myself some sketches of alterations. I took all possible pains to lie to myself about a humiliated God, &c. Fortunately, none of these changes pleased my friend. Lohengrin must be what he was, that is what Christian folk have made him, if I would not fall from inconsequence into inconsequence. In perfect intoxication I plunged him into music, there was nothing else to do with him. So I saved myself from a rationalistic opera.

"I know what you understand of monotonous unrhythmical melody, the solution of which I think I shall give you, on my side theoretically, in the third part of my next book, 'Opera and Drama.' The fundamental principle does not lie in the music—for music can only be full-blown speech—but in speech itself, in the verses. We have at present only rude verses; no real ones. And my musical expression is connected only accidentally with speech; the essential, real connection had hitherto escaped me. And this I derived not from theory, although you will sooner see my theory than the practical work from which I drew the theory; this I did from my poem 'Siegfried's Death,' in which, quite by myself, I came on the speech which is necessary for music.

"In one thing you do me injustice. You call my Lohengrin a polemic against modern opera. You find a puritanic zeal in him. Well, do not call it a designed polemic. When I wrote the opera I was in a fashion possessed by the object, and could reach no other purpose than to present it full and luxuriant, 'recht tönend.' And this purpose lay so far from all protesting that I, on the contrary, overlooked everything which really made this work into a protest.

"Enough! I cannot at present criticise, and can perhaps never do so at all. But—if you knew how I felt to-day when I read your article! For six years I have been working with my pen over a 'Young Siegfried'; this very day I have sketched out perfectly (in dialogue) the closing scene, Brünnhilde's awakening. When you learn to know the scene think of me, how I must have felt when I heard you speak of me.

"Now I thank you, and hope we remain friends. Do you accept? Liszt wishes to have 'Young Siegfried' still kept secret. When I am ready with the verses I shall send it to Weimar. Liszt will at once communicate it to you, then I shall have leisure to write to you more and better.

"Farewell, and receive once more my most hearty thanks. Yours truly,

"RICHARD WAGNER.

"ENGE (near Zurich), May 31, 1851."

What talk of humanity, Christianity and protests! The "Lohengrin" story is a very pretty story, a variant of our old friends Cupid and Psyche, and Wagner saw clearly in those early days that the first duty of a poet, of a musician, of any artist, is to be possessed with his subject and do his best with it. A poem with a purpose is as bad as a novel with a purpose, and nearly as inartistic as a problem play. But, alas! how many problems and purposes have been found in "Tristan" and in "Parsifal"! How much program music afflicts the world!

TERESA CARRENO, the fascinating South American pianist, who made her farewell tour in this country last season, is to be married again, at least this interesting announcement was made in a cablegram from Berlin, published in the New York *Herald* last Saturday. This, by the way, will be this gifted and beautiful woman's fourth venture into the mystical and uncertain state of matrimony. According to the *Herald* cable Carreño will wed a brother of her second husband, Signor Tagliapietra. It is reported that the nuptials will take place early this month. In commenting upon Carreño's former husbands the writer in the *Herald* appears somewhat ironical in his descriptions, but that undoubtedly was unintentional on his part.

Here is an extract from the *Herald:*

Teresa Carreño's second husband was Signor Giovanni Tagliapietra, who came to this country as a baritone in an operatic company about twenty-five years ago, and has since remained in America. Several years ago he married the daughter of the late John D. Townsend, a noted lawyer, and has since made his home in the old Townsend residence, at No. 343 West Thirty-fourth street.

It was said at the Townsend home last night that Mr. and Mrs. Tagliapietra were at present on a trip to Boston, where they were staying at the Parker House. Much surprise was expressed at the news from Berlin, and while it pointed out that Signor Giovanni had three brothers, it was believed that the happy man in question was Signor Arthur.

Signor Arthur Tagliapietra was formerly an employee of a typewriter company in this city, but returned to Europe three years ago after a residence of twelve years here. As he is about forty-two years old, he will be ten years the junior of his wife. Teresa Carreño's first and third husbands were Emilie Lauret, a noted violinist of Leipsic, and Eugen d'Albert, an equally prominent pianist.

Shades of Anton Rubinstein and Franz Liszt! What will Eugen d'Albert think when he finds himself referred to as "an equally prominent pianist."

THE pious people of Oberammergau are about to erect a small theatre in which the actors selected for the performances in 1910 can practice. It is intended also to give performances every summer in order to attract strangers to the village and make it a summer resort. Lang, the Christ of 1900, was taken this year to Bayreuth by an English family, and returned full of enthusiasm for "Parsifal." He says he will play Christ much better in 1910.

OFFICIAL FROM BERLIN.

THERE is no reason to doubt that a début and even a career on the operatic stage is not the most pleasant means of obtaining unadulterated happiness. At the same time no laws have as yet been passed anywhere, not even near Timbuctoo, that compel young ladies or young men who have voices, or who believe that they have voices, or who know how to sing even without voices, to become opera artists; when they enter upon that sacred and select career now identified with some of the most glorious names in the history of the vocal art, they do so always voluntarily, and when discolorations of the mental atmosphere ensue because of storms, even artificial stage storms, they have no reason to complain of their fate except on the general ground that Fate is always ready to apologize, and then goes right on and does it again, even if we complain. We can argue from now until the crack of doom to the contrary, there is no one to blame for what we are doing but ourselves. It therefore appeareth as if Mrs. Alma Daniel Webster Powell might be interested in reading the following official statement, which, while it does not refute many things she says and does not appear to care, still illustrates that the operatic powers look at all these matters from an entirely different point of view than that of the singer. Such it appears from the following letter addressed to this paper by the Director of the Royal Opera House, Berlin, Germany:

GENERAL-INTENDANTUR DER KONIGLICHEN SCHAUSPIELE,
BERLIN, September 17, 1901.

Editors The Musical Courier:

An article in the New York Sun of September 1 refers to conditions and methods at the Royal Opera here based upon supposed experiences of an American soprano singer, and the conclusion that might be drawn from the utterances of the party justify me in stating to you that the management of this institution remembers no such occurrences as are given out by Madame Powell.

It may be assumed that this opera management has no prejudices against "foreign" singers, for we make no distinctions whatsoever, and do not recognize the existence of a "foreign" spirit. In the list of singers who have appeared at this opera house one can find artists of all nationalities, beginning with the antipodian Melba and passing through all European and other nations. Ethnological selections are unknown to us; we simply look for the artist.

If we were insincere we should sacrifice art to the practical advantages to be gained, and then we should certainly engage American singers, because of the large influx of American visitors and students, all of whom could be attracted by the announcement that an American or Americans are singing on the stage of the Royal Opera House here, but we eschew all national tendencies and hence if, for any number of reasons, an artist does not fit in the symmetry of our structure, we are obliged to discontinue the engagement, be that singer a German, an American or a Boer.

Neither can we utilize the stage of our opera house for the education of débutants; we must have artists of routine and approved experience, and that may be another reason why contracts must be cancelled in accordance with the terms. The intrigues and personal squabbles of the singers are not worthy of any consideration and are dismissed by us as inconsequential; we devote neither time nor attention to them, as can well be understood by the world at large.

Thanking you in advance for the courtesy involved in publishing this, I remain,

Yours respectfully, H. FIESSOR.
Director Royal Opera, Berlin.

RUTH I. MARTIN RECITAL.—A piano recital will be given by this brilliant pupil of Moszkowski and Leschetizky on of November at Mendelssohn Hall. A program of modern and classic compositions will be played. Miss Martin has been for a year past teacher of piano at Ann Arbor, associated with Dr. Stanley.

BUCK-BABCOCK SUNDAY MUSICALES.—Dudley Buck, Jr., and Mrs. Charlotte Babcock will resume their enjoyable Sunday afternoon musicales at their handsome and roomy studio, in Carnegie Hall, beginning the first Sunday in November. As in the past, only the best talent will be heard.

MUSIC IN THE TWIN CITIES.

St. Paul Office THE MUSICAL COURIER,
845 HAGUE AVENUE,
September 24, 1901.

MUSICAL activity in the Twin Cities has begun and the season promises to be a busy one. By October 1 concerts and recitals will be in full sway. Both cities are launching several bright and progressive teachers, and some important musical events are looked for.

The St. Paul Choral Club will give St. Paul some of the best concerts of the year, among them "The Messiah" for December 10, under the direction of George Normington. The quartet already engaged are stellar lights in the oratorio world, and are Mme. Genevieve Clark-Wilson, Mabelle Crawford, Glenn Hall and Joseph Baernstein. The rehearsals are held weekly on Tuesday evenings in the Christ Church Guild Hall.

The Schubert Club enters its thirteenth year this season, and is widening its field of activity by adding a students' section to its original plan of work. Fortnightly concerts, with two or three artists' concerts, are among the things already announced. The club has so enriched its curriculum this year that few had expected it would announce a concert. The musical public will be delighted at the news of Mme. Fannie Bloomfield Zeisler's coming on December 5. Madame Zeisler's place among the women pianists of the world is without doubt fully established, and she is considered the emotional pianist of the day.

Manager Loudon Charlton, of New York, spent two days last week in St. Paul in the interest of his artists. Madame Nordica has been placed with the Y. M. C. A., and prospective dates for Charlotte Maconda, Hast and Zeldenrust. Great enthusiasm is predicted for the Nordica recital.

Miss Maud Earl Burdette, who was until a year ago contralto in St. Paul, is meeting with success in Chicago. Besides numerous concert and oratorio engagements, Miss Burdette has been engaged as soloist and musical leader at the People's Church, Chicago, of which Dr. H. W. Thomas is pastor.

Edward Baxter Perry, the blind pianist, is announced for a recital in St. Paul October 28.

The Kneisel Quartet will come to Minneapolis the coming winter under the auspices of the teachers' club of that city.

Mr. and Mrs. Emil Ober-Hoffer are established at the Hampshire Arms for the winter and announce Wednesdays as their "at home" days.

Arthur Berg, violinist, and Miss Minnie Berg, pianist, have announced a series of four recitals to be given during the winter at the Central Presbyterian Church. Several novelties that have never been heard in St. Paul will be given.

The Professional League will hold its first meeting Wednesday evening, October 2.

Madame Locke Valisi's pupils have organized "The Grieg Piano Club," and will meet every six weeks for recital work and musical history.

Henry Delafield, the young St. Paul musician, will leave about October 5 for Boston, for the study of harmony and composition.

The Mozart Club, under the direction of Professor Manner, will be unusually active this winter. A German opera and several concerts will be given at Mozart Hall.

Franklin W. Krieger, who recently returned from Berlin, after a three years' course with Madam Stepanoff, will give his first recital in St. Paul some time in October.

One of the important pieces of musical intelligence in local circles is the announcement that the Apollo Club, of Minneapolis, has secured as its director Charles A. Graniger, of Cincinnati, who has been for eight years director of the Orpheus Club, of that city, an organization similar in character and calibre to the Apollo Club. The club announces that in order to bring up a still higher standard of its male chorus, the number of singers will be reduced to sixty. For the first concert Signor Campanari, the renowned baritone, has been secured.

John Parsons Beech has just returned to Minneapolis from Boston, where he has been studying under the best masters. He will make a specialty of the Leschetizky method of piano technic.

The Johnson School of Music and Dramatic Art has made an important addition to its regular departments in the establishment of school for organ playing, under the direction of H. S. Woodruff, the well-known organist. A large two manual pipe organ has been built in one of the studios, and is the only instrument available in the Twin Cities for teaching and practive purposes outside of the churches.

Members of the Minneapolis Thursday Musicale will be delighted to learn that Mme. Camilla Urso, the violinist, has been engaged to give the first treat to the club and will be heard the last week in October. Since her last concert tour Madame Urso has been resting quietly in Minneapolis, but leaves again November 1 for another extended tour.

The first large concert of the season in Minneapolis will be Miss Jean Wakeman's début concert at Plymouth Church, Friday evening, October 4. This will be Miss Wakeman's first public appearance since her return from Berlin and much interest is centered in her recital She will be assisted by Miss Gertrude Hale, soprano; U. S. Kerr, baritone, and Franklin Krieger, of St. Paul, accompanist.

The Northwestern Conservatory, Minneapolis, will give its faculty concerts in October.

Wm. H. Hall, the vocal teacher, is settled for the winter in comfortable quarters in the Century Building.

T. J. Wessels, of Chicago, managing the Thomas Orchestra, was a visitor in the Twin Cities last week. Both cities hope to be included in the circuit made by the orchestra.

GERTRUDE SANS SOUCI.

EVENINGS OF OPERETTA.—Opera lovers of America who have never been abroad have often wondered whether the time would come in this country when they would be permitted to hear something more than the usual routine list of operas which have hitherto been presented to them. There are, for instance, a goodly number of exquisite little masterpieces by Offenbach, Suppé, Schubert, Mozart, &c., which have become prime favorites abroad, but which for some reason or other have been produced seldom or not at all here. Most of these gems are in one act, and three of them make a good bill for an evening. Their tone ranges from grave to gay—seldom too hilarious and never too doleful. It is surprising that variety loving America has not made more of them.

William G. Stewart, however, whose name has long been associated in the operatic world not only with enterprise, but with artistic results, has at last determined to give us a taste of this kind of entertainment, and is about to "put on" with his own company a series of seven weeks of operettas. His purpose is not only to produce foreign classics, but entirely new works from our own modern composers, and to this end he will offer the services of his company for any short opera which a sufficient number of patrons may desire to hear.

The performances will commence Monday evening, October 14, and will take place in the Berkeley Lyceum Theatre, 21 West Forty-fourth street, which has recently had its stage enlarged and refitted. Each bill will probably consist of two or three operettas, and will continue for only one week, with a Thursday matinee, thus giving the public an opportunity to secure tickets for the entire series.

ENGAGEMENT IN MUSICAL CIRCLES.—Miss Harriet R. Woods, the soprano, a pupil of Ashforth, well known in the best social and musical circles of New York, is engaged to marry Fritz Falck, a prominent railroad official of Elmira, N. Y. Miss Woods, whose charming personality has made for her many friends, has withdrawn from musical work.

BAERNSTEIN.—The managers of the Springfield Musical Festival have engaged the basso Joseph Baernstein to give a song recital in that city on Tuesday, November 19, 1901.

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PUBLIC PERFORMANCES IN OSCAR HAMMERSTEIN'S THEATRE REPUBLIC.

MR. WILLIAM G. STEWART, Director American School of Opera, NEW YORK, June 4, 1901.
Berkeley Lyceum, New York City:

My Dear Mr. Stewart—We take this opportunity of complimenting you on the splendid practical results accomplished by your School of Opera during the first year of its existence and gladly bear testimony to its advantages as a training school for those desirous of following a professional career in opera.

We are more than pleased with the graduates of your institution who have become members of the Bostonians and will gladly avail ourselves in the future of the opportunity for engaging singers who have pursued a course of study under your direction. With best wishes always, Yours very sincerely.

W. H. MacDonald

EUROPEAN NOTES.

A dealer at Bayreuth has for sale a relic of Richard Wagner, the complete proofs of the first edition, piano and voice, of "The Flying Dutchman," corrected by the master's own hand. The price is 2,500 francs, and fears are expressed that it may fly to America.

Randegger's opera, "The Shade of Werther," produced at Leipsic, failed completely. In this work Werther cannot rest in the tomb because he kissed Charlotte, and Charlotte cannot rest in hers because she had been such a well conducted person as to go on cutting bread and butter while he was pining and ogling.

Champfleury's fancy of a porcelain violin has been realized. It is reported that a worker in the porcelain factory of Meissen has made several porcelain or terra cotta violins, for which he has taken out a patent. As old china is priceless and as old fiddles are priceless, it is alarming to think what will be the price of a Sevres Stradivarius in a few generations.

Frau Jahnel, who attempted to kill the composer and violinist Gunkel, of Dresden, by firing two shots at him in a street car, has been declared insane and placed in a lunatic asylum.

A sculptor of Warsaw has received a commission from several of his Polish admirers for a bust of Chopin, to be erected at Marienbad at the house where he lodged in 1836.

An Athenian journal, *Asty*, reports that a lawyer named Iatrikos has gone to Rome as a representative of the interests of a Verdi family of Thebes, who claim a share of the composer's property.

At the Milan Dal Verme the tenor Giacchero promises to sing Arnold in "William Tell" "in the original key, without transposing or suppressing anything." Unfortunately he threatens to add several high C's to the ten indicated by Rossini. This is treating "William Tell" as prime donne treat "The Barber of Seville."

The story of the sale of Piatti's Stradivarius 'cello for 100,000 francs to the banker Mendelssohn, of Berlin, has revived the story of how it came into the former's possession. One of the English Governor-Generals of India returned to England via Spain, where he picked up a magnificent 'cello. On his arrival at London he went to Piatti and asked him to give him some lessons, adding: "I'll learn fast because I have an excellent instrument." When the lessons began Piatti fell in love with the 'cello, for it was a magnificent Stradivarius, unique in its style, and he spun out the lessons as long as possible in order to have the pleasure of playing on it. But the great man's perseverance began to fail; he preferred to hear Piatti play rather than practice himself, and one day said: "Keep it; you at least can do it justice." "But I cannot pay what is is worth!" replied the professor. "Never mind," said the other. "I'll send it to your house!" "No, no!" cried Piatti; "if it has come to that, I'll carry it home myself," and he shouldered it at once and returned home. The same Mendelssohn who has now acquired it offered to Piatti, when he met him at Bergamo, at the Donizetti centenary, a blank check that he could fill up whenever he made up his mind to part with it. But Piatti kept it till his death. All of which is very pretty—but is it a pipe dream?

Bottesini's contrabasso was less fortunate. It is an admirable instrument, made by C. A. Testore, at the beginning of the eighteenth century. Bottesini bought it for 900 francs in 1839, and carefully preserved it till his death. His heirs offered it to the Conservatory of Parma, of which he had been director. They reminded the directors how Genoa preserved the violin of Paganini, Venice the contrabasso of Dragonetti and other cities other instruments of other composers; the Parma Conservatory, however, would have none of it. Finally the heirs sold it for 1,200 francs to a lawyer of Turin, who was a great collector. Mr. Hill, the London dealer, made tempting offers to the new possessor, Emlio Henry, who offered to sell it to the conservatory for the price he had paid. Again the conservatory declined, so the Bottesini contrabasso went to London, where it was sold to Claude Hobday.

Le Menestrel reprints Mottl's circular, in which he says: "M. Siegfried Wagner charges me to inform you that he will not conduct the performances of the 'Götterdämmerung,' proposed for next year," and has the cruelty to add: "Right you are, Siegfried!"

France possesses a society for the "Reform of Authors' Rights," which in a long circular says that persons who give musical or literary entertainments are oppressed by the Society of Authors, that an energetic campaign must be planned to effect a complete reform and to break the mercantile fetters that hamper so many artists and musicians in following their vocation. In fighting this system of blackmail, the Society of Reform will pay, in the case of its subscribers, the costs of any action which may be brought against them by the Authors' Society. The circular is signed by two members of the Chamber of Deputies.

The death of Eugene Diaz is announced. A son of the famous painter, he was a painter and a musician. He produced "Le Roi Candaull" in 1865, which failed. Then, in 1873, "La Coupe du Roi de Thule," which, in spite of having such singers as Fauré, Achard and Madame Guegmard, only saw a dozen representations. In 1880 he presented at the Opéra Comique "Benvenuto," which had the fate of its predecessors. He then turned to painting, and only a few weeks before his death, in reply to a friend who inquired if he still thought of the theatre, he replied: "Oh, no. I have had enough of it. I paint pictures for America, and that pays better than operas."

At a late banquet given to Calvé at her native village M. Joseph Fabre, Senator of the Avegnon, made an address, in which he said: "I wish to repeat to you what Mlle. Calvé has just said to us. She presented to us her father, a peasant, eighty years old, proud of his daughter, the peasant girl, who is now a princess of art, and repeated a speech of the old man: 'My daughter, look at these rose bushes, they can count many roses. But here is one that has only one. It has spent all its sap on this one rose, which is beyond comparison the finest of all. This is the history of your humble ancestors and yourself. You are the supreme flower of many forgotten generations.'"

The *Frankische Courier*, of Nuremberg, after reprinting some of Siegfried Wagner's threats against Herr Intendant von Possart, and remarking that the very time when Wagner's ideal is being fulfilled in the city where he at first hoped to see it carried out, adds: "The ideal nimbus, which, in the eyes of the laity, surrounds the performances at Bayreuth, could not receive a greater injury than that inflicted by Siegfried's jealous speeches against the Prince Regent Theatre. Herr Wagner would have been justified in such speeches if he as heir of his great father had been forced to fear that the works of the master would not be performed at the Prince Regent Theatre with the same piety and love which have hitherto been displayed in their production at the Court Theatre. He might perhaps have been justified in such speeches if the intendant had started competition by reducing prices. But such suppositions are not to the point. His speeches and his declaration against the creation of new Wagner theatres can be suggested only by fear of competition. Were not the performances of the present Bayreuth Festival sold out just as formerly, although the opening of the Prince Regent Theatre had been announced and advertised months before? Higher prices were paid this year at Bayreuth than at any other period; higher than at the opening of the Festival Theatre, and higher than in 1882, when the master was still alive. The Prince Regent Theatre also was sold out hitherto at all performances; even in Munich a premium was paid, a proof that all enterprises when they serve the master's ideal are side by side, whether they take place at Munich, Vienna, Frankfort, or in any city of the world. With this state of affairs the people at Bayreuth must learn to put up. Otherwise it may be the case that the very persons who lament the resolution of the Reichstag, not to prolong the protection time for the master's work, will look back on that resolution with gratitude, as by it the relatives of Richard Wagner will be able to make no other opposition to the works becoming the common property of the people!"

Victor Maurel has come to a timely and wise conclusion. He intends to start a vocal school in Paris. It is to be called "Institut Maurel." A magnificent house has been rented and furnished, and everything is in readiness except—the pupils.

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Another Complimentary Letter

THE FOLLOWING IS A FAC-SIMILE OF A LETTER RECENTLY RECEIVED BY Mr. R. E. JOHNSTON:

Mr. R. E. Johnston,
Manager Wm. Worth Bailey.

My Dear Sir:

A sweet, low note which seemed an angel's whisper, a silence deep and still, then a voice saying, "O Death, where is thy sting? O Grave, where is thy victory?" and why?--because of the master-playing of Wm. Worth Bailey. The vision splendid had been seen, and one's being flooded with the melodious harmonies of the perfect life as they touch and satisfy heart and soul and mind.

Yes, Bailey is in the strictest sense a true artist. He stands unrivalled in these United States, and before long the nations will come bending to him and crown him king of all living violinists. As one listens to him one is touched and uplifted by the strong, tender personality which shines in his face and radiates his manner.

But who shall describe the wonderful, wonderful playing of this marvelous master of the violin, as not only with absolute fidelity but with full sympathy, glorified by his own rich individuality, for the composer whose musical thought of life he would interpret, he gives one the full meaning thereof?

To hear him is to have true touch with the great musical men of earth, as Bach, Beethoven, Paganini or Saint-Saens, and to know the joy of life.

May he live long to enjoy the high influence for gladness and goodness which will be his as the great American violinist--yes, world-famed and world-crowned one! There can be no doubt of his glorious future.

And I heartily congratulate him on his manager.

Very Faithfully
Geo. C. Webber

Archdeacon of Madison,

Diocese of Milwaukee.

Sept. 3, 1901.

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WILLIAM WORTH BAILEY

Greater New York.

NEW YORK, September 30, 1901.

J. WARREN ANDREWS is again daily at his church, the Church of the Divine Paternity, a score of pounds heavier than when he left. Sailing a yacht, making a little music with Boston visitors and with pupils and keeping an eye on the small Andrewses took up part of his time, and he returns with many plans for his winter's work. This will include his organ recitals, with fine soloists; the giving of important choral works, with solo, quartet and semi-chorus, and the giving of recitals in the West and elsewhere. His solo quartet is well known, consisting of the brilliant young soprano, she of the golden voice, Miss Estelle Harris, Miss Cornelia Marvin, Mr. Quesnel and Mr. Miles. Those who have heard this quartet say that it is not excelled in the city.

Two of his organ pupils, namely Alfred Willard, of Burlington, N. J., and Arthur L. Collins, of the Church of the Good Shepherd, will probably give entire organ recitals on his beautiful organ at the Church of the Divine Paternity. October 20 the entire choir resumes evening service.

Miss Katherine Pelton, with whose excellent singing and winsome personality New Yorkers are becoming increasingly familiar, is here, having filled some engagements. On Memorial Service Day she was soloist at two important services in Ossining and Tarrytown. At the former place the largest possible number of people were gathered in the church, and at the latter probably 1,000 people were turned away. It is a pathetic circumstance that Miss Pelton had the honor of being the last person to sing before the President in the White House; a signed photograph from him is a valued possession. At the memorial services mentioned she sang "Lead, Kindly Light" and an old sacred song, "There's a Beautiful Land on High." Her winter's work begins with brightest prospects, with concerts, musicales and pupils, and she is planning a song recital out of town for the early winter.

Bern. Boekelman, the well-known composer, annotator and originator of the polychromatic edition of the Bach Fugues and Inventions, has removed uptown, after thirty years' residence downtown. A recent interview proved most interesting, in view of the long activity and varied experiences of this pedagogue and brain worker. He devoted many months to his part of the Paderewski music volumes just out, his part being the editing of certain works, and also originated a "Symposium" between many of the leading teachers of the day. He was in personal correspondence with them, and used their answers to his queries as the basis of this symposium, which is most interesting.

If there is any piano teacher who is unfamiliar with his colored print Bach editions, he or she should obtain them at once. By means of various colors, used in the theme, answer, &c., in these polyphonic works everything stands out clearly, so that the mind at once understands through the eye.

Hubert Arnold, violinist, has, by dint of charming personality and the influential friendship of people worth knowing, gained a large following, who have every confidence in him as a teacher and admire him as a man. A five-minute call on him developed into an hour and a half's visit, and then your Gossiper was loth to go. Mr. Arnold's experiences, in Australia, England, on the Continent and here, have given him a wide horizon, so he is above all petty views of the world and the music-mad men in it.

He spent his summer principally in Canandaigua, on the pretty little lake there, and caught numberless bass, being an enthusiastic angler. He also spent hours daily practicing, having learned the big Tschaikowsky Concerto, gave a concert in Canandaigua and at Clifton Springs, teaching a bit also, visited the Pan-American Exposition several times, and has before him a busy season, with certain important appearances as concert-violinist.

The Misses Kieckhoefer have removed to the house, 148 West Sixty-fifth street. These enterprising young women form a trio—violin, piano and 'cello—which is much in demand in society circles, in which is their principal work. They spent the summer in Newport, and, as Miss Marie said, "played in every house there," having as vocal assistants young Gregory, bass, and the new baritone, Guardabassi. They have already booked fifteen concerts, and are filling their respective positions, in church, as teachers in schools, &c. Miss Marie Kieckhoefer showed me a pretty keepsake in the form of a heart, given her by an admiring young—woman.

Tali Esen Morgan had fine success in his summer school at Ocean Grove, the M. E. summer resort on the New Jersey coast. Up to his assuming charge, five years ago, nothing but plain Gospel hymns had been heard there, and now he has a chorus capable of singing such works as "Elijah," the "Holy City," "Stabat Mater," &c. He also formed an orchestra of fifty. Next season he has planned a special summer course in sight reading for teachers, and a ten-day music festival. Mr. Morgan will organize an orchestra here also at once, and has already a proffer of services from many fine executants. First-class amateurs will be accepted as members without cost to themselves.

Preliminary to the organization of the several divisions of the New York Festival Chorus, Mr. Morgan will hold a meeting of all his singers in Association Hall, at Fifty-seventh street and Eighth avenue, Sunday afternoon at 2:30 o'clock. The chorus sang at the McKinley memorial meeting in Carnegie Hall at 4 o'clock. The regular rehearsals of the various branches will not begin until the first week of November.

Tenor John Young was for two months in Barrington, R. I., Narragansett Bay, where he enjoyed the rest and change. The rise of this man has been consistent and rapid, so that now he is solo tenor of the Second Collegiate Church, Harlem, and of Temple Israel. He has been re-engaged at the Brooklyn Institute, his engagement there last year having proven successful, and has some important affairs on the tapis. His singing at the Glens Falls meeting in "The Messiah," N. Y. State M. T. A., last June, was much enjoyed, and he made many warm admirers there.

An evening of music and readings will be given the Y. M. C. A. on Twenty-third street and Fourth avenue next Tuesday, when the singers of the evening will be Mrs. M. Hesson Robinson, contralto, and Mr. Robinson, tenor. Mrs. Robinson has a voice of beautiful quality and is solo alto at St. Paul's Chapel and Mr. Robinson is tenor at St. James P. E. Church. Carl Russell, 'cellist, and Mrs. Harriet A. Robinson, accompanist, will also assist.

C. J. Kogge has just opened a new studio on Fifth avenue, having charge of a choir in New and singing tenor himself. A pupil of George Tamaro and others he has augmented what he learned of them by personal observation and experience, so that he is that rare combination, a singer teacher. Living in New Jersey, he came here for lesson giving, and on account of his pupils of past seasons persuaded him to open a studio here, where he has excellent prospect of success.

Arthur Reginald Little has again a studio in Carnegie Hall, which he left two years ago to study in Europe. Good taste and refinement characterize the studio and he looks forward to a busy season. He made much reputation as a concert pianist in Europe, a glimpse of which is given in the following:

At his recital yesterday Arthur Little confirmed the good impression made at his recital last week. * * * In the Beethoven Sonata he proved himself a very capable exponent of the great master, and played with intelligence and refinement. * * * He was particularly successful in the Chopin Nocturne and two Studies, and the A flat Polonaise, by the same composer, was played with power and good sense of rhythm.—London Musical Courier, June 16, 1898.

J. Harry Wheeler has just returned from the Adirondacks, where he went for a much needed rest after having a tremendous amount of vocal teaching at Chautauqua Assembly, N. Y., in July and August. It was the fullest season he has had for the fifteen years he has had charge of the vocal department there. He resumes his winter work at 81 Fifth avenue with a very large class of pupils, several of whom are already artists of real worth. His pupils' musical evenings he will resume the last week in October.

The Branth Women's String Quartet is a new organization which will cut a figure in the concert world of the East hereafter. Miss Ida Branth is a violinist of American and European renown, who takes the leadership. Miss Olga Frinks-Severina, the 'cellist, is well known in the field, having toured in this country and in Europe as musical celebrity for ten years. Theodore Lilienthal, second violin, is a pupil of the Carri Violin School, and has good press notices as a violinist. Harrietta Tidd, viola, is also a player of great talent, and well known as a

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MR. T. ADAMOWSKI, Violin.
MISS EDITH THOMPSON, Piano.
MR. JOSEF KELLER, Violoncello.
During the absence for a year in Europe of Mme. Szumowska and Mr. Josef Adamowski their places in the Trio will be taken by Miss Thompson and Mr. Keller.
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Mr. M. ZACH, Viola.
Mr. J. KELLER, Violoncello.
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ropolitan district, Washington and Philadelphia. rtet has been in practice for some time, and great n ensemble have been achieved.

Sada Wertheim.

promising young violinist, Sada Wertheim, two ars ago a talented child, now a fast maturing ith an enviable future, will sail for Europe on y on the steamer Phœnecia, accompanied by her While the trip will be indefinite in length, such the success and progress of the young violinist country that negotiations are now under way for earance in the European musical centres and she heard from through our foreign correspondence stant date.

aching Hamburg Sada and her mother will go to nd probably remain there for the winter. London visited in the early spring and later they will go . Sada takes with her the best wishes of scores ds for a successful trip.

Victor Harris.

ER a tour through the country, which lasted over ur months, Victor Harris is back in the city and r the opening season. Mr. Harris devoted his va- o travel and recuperation. As a vocal instructor, rris has placed himself in the front rank, and the season promises to be one of the most successful areer. His list of pulls is growing rapidly, and hem are many who will soon be heard from to ge.

IS ROGERS.—Francis Rogers, the baritone, is to be York this winter after more than a year's absence. son he was a member of the Metropolitan English Opera Company, and sang during the winter in pera in St. Louis, Chicago and Milwaukee. In to his operatic work, he found time to sing in parts of the West in concert and oratorio. Some mments:

gers is a finished singer, and displays rare taste and in his interpretations. His diction is impressive, his musicianly and his mastery of vocal technic is evidenced riety of tone colors he employs at will.—St. Louis Mirror.

ging of "Il Balen" ("Il Trovatore") won a well deserved ld served as a vehicle to enable him to display unusual ity.—Chicago Times-Herald.

d a healthy, rich, well trained baritone.—Milwaukee Sen-

Herald (in "Lohengrin") he proved to be possessed of a baritone, and his singing of the role was manly and im- Chicago Tribune.

ogers is going to make New York his abiding s season, and is open for engagements in opera, concert and recitals. His address is Wolfsohn Bureau, 131 East Seventeenth street; or, 26 East hird street.

UL CHORAL CLUB.—The Choral Club, of St. Paul, ill present this season "The Messiah" in Decem- "The Creation" in the spring, and a miscellane- cert with short works in February, with Sara n as soloist.

ORE THOMAS HERE.—Theodore Thomas, the con- f the Chicago Orchestra, is in New York for a it.

FREDERIC MAXSON.

Concert Organist and Organ Teacher.

THE name of Frederick Maxson, the well-known concert organist, of Philadelphia, has become familiar to the readers of THE MUSICAL COURIER through the frequent notices of his work which have appeared. His concert appearances cover quite a large field, geographically, and his work has met with cordial recognition from press and people. The musical services at the Central Congregational Church, where he has been organist and choirmaster for the past seventeen years, have added to his reputation.

In the field of teaching Mr. Maxson has met with conspicuous success, over forty of his organ pupils having held or holding church positions at the present time. During this season Mr. Maxson proposes to devote special

FREDERIC MAXSON.

attention to organ teaching, both for concert organists and those either preparing for church positions, or who, holding church positions, desire to perfect themselves in their work. To this end a special course is arranged for church organists, including the study of instrumental church music, accompaniments of hymns, chants, anthems, solos, &c. Other practical work, transposition, reading of vocal score, &c., will not be neglected. The aim is to form church musicians capable of doing efficient service.

Mr. Maxson's advanced pupils are holding good positions in Philadelphia and elsewhere, and those seeking organ instruction would do well to make arrangements at an early date, as the hours are fast being taken up by pupils new and old.

The following list of pupils will show the practical efficacy of Mr. Maxson's teaching:

James C. Warhurst, North Baptist, Camden, N. J.
William Powell Twaddell, St. Andrew's, West Philadelphia.
Walter H. Ketley, Olivet Presbyterian.
Frank N. Oglesby, St. Paul's P. E., Chester, Pa.; First M. E., Germantown.
Lawrence Gaff, St. Michael's P. E., Germantown.
Reuhen S. Hormann, Bethesra Presbyterian.
Edgar Filbert Langer, Heidelberg Reformed.
Walter de Prefontaine, St. Thomas' P. E., Whitemarsh, Pa.; First Presbyterian, Norristown, Pa.
George F. Carey, St. Mark's P. E., Frankford, Philadelphia.
C. Virgil Gordon, M. E. Church, Smyrna, Del.: Olivet Presbyterian, Philadelphia; Westminster Presbyterian, Brooklyn, N. Y.; assistant organist St. George's, New York.
Howard R. O'Daniel, Trinity Church, Pottsville, Pa.
Arthur S. Greenleaves, St. John's Reformed, West Philadelphia.
Miss Helen B. Brisbin, First M. E., Lewistown, Pa.
Miss L. J. Hilgert, M. E., Lansdowne, Pa.
Miss Amy Morgan, assistant, Beacon Presbyterian
Mrs. W. H. Riddle, East Park Presbyterian.
Miss Winnie Wallace, First Presbyterian, Bridesburg, Philadelphia
Miss Alice K. Beed, Presbyterian, Richmond, Philadelphia.
John M. McGlynn, St. Dominic's R. C., Holmesburg, Pa.
Howard E. Taylor, Temple Presbyterian.
Archer F. Livezly, St. John's P. E., N. L., Philadelphia.
T. Stewart Harris, co-organist, Nineteenth Street M. E.
Walter F. Van Horn, New Jerusalem Church, Huntingdon Valley, Pa.
Miss Gertrude A. Goodell, Spring Garden Unitarian.
Miss Charlotte Howard, Christ M. E., West Philadelphia.
Mrs. M. F. Patton, First Presbyterian, Chestnut Hill, Pa.
Miss Bessie T. Allen, Trinity Presbyterian, Chestnut Hill, Pa.
H. J. Magee, Cookman M. E.
Miss Emily M. Cadmus, Fortieth Street M. E., West Philadelphia.
Miss L. V. Moore, Tioga Baptist.
Miss Ella J. Rowley, Tenth Baptist.
Mrs. W. A. Wilgus, Frankford Presbyterian, Franford, Philadelphia.
Miss Alice S. Baker, House of Refuge, Glen Mills, Pa.
Mrs. Mary Victor Malpass, Leverington Presbyterian, Roxborough, Philadelphia.
Miss Florence May Moland, Emmanuel Baptist Chapel.
Miss Mary Miller, Cumberland Street M. E.
Miss Ella Brereton, Nineteenth Street M. E.
Miss Emma G. Blades, M. P. Church, Pocomoke City, Md.
Mrs. Ralph H. Leopold, First Presbyterian, Pottstown, Pa.; Holy Trinity Memorial Chapel, Philadelphia.
Miss Mary B. Immel, R. E. Church of Reconciliation.
Emil Held, St. Luke's Lutheran.
Miss S. McVaugh, Frankford Avenue Baptist.

Mr. Maxson's studio is at 813 North Seventeenth street, Philadelphia. The organ lessons are given on the fine three manual organ in the Central Congregational Church.

Pupils are given the privilege of attending the choir rehearsals at the Central Congregational Church to obtain points in choir drill, &c.

ALICE SOVEREIGN.—This deep-voiced contralto gave a recital at Rockford, Ill., last summer, singing with great success songs by Grieg, Lehmann, Allitsen, MacDowell, Chadwick, Braun, Secchi and the song sung by Schumann-Heink, "Love-light," by Julian Edwardes, which latter was given her by Frau Heink. Miss Sovereign was first heard of here when she made such a big success at one of the Chapman festivals, and following this she was engaged as the successor of the eminent contralto, Grace Preston, at the Church of the Pilgrims, Brooklyn.

CLAVIER PIANO SCHOOL.—The following notice has been issued, which will be of general interest:

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The Worcester Festival.

BY PHILIP HALE.

THE forty-fourth annual festival of the Worcester County Musical Association was held in Mechanics Hall, Worcester, September 23 to 27. George W. Chadwick was the conductor and Mr. Kneisel the assistant conductor. Wallace Goodrich, the organist, was prevented by sickness from assistance the first night of the festival, and his place was then taken by Henry M. Dunham. The orchestra was made up of Boston Symphony players.

The festival opened with César Franck's "The Beatitudes," which was sung for the first time in English at the festival of last year. The solo singers were Mrs. Shanna Cumming, Mrs. Clara Poole-King, Miss Adelaide J. Griggs, Messrs. Evan Williams, E. C. Towne, David Bispham (Satan) and Stephen Townsend (Christ).

The performance as a whole was a poor one. The chorus was timid in attack, uncertain in contrapuntal walk, not well balanced, regardless of dynamic indications. There was the thought of insufficient rehearsal, or possibly there was the overconfidence that comes from recent familiarity and recent praise. The solo honors were borne away by Mr. Williams, who sang "Where'er We Stray" with unsurpassable breadth and with rare appreciation of dramatic climax. Mr. Bispham's reading of the music given to the Angel of Death was one long to be remembered for its quiet, elemental authority. Although Franck did not display his genius in dramatic writing, nevertheless Mr. Bispham almost succeeded in persuading the hearer to the contrary. Mr. Townsend at first disappointed his admirers, possibly from a too deliberate attempt to suggest the Redeemer, who, however, in pronouncing the Beatitudes, was intensely human as well as benignantly divine. Mr. Townsend was almost cold and angular in the pursuit of dignity, the desire to avoid sentimentalism. But he improved during the evening, and his last appeal, "O! ye righteous," was warm and irresistible in persuasion. His voice is of limited compass, chiefly effective in the upper register; he sings as a rule with uncommon intelligence, with rare appreciation of the purpose of author, as well as composer, and the voice, within its limitations of range, is at the same time sensuous and virile. The performance of the other solo parts does not call for special remark; it is only just to say that the mezzo soprano solo, the complaint of the "Mater Dolorosa," was sung with forced and dry emotion. The great quintet was ragged and ineffective.

Although the performance was a poor one, nevertheless the beauty and grandeur of the work shone forth in glory through the clouds and the mist, and in spite of those who tried to call attention to the sweetness, nobility and mysticism of the great Belgian. I say Belgian for no modern Frenchman could write such sacred music, and Franck was a Belgian in brooding and serene mysticism, as well as a Belgian by birth. Was it not Thackeray who said in effect that a praying Frenchman was a most ludicrous object? Look over the sacred music, the oratorios of modern Frenchmen. Massenet chucks Eve under the chin, writes under the spell of her natural and intoxicating odor, and is on most amiable terms with the Deity. They tell me that Gabriel Fauré's Requiem is as though composed for *une petite femme*. If you go back to Berlioz you find tremendous effects, the spectacular, all manner of surprising things. But there is not the intense sincerity of Verdi, there is not that poignant grief, that heavenly consolation, which you find in the Manzoni Requiem; nowhere is there such a passage as the first appearance of "Et lux perpetua," a page unequaled in the literature of sacred music.

Franck was a Belgian in the pleasure of losing himself in the thought of divine mysteries. You find in his best music the sentiment of Ruysbroeck, as in certain essays by Maeterlinck you find the peace of Franck, a peace that passeth all understanding. These lines from the "Religio Medici" might serve as a motto to Franck's "Beatitudes" and some of his chamber music: "Methinks there be not impossibilities enough in religion for an active faith; the deepest mysteries ours contains have not only been illustrated, but maintained by syllogism and the rule of reason. I love to lose myself in a mystery; to pursue my reason to an O altitudo!"

Franck loved the Muse and the Church. The Muse rewarded him platonically; the Church at his death eulogized his services and during his life paid him the shabby salary of a Continental organist.

"The Beatitudes" is not flawless. The more dramatic choruses are often but a feeble expression of profane pleasure and blasphemous joy. The composer was alone in his musical life save for his pupils, and he was not wisely criticised. In his rapt contemplation of celestial things Franck forgot too often the fact that Time and Space are after all appreciable quantities. The sweet and simple soul was so near to eternity that he sometimes wrote as though for an eternity of performance.

Yet "The Beatitudes" is a unique work. Franck looked beyond his wretched text and considered the oppressions that are done under the sun, and the tears of such as are oppressed, and the power on the side of the oppressor; but unlike the Preacher, King in Jerusalem, he did not turn and praise the dead which are already dead more than the living which are yet alive. He heard the voices of "the complaining millions of men"; but he also heard the voice of the Christ on the mountain, the voice that blessed the poor in spirit, the mourners, the meek, the pure, the peace makers, all those reviled and persecuted, and all hungry and thirsty after righteousness: the stormy and discordant voices died away; even the voice of Satan was hushed; the celestial "Hosannah" was sung not as a promise to mortals, but as the trumpeted signal that the old things had passed away, that all things were made new.

The orchestral pieces played on the afternoon of September 25 were the prelude to "Die Meistersinger," Brahms' Third Symphony, Massenet's hectic overture, "Phèdre." The performance of the symphony was indescribably dull, so dull that Edgar Stillman Kelley, who was present, was disappointed in that he had never fully realized before how dull Brahms could be; and he feared lest he had been wrong in applauding Brahms' structural ability. Miss Griggs sang the exquisite "La Captive" of Berlioz with full appreciation and with charming tonal effect except in the upper register, when she seemed unable to respond physically to the demands of the composer. The English translation of Hugo's text is full of interest.

Bien loin de ses Sodomes
Au pays dont nous sommes
Avec les jeunes hommes,
On peut parler le soir.

becomes

Far from these realms benighted,
In our lands happier lighted,
With pleasant youths united,
Talk we when falls the dew.

Verdi's Requiem was given Wednesday evening with Mrs. Cumming, Mrs. Poole-King, Messrs. Van Hoose and Carl E. Dufft. The performance was in many respects admirable. The chorus surpassed all expectation, for it actually observed and respected and followed the composer's indications. Many of the extremely piano passages were sung with surprising delicacy. The solo and concerted music was sung for the most part respectably. It is just to add that Mrs. Cumming was substituted at comparatively short notice for Emma Eames.

It is not necessary to speak at length of this remarkable work, which is not only a masterpiece of Verdi—O thrice honored name!—but a masterpiece of masterpieces in the musical literature of the world. I believe there are some who still groan in their uneasiness because it is "dramatic," "spectacular." But will not the Last Day be beyond all doubt and peradventure a highly dramatic affair? And is not hell itself distinctly spectacular?

The orchestral pieces on the afternoon of the 26th were Saint-Saëns' prelude to "The Deluge," Kelley's suite, "Aladdin"; Schumann's overture, scherzo and finale. Miss Estelle Liebling, who has a pretty voice, one adapted to colorature display, sang somewhat nervously—for it was her first appearance—the "Bell Song" from "Lakmé."

I believe you have heard Mr. Kelley's suite in New York, but a few words concerning it may not be out of place. He has taken themes, he says, which he heard in temples, theatres and dwellings of the Chinese in San Francisco. Of course, he modified them in a measure. Would that he had modified them more! An Oriental tune as a rule is endurable only when it has been so changed that

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no Oriental would recognize it. It is far better for a Westerner to imagine his Orientalism; to evolve his camel from the depths of his inner consciousness. For the exotic quickly palls, then irritates, then maddens, no matter how striking may be the ingenuity of the composer who employs it as the chief ingredient.

Ah! what a story "Aladdin" is! "There dwelt in a city of the cities of China a man which was a tailor, withal a pauper, and he had one son, Aladdin, aight." Who would not go on? Who would not rather read this and the other marvelous tales than attend a wilderness of festivals?

Mr. Kelley's Suite is in four movements. The first tells of the wedding of Aladdin and the Princess. It would be charming—half the movement is charming—were it not for too much thematic repetition. The second movement is a serenade in the Pear Garden. It is pretty, fascinating music. But the strongest movement is the third, which describes the removal of Aladdin's palace by the Marid or Slave of the Lamp at the command of Maghrabi, the accursed musician, and alas! the lady Badr-al-Budur was also borne away, the pearl of price, the sheeney sun. Are the opening measures descriptive of the incantation? Or are the spirits hard at work at the foundation, as though dressed in overalls and armed with picks and jack-screws and ropes and chains? What does the text say? "And in an eye-twinkling, the Maroccan and the pavilion with all therein were transported to the African land." Therefore, this is not realistic program music, if the ominous music paints the pains and groaning of removal. And did not the Marid do the work alone? But the palace is borne aloft, the palace of jasper, alabaster, sumak, marble and mosaic. A pedal point assures us of the firm repose of the building on the shoulders of the slave, while ascending chords with well contrived modulations give the idea of motion, flight, while the tune sung by the Princess comes down as though Aladdin should hear it and follow. At last the palace is beyond mortal vision. An impressive and highly imaginative page! The finale celebrates the return and the Feast of Lanterns, and it is the least effective portion of the work. I understand that Mr. Kelley introduces his fugue to express the street sounds and shows and the popular tumult and rejoicing; but even a fugue that is approved by pedagogues cannot express everything. No, the finale is not effective, even in any display of exotic color.

Mr. Chadwick's new lyric drama "Judith" was performed for the first time the night of September 26. Miss Stein was Judith, Mr. Bispham was Holophernes, Mr. Towne was Achior and also a Sentinel and Dr. Dufft was Ozias. To the Ozias of the libretto I prefer Mr. Ozias Midwinter in Wilkie Collins' "Armadale." He is a much more interesting person.

The librettist, William C. Langdon, is a professor of English in a New Jersey school. His story is founded on, that is, it follows closely, the novelette in the Apocrypha. I say novelette, for all modern commentators agree in the statement that the characters, situations, incidents are fictitious. Mr. Langdon cheapens and vulgarizes the tale; he is inclined to take a low view of Judith; in fact, we see his heroine winking at the rejoicing crowd in Bethulia when she tells how she did the job for the easy mark Holophernes, how she worked the badger game. Here is a verse from her song, in which she is assisted by a friendly chorus:

The monster woo'd with foul intent—
I took his jeweled sword.
The monster woo'd with foul intent—
But red the torchlight in the tent
As 'cross his drunken throat it went,
And blood with wine was strangely blent—
Jehovah be adored!

The verse is conventional opera verse, without distinction of any kind.

I prefer the story as it is told in the Aprocrypha, although Judith is a treacherous, bloody and violent woman in any version. Not so vilely treacherous as Jael perhaps, but more unfortunate, because many in hope of academic prize have painted her, and numberless composers of exceeding mediocrity have chosen her for heroine. I spare you the list, which embraces the names of nearly all Rhine wines and the less distinguished musicians in exhaustive dictionaries. Yet Jomelli, Mozart, Salieri, Seroff, Cimarosa, Lefebvre, Marcello put hands on the story.

But who can make Judith attractive? A woman, first cousin, if not sister, of Temba-Ndumba, who pounded in a mortar her own male child to make an invulnerable ointment; who took a lover to her arms by night and dined off him next day. A woman of the long list from Semiramis to the woman of Saragossa—a woman that might have joined the bodyguard of Gelede, King of Dahomey, and been at ease with Penthesilea, Tomyris, Candace, Oserrah, Marguerite of Burgundy, Prefect Gregory's daughter, Begum Sombre, Kara Fatimah, English Moll.

Mr. Chadwick has written a biblical opera, and in this respect has followed others. The best portions of the work are those in which he is filled with the oratorio spirit, in which he masses choral effects. In this field he is more successful. Thus in the first act we find the chorus, "God, Jehovah, we who sinned," a chorus that is truly beautiful and most musical. And in like manner there is an impressive ending to the work. But the second act, which is frankly operatic, at times comic-operatic, as in the opening, is weak in character drawing, as well as dramatic fire and passion. Neither the sensual attacks of Holophernes, nor the coy allurements of Judith, nor yet again the tragic catastrophe are portrayed musically with power. The hearer without libretto could form no vivid idea of contending and stormy passions on the stage. Judith is here a woman with a high necked gown, dress shields and a New England conscience. But what does the unknown novelist say: "She washed her body all over with water, and anointed herself with precious ointment, and braided the hair of her head, and put on a tire upon it, and put on her garments of gladness."

Do you ask what a garment of gladness is? Let a Worcester reporter answer:

The gown Miss Stein will wear in her appearance as Judith to-night is very well adapted to the part. It was imported specially for her from Paris, and is of pink liberty satin under tulle with a Renaissance lace collar. The tulle is covered with long wavy lines of oval gilt and silver spangles, and, as the gown is made in Princess style, its effect on Miss Stein's tall, graceful form will be sinuous—just the desired effect for the character.

Furthermore, Judith "took sandals upon her feet, and put about her her bracelets, and her chains, and her rings, and her earrings, and all her ornaments, and decked herself bravely, to allure the eyes of all men that should see her." Surely she should have had in her mouth more passionate strains and not relied wholly on the deplorable passion of Holophernes for strong drink. Mr. Chadwick has given the said Holophernes a pretty song, a song that is at times poetically beautiful, although the words are ultra-sentimental, especially for an Assyrian, who was a warrior and of a race that delighted in noisy, shrieking music. The

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WHITNEY TEW

In America
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December
And January.

The London Press says of Mr. Tew's singing:

The Stage—"Mr. Whitney Tew proved himself a singer of excellent capabilities. His voice, which is a bass of great compass, is delightfully sympathetic—now full of tenderness, now instinct with passion and joy. He could not have been surpassed in his rendering of Schumann's 'Der Knabe mit dem Wunderhorn' and Liza Lehmann's curiously weird 'Myself when Young.'"—*July* 4, 1901.

London Musical Courier—"Mr. Whitney Tew's singing was marked by a high order of intelligence. He is one of the few singers now before the public who possesses the many qualifications that mean success. Besides a voice powerful and sympathetic he has a remarkable memory, and he never fails to display an intuitive knowledge of the poetic and dramatic significance of the text. In four songs by Bach, Brahms, Schubert and Schumann he exhibited great powers of vocalization and expression, and a style in singing German so thoroughly Teutonic that it was hard at times to realize his American origin . . . Three songs in English were equally impressive."—*July* 5, 1901.

Ladies' Field—"That fine bass singer, Mr. Whitney Tew, gave the first of his recitals in Steinway Hall. Madame Lehmann's 'In Memoriam' was a great test of Mr. Tew's manner and inflection, and he sustained the interest of his audience well throughout it; and it is a supremely hard work for a single voice—fragmentary, passionate, moody, with its pedal-note of acute sorrow. . . . Mr. Tew is fortunate in possessing a powerful voice of fine quality, and he has both the voice and brains for success."—*May* 25, 1901.

Daily Telegraph—"Mr. Tew is an artist who commands attention and deserves praise. Especially has he the gift of feeling and the power of conveying it to others, while in point of intelligence he leaves but little to desire. Mr. Tew essayed last evening songs of widely contrasting kinds and of various countries, but the manner and spirit proper to each were easily revealed, and the result was a conspicuous success."—*May* 23 1901.

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orchestration of the work often calls for high praise.

The performance was not of a high standard, although it gave a fair idea of the opera. The two chief singers were not vocally well disposed, and the chorus was often pitiably weak and ragged.

The program of the afternoon concert, September 27, included Mackenzie's "Coriolanus" Suite (first time in America), Liszt's "Concerto Pathétique" (arranged and played by Richard Burmeister), Beethoven's Second Symphony. Mr. Van Hoose sang with commendable breadth, tenderness and manly feeling "Adieu, donc," from Massenet's pornographic version of the sad story of John the Baptist.

The suite is dull. It is without color, without dignity, in a word without character of any kind. Ah, if Mackenzie had only followed his Scottish inclinations, and introduced a bagpipe, or thundered out with the full brass "Hoot mon!" before the dwelling of Tullus Aufidius!

Mr. Burmeister played delightfully. The concerto itself is one of Liszt's less important works, and it hardly repaid the loving labor of the pianist-arranger.

There is little to say about the evening and final program. It was a program of "Artists' Night," and such programs always remind me, when I see men and women armed with a popular aria, of Hamlet's speech: "Then came each actor on his ass."

Suzanne Adams appeared and showed her unblenching wifely devotion by singing a waltz by her husband. She also sang "Batti, batti," and sang it all too slowly. Mr. Bispham sang Iago's creed ("Otello"), and "Quand' ero paggio" ("Falstaff"); Miss Stein sang Bemberg's "Jean d'Arc"; and Mr. Williams sang inimitably the aria from "The Swan and the Skylark." The orchestral numbers were the overture to "The Merry Wives of Windsor"; variations from the Kaiser Quartet of Haydn; Bizet's "Jeux d'Enfants"; a march by Saint-Saëns. A motet by Mozart was the finale, a motet not worth the resurrection.

The weather was glorious throughout the festival; the prices of admission were higher than before; the attendance as a rule was smaller; the result, as I hear, was a pecuniary loss.

IRENE BRIGGS.

IRENE BRIGGS, whose picture appears on the front page this week, is the thirteen year old pupil of Miss Mary M. Shedd, discoverer and teacher of the American method. As was mentioned in last week's MUSICAL COURIER, Miss Briggs' voice and repertory are astonishing, and her teacher may well be proud of her.

Last April Miss Shedd read a paper on the American method before the Chicago University, from which the following extracts are taken:

"Ever since the world began new lines of thought have been condemned, and as this method is a new discovery, prejudice and doubt must be met with and swept away. It is for that reason that I am always anxious to have my pupils sing for those who doubt. They compare their singing with that of those singing by other methods and are convinced that the American method is the only true one.

"Think of the thousands who graduate in vocal music each year; many of them have studied from five to ten years. How many of them become great artists? Only those who are naturally born singers.

"To make singers sing naturally is just what the American method aims to do. There is no effort, no stress or wear and tear upon the throat. Children sing with full, round, mature tones, while men and women long past the prime of life have tones that are as fresh as those of men and women twenty years of age.

"Students of this method notice the rapid improvement in their voices and are encouraged thereby. They do not study for years and then find out that they never will be able to sing. In from one to two years earnest students are ready for professional work. Perfection is what is aimed for and perfect singing is the only kind worth one's time or money.

"A writer in a musical magazine says: 'In order to become a good vocal teacher one should have a pleasing personality and plenty of magnetism.' As long as teachers depend upon hypnotism, magnetism, pleasant smiles, finely equipped studios and social influence instead of actual knowledge, certain and systematic, just so long may we expect failures. Many men and women who began to study with us for the purpose of learning to sing are now preparing to leave their occupations and become teachers. This proves that the American method has a tangible, practical side which appeals to the business instincts of many.

"The testing of the voice reveals the condition of the muscles which determine the possibilities of the voice, and enables me to state with a reasonable degree of accuracy the length of time required to perfect the voice and place the singer in demand. Heretofore the element of uncertainty has been the most discouraging feature in the study of singing. Many of our so-called great instructors admit that success is by no means assured. To the earnest student who places himself in my care I can honestly state that success is certain. No matter how badly one sings or how small the voice, so long as the ear is acute as to pitch I can teach you to sing with as pure a tone as any artist ever sang."

In Chicago, where Miss Shedd is well known, her pupils are her best recommendations, and the following letter from the late George W. Lyon, of Lyon & Healy, also speaks for itself:

Mary M. Shedd will be the greatest voice teacher the world has ever known by reason of her appreciation of pure tone, which enables her to detect and remove faults in the beginning, in which she surpasses any one that I have ever known. On account of her wonderful knowledge of pure tone I do not hesitate to say that some day teachers of the piano, violin and other instruments will seek a recommendation from Miss Shedd, as any uncertainty in foundation work becomes apparent to her at once. Miss Shedd has often astonished me by her just criticism of cornet and flute players, her accurate ear detecting the incorrect breathing, made obvious by the uncertainty of execution and lack of even power.

BLAUVELT SAILS.—Madame Blauvelt sailed on the Kaiser Wilhelm der Grosse last Wednesday. She has already forty engagements in England and Germany, and will sing on successive Saturdays in London, leaving the Continent especially for the purpose. In London she sings at Albert Hall, at Queen's Hall and the Crystal Palace. She has had the rare distinction of six engagements with the Hallé Orchestra, under Dr. Richter. January 2, 1902, she returns to New York.

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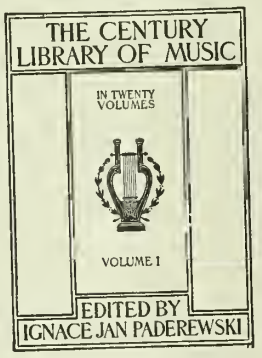

RICHARD BURMEISTER says: "The musical compositions, as to text, phrasing and fingering, show the hand of a master."

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DR. WM. MASON says: "It has features which seem to me deserving of special commendation."

FANNIE BLOOMFIELD-ZEISLER says "It cannot fail to be valuable to every music student who can afford to be the happy possessor of this attractive publication."

GABRILOWITSCH says: "I wish the work, which I most heartily commend, every possible success."

HENRY HOLDEN HUSS says: "Besides . . . what has appealed with especial interest to me as a musician and teacher have been the unique piano lessons contributed by some of the foremost French and German pedagogues of the piano."

JULIE RIVÉ-KING says: "It represents an event in musical history."

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FROM PARIS.

PARIS, SEPTEMBER 17, 1901.

PARIS is very gay at present, owing to the presence of the Emperor and Empress of Russia on French soil. The city was partially illuminated last night, the Opéra appearing to particular advantage, with its bold outline accentuated by tiny gas jets. Last night I was present at a performance of "Aïda." Not an ideal performance by any means, that is vocally, although there were many excellent features connected with the representation. For instance, the orchestra at the Opéra in Paris is nearly always irreproachable. I mean in its playing. So far as the conducting is concerned that very often leaves much to be desired. At present it seems to be the prevailing mode to relegate to a minor position the post of conductor in most of the large opera houses. In Paris the names of the chefs—of whom there are three—are not considered of sufficient importance to figure on the programs. Whether this is the result of the present conductors being mediocrities I cannot say. I only state the fact. Times are indeed changed when the authority of, let us say, a Costa was paramount; when an operatic conductor was really musical director (and not a stick waggler), carefully following the vagaries of singers—often imperfectly educated as musicians—who, nevertheless, strive with all their might to impose their crude ideas, erroneous tempi and readings on conductors, who certainly should be vested with sufficient authority to refuse to accept any such dictation. These are the days of virtuosi of the baton, and they, of course, seek the field of symphonic concerts, finding therein a wider field for the exploitation of their talents and their readings, in which the bizarre and eccentric pass very often for originality. Be the causes what they may, whether mediocrity on the part of the incumbents or economy on the part of the managers, certainly the chairs of the opera conductors in Europe are not filled to any great extent at present by men who, combining the ability and experience requisite with that other essential, the *suaviter in modo, et fortiter in re,* or the iron hand in velvet glove, so necessary to the operatic maestro. At this particular performance of "Aïda" I was struck by the great and increasing absence of artistic singing, and the fact that the most elementary laws of tone production, quality, &c., seem to be violated with impunity if the role happens to be what is called a dramatic one. An instrumentalist—say a stringed instrument performer—has it constantly impressed on his mind that but for the absolute necessity of correct intonation no difficulties exist, and failing this, no merit can be allowed, and I never could understand why a singer should be allowed to scream and yell flat and sharp in breath, and yet for these defects to be condoned on the plea of earnestness and dramatic truth.

At the Opéra Comique performances have only just begun, consequently no novelties have as yet been given. Several interesting débuts have taken place during the first week in the standard repertory. Among them that of Mlle. Nerville in the opera of "Lakmé," that opera of Délibes which already begins to appear tawdry and artificial, somewhat like the tarnished gold lace and the rusty spangles of a well worn circus rider's cloak. Mlle. Nerville—or Miss Chapman—the former being only her theatrical name, is an Irish girl, possessed of a voice of the extensive range required for "Lakmé," achieved a success, more perhaps as vocalist than actress, her extreme youth and lack of experience fully explaining any trifling shortcomings on the latter score. I will revert to Mlle. Nerville later, when I shall have had more opportunities of judging of her capabilities. One feature of the present management of the second subventioned lyric theatre of Paris is the effort made to give beginners a chance. Hitherto the débuts have been largely confined to those singers who had gained prizes at the Conservatoire, but owing either to the lack of sufficient and capable singers furnished annually by that institution, or the desire to go further afield, the Opéra-Comique seems recently to have opened its portals to several young artists who have not passed through the Conservatoire.

Sardou, who, with Ghensi, is the co-author of the libretto of "Les Barbares," the new opera of Saint-Saëns, is to stage manage the work on its production, which will be about the middle of October. The rehearsals have been a little delayed by the leave of absence granted to Vaguet (tenor) and Delmas (bass), but are now in active progress. The first orchestral rehearsal will take place in a week from now, the printing of the band parts being completed. Several papers have stated that "Les Barbares" will be played in conjunction with a separate ballet of the repertory to finish the performance. This is not correct, as the work will form the complete night's entertainment, and has an incidental ballet in the third act, finishing (as I wrote last week) by a farandole, in which the composer has used most effectively several Provençal folksongs. "Les Barbares" is in three acts and a prologue. The first scene is a full view of the antique theatre of Orange, with its sacred laurels, as seen at sunset. The second scene is also the theatre of Orange, but seen in profile and by moonlight. The third act takes place before the gates of Orange, and has been designed, I understand, by Sardou himself. It has been rather extensively advertised that Siegfried Wagner would conduct some of the Wagnerian performances to be given in Paris next year. This will not be the case, as the following letter proves:

LUGANO, September 5, 1901.

Herr Siegfried Wagner has asked me to inform you that he has abandoned the idea of directing any of the performances of "Die Götterdämmerung" to be given in Paris next year, while, however, still continuing his interest in this artistic experiment.

FELIX MOTTL.

The last theatrical joke on the boulevards: Said the director of a theatre to a young author whose piece they were rehearsing: "My dear boy, you have really not yet got the feeling of realism or truth of detail. For instance, your play begins with these stage directions: At the rising of the curtain, the concierge (janitor) is discovered reading *his newspaper.* Now, this is perfectly untrue to life. Don't you know that he always reads his lodger's newspaper?"

DE VALMOUR.

KAMINSKY MEMORIAL CONCERT.—At the Educational Alliance last Sunday night a concert was given for the purpose of raising funds for a stone to the memory of the dead Russian musician, and a good audience enjoyed the program. Conductor A. Shapiro wielded the baton in true professional fashion, his orchestra playing well. Perhaps the surprise of the evening lay in the playing of Fonaroff's pupil, little M. Mishel Shapiro, who played the "Concerto Militaire," by Lipinski, with much virtuosity. He had to play an encore, and bow many times.

Mrs. Diamond Nathan, a pupil of Madame Ogden-Crane, sang beautifully some coloratura compositions, showing a high and clear voice under excellent control. Others who assisted were Mr. Leve, clarinet; Dr. Radin, who made an eloquent address, and F. W. Riesberg at the piano.

H. H. Wetzler Returns to New York.

H. H. WETZLER has returned to New York after spending an interesting summer in Europe. His was quite a musical journey, since he hardly missed any performance worth hearing. He says he was very much impressed by the conducting of Richard Strauss, whom he met in Berlin, and who, aside from his eminent musicianship, is a most amiable and interesting man personally. In Bayreuth Mr. Wetzler heard eight performances, and met the whole Wagner family at the Villa Wahnfried, and was constantly in the company of hosts of distinguished personages, among them Richter, Mottl, Muck, Nikisch, Van Rooy, Friedrichs, Hans Thoma, the artist, and many others. From Bayreuth Mr. Wetzler went to Munich for the inauguration of the new Prinzregenten Theatre. In Weimar he spent a fortnight with Busoni, of whose wonderful playing he speaks most enthusiastically.

The reception of Mr. Wetzler's compositions in Germany has been gratifying. Many of the leading singers have taken up his songs and sing them with great success in all the principal cities. Prof. Julius Stockhausen, the dean of singing masters, has also shown great interest in Mr. Wetzler's work and teaches his songs to many of his pupils. Mr. Wetzler's orchestral works have attracted much attention; one of them will be performed at the second symphony concert of the Frankfurt Opera House in November.

Concerning his orchestration of the Bach organ sonata in E flat Felix Mottl writes: "I consider your Bach orchestration a splendid success and a work full of fine and subtle traits."

Mr. Wetzler has resumed his teaching and is looking forward to a very busy season. His residence-studio is at 5 East Eighty-fourth street.

WALTER JOHN HALL.—The pupils of this successful vocal instructor keep on winning fame and renown for themselves, as well as for their talented master, with every public appearance. In a criticism of a recent concert the Los Angeles *Herald* refers as follows to Mrs. Minne Hance-Owens, contralto, who has returned to her home in California, after a protracted course of study with Mr. Hall: "The reappearance of Mrs. Minne Hance-Owens, after a long absence in the East, was greeted with an ovation. Her peculiarly sweet and resonant contralto has gained in strength and sweetness, and the improvement in her method is marked. After her introductory number the weird "Autumn Gale" of Grieg, Mrs. Owens was recalled, and delighted her audience by her artistic reading of the well-known "Rosary." During the latter part of her stay here, and up to the time of her departure for the West, Mrs. Owens was the contralto soloist at the Brick Church, Fifth avenue, in this city, and her work there and in concert was attracting marked attention. Her successor at the Brick Church, Miss Edith L. Davies, who is giving great satisfaction, is also a pupil of Mr. Hall, and has been for the past three years. In fact, Mr. Hall's success in training the contralto voice has been most pronounced.

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BUFFALO, N. Y., September 28, 1901.

A BRIGHT example of what an up-to-date American girl can do is Miss Caroline Cramer, of Rochester, N. Y. She sang at the Temple of Music August 28 as assistant for Walter Heaton's organ concert. The greater part of the shifting crowd stayed to the last to hear Miss Cramer's last number. She sang "Oh, Divine Redeemer," Gounod, and "This Would I Do," Chapman. Her pure soprano voice of extensive range, warmth of expression, splendid enunciation and refined personal appearance combined, caused salvos of applause, and she had to sing again and again. Right from the first musicians knew that she has had splendid instruction, and we were not surprised to hear that she had a year's study under Marchesi, Paris, having previously studied under Mrs. Alice Faber, Rochester. Hundreds of testimonials from Rochester papers and surrounding towns testify to her ability to charm an audience. We predict that Miss Cramer will some day seek larger fields and wish her much success.

John C. Weber's Military Band has been playing to admiring crowds for several weeks and it is with deep regret that the music lovers see them depart this week Last night's program was especially fine. Mr. Weber's own compositions are always redemanded.

JOHN C. WEBER'S MILITARY BAND.
John C. Weber Conductor.

March, Hongroise, Rakoczy.....Liszt
Overture, Stabat Mater.....Rossini
Waltzes, Wiener Mad'ln.....Ziehrer
Polka de Concert, Pizzicato.....Strauss
Grand Fantaisie, Lohengrin.....Wagner
Grand Overture Solennelle, 1812.....Tschaikowsky
William Kopp.
Ballet music, Faust.....Gounod
Descriptive Millitary Fantasia, The Warrior's Dream.....Voelker
Excerpts from The Runaway Girl.....Monckton

Another band, Brooke's Chicago Marine Band, has been drawing crowds for a few weeks past. Mr. Brooke gives many sclections from Wagner and his own compositions are much admired. In fact, they have become very familiar; "The Buffalo March" (new) won hearty applause.

Frank Taft, of New York, adds to the interest of the Exposition, with his daily recitals on the Æolian Pipe Organ at the Mission Building.

A charming young Boston woman, who directs the Woman's Band in the Japanese village at our Exposition, is Miss Ethel MacDonough, a member of the celebrated Woman's Fadette's Orchestra. The orchestra is composed of ten pieces, their music is clean cut, well selected and they merit much praise.

CAROLINE CRAMER.

A great surprise to the musicians that gathered at the Temple a week ago to hear an evening performance on the organ was W. K. Steiner, of Pittsburg, Pa. He was an unknown quantity before, but the music lovers present are clamoring for a repetition of his concert. He is booked for engagements this fall. A picture and data will appear in our next.

Attention of music lovers is called to a concert to be given by Miss Silence Dales October 3, which is Nebraska day. She has been chosen as the musical representative from Nebraska, is a violinist of repute in Lincoln, Neb. She will be assisted by Mrs. Frederick W. Taylor, Buffalo's soprano soloist, and Miss Marie Hoover, pianist. Description of concert will follow later.

MRS. K. RIESBERG.

PHILADELPHIA SYMPHONY ORCHESTRA.

SEPTEMBER 25, 1901.

Editor The Musical Courier:

IF you will kindly give publicity to the following statement, you will greatly oblige the undersigned:

Certain publications have recently appeared which show misconception of the policy adopted by the management of the Philadelphia Orchestra. Being most reluctant to take any action which might lead to controversy, the committee has hitherto refrained from referring publicly to the matter, but now deems it advisable to do so.

The management is and always has been most desirous of engaging every Philadelphia player who is competent. Offers to such were held open several weeks before a single applicant from outside was accepted. Had all these resident players accepted positions, there would still have remained vacancies, because the number of musicians of symphony orchestra grade in Philadelphia is insufficient.

This condition of affairs is not the exception, but the rule. The eminent orchestras of this country have all found it necessary to draw upon the chief cities of America and Europe. The management has received applications from players in Boston, New York, Pittsburg, Scranton, Detroit, Chicago, Kansas City, San Francisco and abroad. Probably no city in either America or Europe has ever recruited a complete first-class symphony orchestra from her resident players alone.

Clearly, then, two things become necessary, that outsiders be engaged and that local players agree to play with such outsiders.

Both propositions have met with opposition. In order to understand the opposition to the second, it must be stated that nearly every local player belongs to the organization known as the Musical Union; this body forbids its members from playing in an orchestra containing non-union players. Its by-laws were recently amended making one year's residence in Philadelphia a prerequisite to membership, and raising the initiation fee from $25 to $100. The first amendment was subsequently repealed. The second makes membership for non-residence virtually prohibitory.

The foregoing are the conditions which affect the situation.

If the Union, through the rules made by its members prevents a member from joining the orchestra, his grievance is clearly against it, and not against the management of the orchestra, which is anxious to engage him. It is difficult to see wherein these rules benefit Philadelphia's best musicians.

It has been stated that the management intended to supply music for dances and balls, and compete in general musical business. Such is not the case, and has never been contemplated. In fulfilment of the purposes for which a first-class orchestra is created, engagements for high grade concerts, oratorios, &c., will be accepted.

During the coming season over fifty symphony concerts instituted by the Philadelphia Orchestra Association, will be given in various places. Thus, instead of interfering

Originally I intended securing only 50 Concerts for

WM. WORTH BAILEY

this Season, but everybody seems to want him, and I have now (Sept. 30th) more than 75 arranged for, so I have decided to secure another 75, which will not be difficult. Mr Bailey's Company includes

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ith the business of Philadelphia musicians, as has been tated, the management has practically created many new pportunities, for which it desires to engage every Philadelhia player who is competent. Very truly yours,

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Executive Committee of the Philadelphia Orchestra Association.

Tivadar Nachez.

Tivadar Nachez must indisputably be reckoned among the first ted virtuosos of the time. In grandeur and richly flowing power tone he is scarcely surpassed by the best. The restless Hunrian blood which rolls in his veins gives to his execution a fire at hurries the hearer onward, and his colleagues who can render aganini's sixths and octave etudes, variations on the G string, with ch sureness and beauty, can to-day be counted on one's fingers. ut he is not only a dazzling virtuoso, he appears as a true artist Tartini's "Devil's Trill" and Brueh's First Concerto, interesting his "Swedish Rhapsody," based on the original "Swedish Mely," and inspiring was the rendering of the noble Schumann Abendlied" and the effective Bazzini "Scherzo Fantastique." In ply to stormy demands he made some additions, and surprised with Beethoven's G major Romanze and a sordine piece of an egiac cradle song character.—Prof. Bernhard Vogel, Leipsiger eueste Nachrichten, October 29, 1894.

The admirable virtuosity of the noted master Tivadar Nachez et general approval. Not only by brilliant technic, but also by eat delicacy in the piano, and especially by his really great dery, both in the cantilene and in the most difficult ornamentation bravura pieces, Herr Nachez roused the audience to ever inreasing storms of applause. When we saw this man with the dark ial expression, reminding one of the Mephisto of the stage, dur- his execution of Tartini's "Devil's Trill," we did not anticipate t the same man later could produce such tenderness and feeling tone in the adagio of Brueh's G minor Concerto, and in Schuann's "Träumerei" at the end. We scarcely believe that any other tuoso can equal this Paganini of to-day in versatility. The sterly execution of the "Devil's Trill" arouse general astonishnt. Equally charming was his playing of the Schumann number.—rnhard Säuberlich, General Anzeiger, Leipsic, October 29, 1894.

Tivadar Nachez, Royal Kammer virtuoso from London, is a lin virtuoso of gigantic technic, who need not dread comparison h Joachim and Sarasate. His tone is grand and full. He played ides compositions by Tartini, Brueh and Paganini, his own nposition, "Schwedische Rhapsodie" (op. 22). Altogether the ncert was an enjoyment seldom met in Leipsic.—Leipziger Zeig, October 29, 1894.

NEW PAPPENHEIM STUDIO.—Mme. Eugenie Pappenheim's w studio at her residence, The Rutland, Broadway and fty-seventh street, are now fully in order. The apartnts have been fully redecorated and refurnished under dame's direction, and the work has been carried out in very artistic manner. There are now three connecting ms, which are devoted to the reception of pupils and al study; a reception room, a library and the music m proper. They are large rooms, with exceptionally h ceilings, well adapted for singing. Especially the sic room is very much admired. It is decorated in old e, with furniture and hangings to match. The celeted prima donna has a busy season before her.

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JOSEPH S. BAERNSTEIN.

WE present this week a good picture of Joseph S. Baernstein, the well-known basso. Mayor Jones, the thrice elected mayor of ambitious musical Toledo, after the first appearance in that city of Mr. Baernstein, remarked with emphasis upon the platform, where Baernstein had just been recalled again and again, "Here is truly the twentieth century singer. His success does not keep him from nor is he too proud to sing to us serious compositions from the old composers, or the jolly, tuneful ditties and folksongs of the Welsh, Irish and Scotch."

This is the impression one receives while listening to the varied recital programs of this artist, and, using the words of a music critic: "His princely bearing, his easy and perfect method of tone production, his clear and dis-

JOSEPH S. BAERNSTEIN.

tinct articulation, his magnificent and deep interpretation makes listening a real pleasure, and each member of the audience feels him or her self personally sung to."

In years gone by, and indeed too often do we still find it in our present singers, artists, when they had decided to enter the field of music, and having acquired what is generally termed a good tone production, would place themselves in the hands of a master, commit the notes and words of the aria or song in question, and then, parrot-like, repeat with unfailing accuracy, every emphasis, inflection, retard or accellerando, just as it was taught the

But the method of to-day, and to which Baernstein has struck the keynote, is quite a different thing. Audiences require and look for more than a beautiful voice; they want first of all to hear the sense and meaning of the words; they want the story depicted to them; they want interpreted masterly and with individuality the aria, the old classics or the new love song, that they may see and feel and know as well as hear the pulsations of those hearts whose only expressions are written musical notes.

Baernstein, during the past ten years, has conscientiously bent his every effort to acquiring the correct and distinct articulation of the English, German and Italian languages in singing, to the broadening of his mentality; to the deepening of his imaginative powers; in short, to the equipment more perfectly of himself to appear before a cultured audience, and have that indefinable something which creates magnetism and holds the audience attentive throughout a lengthy program.

Little wonder then that this studious one finds himself sought where music is sought in its highest and most beautiful form; little wonder that we read the phrase so often used in criticism of him, "His singing was a revelation."

Mr. Baernstein has placed his affairs entirely in the hands of William Fisher, who acts as his exclusive manager. Engagements have been booked in New York, Boston, Chicago, Minneapolis, St. Paul, Springfield, Baltimore, Kansas City, Toledo, Brooklyn, Newark, Englewood, Galesburg, Detroit and Philadelphia, and numerous other appearances are pending.

Francis Fischer Powers at His Summer and Autumn Schools

THOSE who have followed the career of Francis Fischer Powers will hardly be surprised to learn that in two seasons he has established in Kansas City, Mo., one of the largest summer schools in America. During the season of fourteen weeks, Mr. Powers, with his able corps of assistants, gave vocal instruction to something like 200 pupils, representing nearly every State in the Union, for whom Mr. Powers' season was all too brief. On leaving for Los Angeles, Cal., however, whither he went to open (with Mrs. Genevra Johnstone Bishop) his autumn classes, Mr. Powers left in charge of his Kansas City work Horace H. Kinney, his talented and popular first assistant. The following articles from the Kansas City *Independent* speak for themselves, and are two more of the already countless tributes paid the eminent New York baritone and teacher:

MR. POWERS LEAVES.

The departure of Francis Fischer Powers for Los Angeles this week and his intention to start a school for vocal instruction in that city call attention to the meteoric success he achieved here. It has been but two years since he came to this town an unknown stranger from New York, that is, unknown aside from knowledge obtained of prodigious successes in the East, and yet in that short time he established himself so strongly and favorably in local musical circles that no figure is better known than his, nor no name received with more glad acclaim.

There's something strenuous about the man, something Rooseveltian in his composition that brings him to the fore, for each of the times he conducted vocal schools here the sessions have been in summer, which, heretofore, had been considered the very worst time of the year for his business. Yet for all that he attained distinction unequaled by teachers established here for years.

Now he is to start another school in Los Angeles, the third of a chain which reaches across the continent. Mr. Powers usually makes New York his winter home, a place where he achieved his first great success. Most instructors would have been content with that with which his strenuous personality was not, so long as there remained other fields to enter and other obstacles to overcome, and so he has put his interests here in other hands and journeyed after fresh triumphs.

The two closing twilight musicales by pupils of Mr. Powers were given last Monday and Wednesday evenings. This is the first time that Mr. Powers has sung at these musicales, and his wonderful baritone voice was heard in Bizet's "Agnus Dei." At the close of this number Mr. Powers reached a high A flat with such a volume and at the same time beauty of tone as to completely carry away his audience.

The success of Mr. Powers' pupils this season, as well as the high character of these musicales, fully demonstrates the superior ability of Mr. Powers as a teacher and artist, and in his work he has been wonderfully supported by Harry Briggs, one of the finest accompanists that has visited the city.

Will Play the Mason & Hamlin.

AMONG the artists who will be heard with orchestra, quartet and in recital on the Mason & Hamlin piano during the season 1901-1902 are:

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Ernest Hutcheson.
Carlo Buonamici.
Paolo Gallico.
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Thomas Whitney Surette.
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EXCESS SECURITY to Policy-holders,	$4,698,785.19
Paid to Policy-holders since 1864,	$44,469,462.48
Total Insurance in Force,	$499,260,653.00

GAINS: 6 months, January to July, 1901.

IN ASSETS,	$1,270 172.92
IN INSURANCE IN FORCE (Life Department Only),	4,739,635.00
INCREASE IN RESERVES (both Departments),	1,165,244.44
PREMIUMS, INTEREST and RENTS, 6 Months,	4,538,683 18

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Quarter-Centennial Anniversary.

AMONG the items of interest for the present month we note that the well-known music publishing house, Arthur P. Schmidt, of Boston, celebrates on the 2d inst. its twenty-fifth anniversary.

Mr. Schmidt, who was born in Altona, Germany, April 1, 1846, entered the music business of George D. Russell & Co., Boston, as clerk in 1866. In 1876 he established a small business of his own on Winter street, and three years later went to Tremont street, where he remained until 1884, opening branches in Leipsic in 1889 and New York in 1894. Since selling the Boston retail department in 1889 his time has been devoted entirely to publishing, having moved to more extensive quarters at 146 Boylston street.

From the day of his establishment as a music publisher Mr. Schmidt has steadily pursued the policy of taking up compositions by the best American composers and publishing them with the same elaboration and detail which characterize the work of the foremost German houses, thus securing to a number of our prominent composers like Chadwick, Beach, Foote, Paine and others, the means of bringing their works before the public. This policy has been consistently followed to the present time, and to-day his catalogue, which numbers fully 6,000 works, is considered representative of American music in its best form.

In 1880 John K. Paine's Spring Symphony was issued, being the first orchestral score ever published for an American composer.

This was followed by many other orchestral works worthy of note, and it is but justice to state that the progress made by American composers has in a large part been due to the encouragement and assistance extended by American publishers.

Gregory Hast and Brahms.

TO so interpret Brahms' songs as to make them perfectly intelligible and especially enjoyable as well is a high test of a singer's art. Brahms is to music what Browning is to poetry—caviare to the general. Gregory Hast, the eminent English tenor, whom Loudon G. Charlton will introduce to American audiences this coming season, is a Brahms apostle, so to speak, and he has made a specialty of some of the great composer's songs, notably "Die Meinacht." Of his interpretation of this number, the English press is unanimous in its terms of high praise.

The Manchester *Guardian* says: "To those listeners, however, who had the good fortune to understand German, the rendering of the song, "Die Meinacht" (Brahms) must have been a delight. It was sung in a manner that fully revealed the beauties of the music."

Another authoritative critic says: "The strains which haunt my memory of that evening are those of Brahms' 'Meinacht,' which Gregory Hast sang by special request. Surely 'Meinacht' is one of the most inspired of all Brahms' songs, and, when sung as it was the other evening, would bring immortality to its composer had he never written anything besides."

Opening of Clavier Piano School.

THE opening exercises at the third school year of the Clavier Piano School were given last Monday evening, September 30. Following is the program:

Sonata ..... Scarlatti
Etude Melodique ..... Raff
Pierrette (Air de Ballet) ..... Chaminade
Miss Grace Hodgson.
Remarks by Mr. Virgil—subject, "The Work Before Us."
Pastorale ..... Scarlatti-Tausig
Capriccio ..... Scarlatti-Tausig
Rondo in G major ..... Beethoven
Frank Norris Jones.
Announcement of Lesson Hours.
Musical Numbers (to be announced).
John Rebarer.

The regular work of the school began yesterday (Tuesday, October 1), with a large attendance. The weekly recitals will be given as usual, but in place of recital the first week, W. A. White, who is to teach ear training at the school this season, will on Thursday evening, October 3, at 8 o'clock, deliver a lecture in Clavier Hall on the subject "Positive Pitch, and How to Acquire It." All persons interested, whether members of the school or not, will be welcome at this lecture.

It is intended to make the weekly recitals a feature of the school, and ensemble classes will be formed later for the rendering of chamber music. Charles Russell, the 'cellist, will have charge of the ensemble classes.

ANTONIA SAWYER RESUMES.—Mrs. Sawyer's new studio, 1690 Broadway (Telephone, 502 Columbus) is sure to be the scene of constant activity this season, to judge by the number of vocal students already registered for lessons. Her superior knowledge of diction, as exemplified in her own singing, her wide experience and sympathetic personality, all count toward making her one of the great teachers.

To-morrow she resumes teaching at Rev. Dr. and Mrs. Gardner's Fifth avenue school, where she gave last May a fine students' concert. At the commencement next day she sang three times, standard songs by Masscnet and others.

Her summer, spent in the hills of Maine, was a combination of pleasant work and recreation, and to close her season she gave two concerts, apropos of which local papers said in part:

Mrs. Sawyer is a singer who possesses a remarkably sweet, rich voice, and her musical tones are of rare quality. * * * A few of her pupils here in town sang at the musicale. * * * The program was listened to with much interest. * * * All present felt they had been given a fine opportunity to hear the best music done in good style.—Bangor Daily News.

The musicale given by Mrs. Sawyer and her pupils was attended by a large number. * * * It was a most delightful occasion, and a feast for lovers of music. * * * Mrs. Sawyer has been teaching here with most flattering success.—Bangor Commercial.

FLAVIE VAN DEN HENDE.—Mme. Flavie van den Hende, the 'cellist, has returned from her sojourn in Virginia. She is under L. G. Charlton's management. Her studio is at 45 West Eighty-second street.

EMIL PAUR RETURNS.—Emil Paur, the conductor of the New York Philharmonic Society and of the Paur Symphony Orchestra, returned from Europe Monday. His two sons, who accompanied him last spring, will remain in Germany and continue their studies.

EMIL FISCHER.—Emil Fischer, the distinguished basso, formerly of the Metropolitan Opera Company, has taken a residence studio at the La Rochelle, 57 West Seventy-fifth street.

Mr. Fischer will hereafter devote his time to teaching.

VAN DER STUCKEN ON THE BARBAROSSA.—Frank Van der Stucken sailed last Saturday from Bremen for New York on the North German Lloyd steamer Barbarossa.

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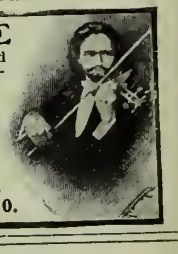

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MUNICH THE MUSICAL.

BY JAMES HUNEKER.

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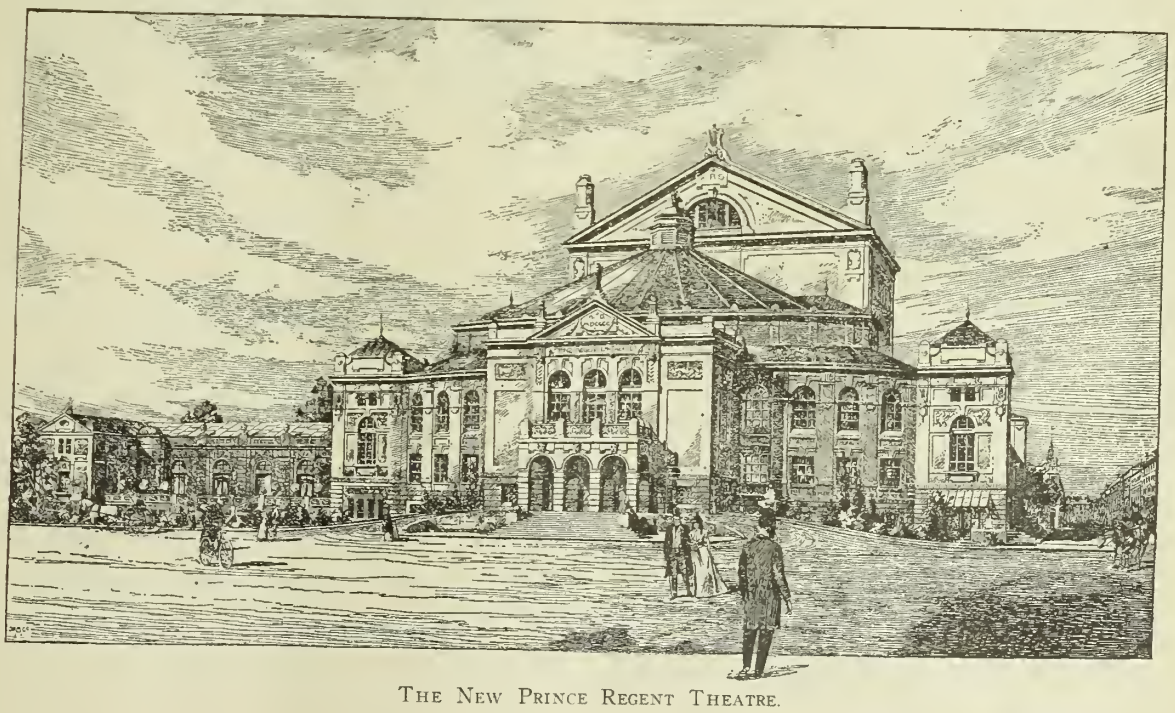
I.

PRINZREGENTEN-THEATER. Amphitheatralischer Zuschauerraum. Unsichtbares Orchester. This pleasing announcement greeted my picture-weary, pigment-soaked eyes at the top of a program. It told me that in the new Prince Regent's Theatre there was an amphitheatrical audi-orium, and that the orchestra was invisi-le. The hour had struck when I must of ne-essity take up the white man's musical burden and se my ear tympani once more in a professional nanner. Bayreuth had given me a midsummer dose f Wagner, and though I ostensibly came to Mu-ich for its opera house, I avoided it as long as I ould. Then my friends began to make remarks, nd I saw the game was up; I had to Wagnerize ith the rest of the world or else go home. I pre-erred the former.

The paint was hardly dry on the walls of the the-tre last August when the rehearsals began. To-day e building stands quite completed, and its exterior one of the most distinguished of any on the globe. admire it more than I do the Paris Opéra—it oks like a Wagner theatre.

At first blush the house seems the duplicate of the ayreuth one. This impression vanishes on closer spection. Magnificently built of stone, marble and on, the Prince Regent receives the public on the rth side from a *porte cochère*. There is a massive stibule, a corridor with cloakrooms, and at the d of each corridor a large foyer. Stairways lead the four entrances which admit one to the audi-rium. This dips down toward the orchestra, ough the angle of descent is not so steep as at ayreuth. Its gradient is easier. The seats are ge and comfortable. Everyone stands up until e house is darkened and the last comer admitted. ter the final fanfare—there are three—no one n enter. But if you are sick you can walk out as easily as in any other theatre, for the aisles are wide and the ushers easily cajoled with a little palm-grease. I was disappointed in the size of the auditorium, which only holds 1,106 persons in all, boxes included. Everything is of the most luxurious—except the ugly frescoes in the foyer. These are of the accustomed flaring Munich brand. I was surprised to find the comparative brightness in the auditorium after the curtain was up. Twelve candles in semi-darkened lanthorns on either side of the building shed quite a diffused glow over the audience, the ceiling electric lights being lowered. The Munich music lover is of a cheerful disposition. He dislikes the total darkness of Bayreuth, as he does its monastic silence, so there is whispering, and the obscurity does not trouble the nervous ones. In case of fire the building could be emptied much more rapidly than the old trap up at Bayreuth. The Metropolitan Opera House on a Wagner night is much darker than this one.

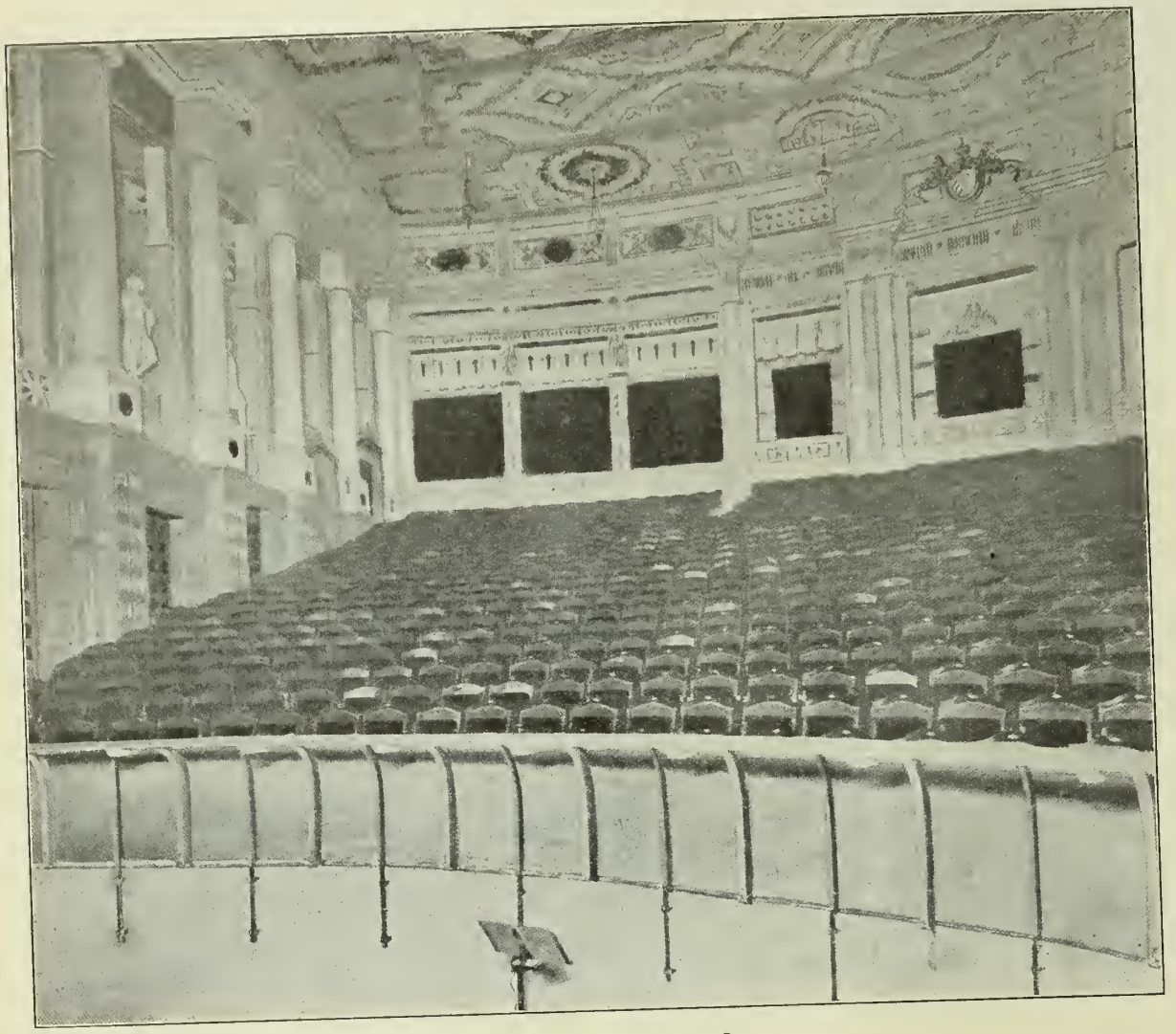


THE NEW PRINCE REGENT THEATRE.

The stage is smaller than at Bayreuth; indeed it seems far too small for all the important artistic business transacted upon it. I dislike a small Wagner stage; for Mozart it is necessary. And the Prince Regent's stage is set back too deep within its proscenium. The frame is too large for the picture. This, and the heavy material, stone, iron, bronze, used in the construction of the *Vorbühne*—for there is in reality no proscenium arch—may be the cause of the several distressing echoes heard in the house. At least that is what Francis Neilson, of the Covent Garden stage direction, believes. At Bayreuth there is an arch over the stage, while the space between the footlights and the orchestral shell is wider. So the tone wells out from the "mystic gulf," ascends to the curved roof and thence disperses over the auditorium in one unbroken volume. In the new house here the tone is cramped by the smaller aperture between stage and orchestral hood, and when it reaches the top of the proscenium it breaks upon a mass of stone and bronze, and an echo is caused. Then, too, the sides of the proscenium are quite solid—stone and bronze again. One of the singers told me that on the stage there are two distinct echoes. How to remedy this grave defect is now a matter of the deepest concern to the architects and Intendant Von Possart. Bayreuth and Wahnfried are in high glee over the mishap, for it would mean practical ruin to the little town up in the Fichtel Mountains if Munich succeeded in diverting its *clientèle*. But where there is so much energy, skill and ambition I do not doubt that some means will be devised to correct the faulty acoustics. Already there has been much experimenting, such as heavily padding the orchestral canopy, but to no avail. A radical change, such as Mr. Neilson suggests, seems to be the only chance, and that means tearing down the top of the auditorium and putting in an arch. The sunken orchestra, too, must be changed. At the close of the first act of "Tristan and Isolde" a back drop cloth was lifted, and we heard the most absurd clangor, the seamen's voices, the orchestra and the voices of the principals reaching us in broken accords. Even when the curtain is down I notice a certain smothered effect in the playing of the band. Polyphonic passages do not come out clearly, and in a big *fortissimo* all is muddled and thick. What a pity it is! If the interior of the Bayreuth house had been more closely patterned after this accident might not have occurred—for architectural acoustics seem to be largely experimental. There is no statuary around the sides of the building in Bayreuth, while here there are large figures of Beethoven, Mozart, Wagner, Shakespeare, Schiller, Lessing and others. A Wagner

theatre should be quite bare, reserving sculpture and all such symbolical decoration for the halls. Still, this house is a superb art temple, and all the more wonderful when you consider that the first stone was laid in April, 1900.

So much for the material envelope, the body of the Prinzregenten Theatre. Its soul is far more developed, and I feel assured that when the inevitable rawness wears off this place will become a second Bayreuth. At present there is much to critically cavil at. Intendant Von Possart knows this better than anyone else, and doubtless has suffered from the triumphant crowing in Bayreuth.



THE THEATRE VIEWED FROM THE ORCHESTRA.

* * *

The four operas rather hastily prepared for presentation were "Die Meistersinger," "Tristan and Isolde," "Tannhäuser" and "Lohengrin." They were presented in the following sequence: "Die Meistersinger," August 20, 25; September 2, 10, 14, 26. "Tristan and Isolde," August 23, 27; September 4, 12, 20. "Tannhäuser," August 29; September 6, 16, 22, 28. "Lohengrin," August 31; September 8, 18, 24. Von Possart is the chief intendant; Karl Lautenschläger the head machinist; Anton Fuchs and R. Müller, chief stage managers; Miraslav Weber, concertmaster; F. Fischer and H. Zumpe, musical conductors—with the occasional co-operation of Bernhard Stavenhagen and H. Röhr. The orchestra is a large one. The Brandt system is used for handling the stage. It can be managed with electricity. The singers who came as "guests" were Lillian Nordica; Anthes, of Dresden; Gerhäuser, of Carlsruhe—now engaged here; Grüning, from Berlin; Hoffmann, of Berlin; Reichmann, of Vienna; Reiss, of Wiesbaden; Greef-Andriessen, of Frankfort; Helgermann, of Vienna, and Staudigl, of Wiesbaden. The regular Hoftheater company of Munich participated. If. King Ludwig II. were alive he would be happy, for this scheme of a Wagner theatre in his city was always a darling project of his own. And to give the house a motto that would have pleased Wagner, the inscription "Der Deutschen Kunst" stares at one from over the *Vorbaüde* when you reach the plaza on Prinzregentenstrasse.

A crowd is always waiting before the doors, though it is not so curious as the motley mob at Bayreuth. The streets are decorated with poles flying festal banners, and mounted police officials are visible. A monstrously fat beadle in blue salutes you as you reach the stone vestibule; the man inside only looks at your ticket, and, with the exception of the tag which serves as a cloakroom check—oh! sensible and economical Teutons—you may retain it as a souvenir. The tickets are printed in white and blue, thus separating the right from the left side of the house. At 5 o'clock precisely the first fanfare is heard in the garden adjoining the theatre restaurant. Two more proclamations in the right and left foyers, and the auditorium lights are lowered. At exactly ten minutes past 5 the performance begins. Between each act there is a pause of a half hour, during which the amount of sandwich munching and beer swallowing is tremendous. Ah! again sounds the hospitable motive of food and drink in Munich! The restaurant is high priced, the waiters making all they can while the sun shines; and the service is very bad. I saw many English and Americans here. Very much bronzed by travel, Conductor Emil Paur came down from Berlin for a "Lohengrin" performance, but was not much pleased with the house. Emil Sauer, the piano virtuoso, greeted me in the lobby. He is sitting for his portrait to Kaulbach, and is looking very well. He told me that he was engaged for the Vienna Conservatory at a high salary. This salary proved too much for the old piano staff, so there was an uprising and a demand made for higher salaries. This being refused a secession is talked of. I hope Sauer will not back down or resign. The prices paid for piano lessons in Germany are ridiculously low, while many good singers are glad of a high class engagement—such as the Kaim-Saal Symphony concerts at the enormous sum of 50 marks, about $12.50!

* * *

Here is the cast of

"DIE MEISTERSINGER V. NURNBERG."

IN DREI AUFZÜGEN VON RICHARD WAGNER.

PERSONEN:

Hans Sachs, Schuster.....	Meistersinger	Herr Feinhals.
Veit Pogner, Goldschmied.....		Herr Klöpfer.
Kunz Vogelgesang, Kürschner..		Herr Stöger.
Konrad Nachtigall, Spängler....		Herr Mang.
Sixtus Beckmesser, Schreiber...		Herr Geis.
Fritz Kothner, Bäcker.....		Herr Fuchs.
Balthasar Zorn, Zinngiesser.....		Herr Vogel, jun.
Ulrich Eisslinger, Würzkrämer.		Herr Mayerhofer.
Augustin Moser, Schneider....		Herr Kellerer.
Hermann Ortel, Seifensieder....		Herr Th. Mayer.
Hans Schwartz, Strumpfwirker.		Herr Hautmann.
Hans Foltz, Kupferschmied.....		Herr J. Mayer.

Walther von Stolzing, ein Ritter aus Franken..Herr Knote
David, Sachsen's Lehrbube.....Herr Reiss a. G
Eva, Pogner's Tochter.....Fr. Fleischer-Edel a. G
Magdalena, Eva's Amme.....Frau G. Staudigl a. G
Ein Nachtwächter.....Herr Schlosse

Bürger und Frauen aller Zünfte, Gesellen, Lehrbuben Mädchen, Volk. Nürnberg—Um die Mitte des sechzehnten Jahrhunderts.

* * *

The "Meistersinger" performances were by fa the best of the series. A German musical comedy it can best be played by German actors and singer For this reason I took more delight in the piec than in any of the others. In the first place ther were no cuts—Wagner's classic comedy sparkle from a dozen facets that do not exist in the mut lated Anglo-Saxon versions. The parts of Dav and the mastersingers gained new meanings, whi Beckmesser, pompous, pedantic, conceited, envio and a bore, if you will, is not played as if he we a malignant villain, an ignoble Iago, a scoundrel the deepest dye. There are no dark tints in th gracious comedy of manners, this loveliest tra scription of a lovable period in German life and a Whosoever has studied old Nuremberg, has enter into the charm of its quaint streets and houses, customs and histories, seen its mementoes of Has Sachs, Luther and Albrecht Dürer, that one w appreciate the wonderful rebirth it has been giv by Wagner. While a cast comprising great sing is always welcome, I rather prefer a well traind company, a balanced ensemble of German sings So, with Herman Zumpe at the orchestral helm, ne performance in question was a wholly enjoyable ce

* * *

The fanfares blown were nearly the same a a Bayreuth in 1892 and 1899. Before the first act w heard the motive of the meistersingers, not endi however, on the E, but dropping an octave bew For the second act several bars of Beckmesr Serenade were used; and for the last act instea o the trumpet fanfare given on the stage—it alw

begins like "Where Did You Get That Hat?"—Sachs' "Wahn" motive was sounded. Zumpe's reading of the prelude surprised me. I had always heard the man described as pedantic—he is given to over-refinement, the scholar's fault, as an English poet hath it. But there was an elasticity in his beat, an uplifting quality with due consideration for breadth and sincerity that were all very consoling. The *tempo* was a shade faster than Seidl's, and there were many deviations from the everyday interpretations. Bülow's runaway *tempo*, when the chief theme of the working out section is heard in diminution, was not adopted, though here there was no diminution in crispness or *spiccato*. The E major melody was sung with fervor, and if the acoustics of the theatre were what they should be the glorious polyphony of the peroration would have been admirable. Throughout Zumpe proved himself a close and sympathetic accompanist. He was as steady as a rock in the second act finale, and brought the last to a triumphant conclusion. That he sometimes missed the deeper poetic note of Sachs' and Walther's music did not surprise me. Zumpe is not that sort of a man. The stage was smoothly managed by Anton Fuchs, whom I remember very well at Bayreuth. When the curtain rose on the interior of the Katharinenkirche, painted by Mettenleitner, of Munich, you were at once transported to old Nürnberg. But it did not escape my notice that the chorus calmly went off pitch in the second verse of the chorale even as does the polyglot chorus in our own Metropolitan Opera House. At last I saw a real David, a delightful David, a fellow of infinite mirth, a jesting, honest, merry lad, who sang well, danced with legs of quicksilver, and when he reached that fatal top tone, "Oh, Magdalena!" did not go to pieces vocally. Herr Reis, a "guest," was the name of the young artist who sang the role. As his part was not a mere silhouette, as in the cut version, he was able to build it up into a real character of flesh and blood. He was neither a buffoon nor a zany. He wooed Magdalena ardently, and as she was not dressed as a forbidding hag or as a first old woman in a witches' chorus, Wagner's idea was clearly expressed. Hitherto I have wondered what attracted the youthful apprentice to a woman old enough to be his mother's sister. Magdalena, a companion of Eva Pogner's, is still sufficiently young to sympathize with a romantic love affair, for she loves herself. A former visitor to New York, Gisela Staudigl, treated the part with discretion. Herr Geis, the Beckmesser, was a joy. From his first dignified entrance, his eyes sparkling with malice, his whole frame denoting self-satisfaction, I felt that I was to see a real vision of the crabbed old Sixtus. And I did. Not much of a singer, Geis nevertheless suggested the idea that in his youth Beckmesser must have had a voice. He was a mastersinger, a man of some science and seriously listened to by his fellow mastersingers. These worthy men and true did not march as if in a funeral procession, but sauntered in, gravely discussing the great question of the hour. Pogner's speech, the long discussions, lengthy but not wearisome, the by-play of the apprentices, Kothner's harangue, the building and rebuilding of the marker's retreat—all these things were given with a Teutonic heartiness that shed absolutely new light on the act, an act usually slurred over in New York. After the curtain fell I felt as if I had never seen "Die Meistersinger" before. And yet it was not a remarkably brilliant representation—only a sound, German one.

* * *

The Hans Sachs was a slow-going person. Herr Feinhals, who suggested the *bourgeois* side of the poet, the deep, capacious feather beds and black beer of old Nürnberg. The deeper fount of sentiment and poetry existed not. Feinhals has humor and looked the character. I liked much better Klöpfer as Pogner, whose singing and acting were admirable. The mastersingers were all they should be, and Frau Fleischer-Edel from Hamburg made an engaging Eva. That dangerous quintet proved to be the usual pitfall. The curtains were hardly drawn quickly enough to conceal the shattered intonations and false notes strewn about the stage. Walther Von Stolzing was assumed by Knote, whose tenor voice took my breath away. So enthusiastic was I after the opera that a kind friend bade me wait until I had heard the same singer in more heroic *roles*. I am sorry to say I did, and my newly born enthusiasm received a setback. Heinrich Knote is a young man of thirty-two or thirty-five. He is good looking, though a trifle too stout and short—the usual fate of most German tenors. But he is of fine presence, graceful, light of foot, and some day will be an actor. The emotional temperament so far predominates over the intellectual; study may harmonize the two, and I hear that he is a student. He spoke excellent English to me when I met him. Setting everything aside, Knote's voice will carry him when all else fails. It is a genuine golden tenor; lyric, not heroic, and of the most exquisite *timbre* when it is not forced. His emission is free from the inevitable Teutonic throatiness, and when there is not a cloud on the sky the man's voice is full of golden landscapes. I can't describe it otherwise. In New York we are so accustomed to the perfect art of Jean de Reszké that his voice is forgotten, swallowed up in his poetic personality. Knote is not poetic, but the rich, youthful vibrancy of his organ, its thrilling youth brings tears to the eyes. It is a young lover who sings "Fanget an," a lover in love with life, with the glad spring, with love itself. When from his wooden dais he began "Am Stillen Heerd" I mentally exclaimed, "A tenor at last!"

But I wish I had missed his Tannhäuser!

ERNEST VON POSSART.

* *

The street scene was painted by Professor Bruckner, of Coburg, as was the interior of Sachs' cottage. The latter was most picturesque. The festival suffered because of the cramped dimensions of the stage. Here the Metropolitan stage, with its chances for perspective, is far superior. Herr Fuchs grouped his people skillfully, and the entrance of the principals was a real climax, the crowd becoming frantic, the huzzaing, waving of banners and the medley of women and children making a rare picture, and there was no wait between the first and second scenes. The lighting was in the main satisfactory, though that moon proved as erratic in Munich as on upper Broadway. The best effect was in the Sachs cottage; the poorest in Act I., where the variations in brightness were alarming. With all the complicated and costly machinery here at Herr Lautenschläger's command the effects are far from commensurate. I set all this down to the deadly Bayreuth tradition, yes even to Richard Wagner himself. Stage machinery of all sorts has been enormously bettered since Wagner's death; yet such is the curse of precedent here in Germany, in Europe, that not an iota of improvement dare be made on the traditions of 1876. "So the master wished it!" is the answer to the sensible fault finders. And so it is that improved apparatus for handling the stage, sinking it, raising it, shifting scenes, affording facilities for superb lighting effects, are employed with a timidity that almost neutralizes their value.

I admired the night watchman's ox-horn and hope I shall never forget Beckmesser's eloquent pantomime in the third act. The performance was over at exactly 10:30 p. m., just four and a half hours long, omitting the two pauses.

F. W. RIESBERG AT WORK.—Returning from the Asheville Summer School, of which, with A. P. Babcock, he was musical director the past summer, Mr. Riesberg again visited the Pan-American Exposition, where he last July gave a series of recitals; then he went to Norwich, N. Y., to play at a fashionable wedding; returned to New York and played at his first concert last week at the Educational Alliance, that noble philanthropy of Mr. Strauss. He has resumed his position as organist at Roseville Avenue Presbyterian Church; is attending to his duties as secretary of the New York State Music Teachers' Association, and begun his lesson giving, piano, organ and harmony.

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MUSIC IN ITALY.

CORSO VENEZIA 65, MILAN, ITALY,
September 14, 1901.

OPERA good, bad and indifferent, or good, medium and mediocre—as I indicated in my last week's letter to THE MUSICAL COURIER—is holding sway and high carnival at several of the Milan theatres.

At the Scala three seasons ago the management found it impossible, after many promises, much loss of time and considerable preparation, to produce Bellini's opera "Norma." Now, we are to have what might be termed in the Italian "enorma," there being no fewer than three "Normas" announced at as many different theatres, and all at nearly the same time.

The Alessandro Manzoni Theatre will have a short season of opera, beginning to-night with "Norma."

The opera season at the Dal Verme is also to be inaugurated to-night, opening with Donizetti's "Poliuto" and to be followed by "Norma." This company is strong in names of good singers, and has been looked forward to all summer by the operagoing public as a "good thing" in store for them.

The third "Norma" is in preparation at the Fossati Theatre, where up to the present time "Ruy Blas" and "Lucia di Lammermoor" have been contending for first place in public favor. Each of these two operas has enjoyed a goodly number of repetitions thus far.

The Aurora Theatre has been open for some weeks with a repertory of light and comic opera, presenting "Boccaccio," Offenbach's "Orfeo all' Inferno," "Madame Angot" and the like.

At the Commenda "Il Carnet del Diavolo" of Serpette is still playing to crowded houses nightly.

Concerning the late Isabella Galletti-Gianoli's life and career, I have heard so many different and conflicting stories that I deemed it my duty to obtain for THE MUSICAL COURIER a short story of facts, yet a true history of the great singer's life.

Isabella Galletti-Gianoli was born at Bologna November 11, 1835, the daughter of Antonio Rustichelli and Maria Galletti, and was christened Filomena, so that her real name was Filomena Rustichelli. She was dedicated very early in childhood to music, and when scarcely nine years of age was an excellent little pianist.

After studying singing with Livio Tosini, she made her first appearance upon the stage at Piere di Cento, in the part of Fenena in the opera "Nabucco." After another year's study with Raffaele Gamberini, she appeared during the carnival season of 1855 at Spoleto, under the name of Isabella Galletti, as prima donna assoluta in Pacini's opera, "Buondelmonte Buondelmonti." From there she went to the Theatre San Benedetto at Venice (now the Rossini Theatre), singing with great success in the opera "L'Ebreo," of Appoloni, and then began her festive and triumphant career, singing at many places in "Macbeth," of Verdi, and in "Assedio di Corinto," of Rossini.

About this time she met and was married to Girolamo Gianoli, and thenceforth continued to enjoy a most glorious and successful series of veritable triumphs throughout Italy and all Europe until the year 1883, when she sang for the last time in public at the Theatre Rossini in Venice the part of Azucena in "Il Trovatore."

Isabella Galletti was a splendid creator and model interpreter, particularly of such parts as La Favorita (Leonora), La Norma and in Rossini's "Otello." In voice and style she embraced wonderfully and successfully roles ranging from light soprano, dramatic and mezzo-soprano to contralto, as evidenced by the following repertory of operas in which she appeared: "Anna Bolena," "Gemma di Vergy," "Lucrezia Borgia," "Il Trovatore," "Aroldo," "Ballo in Maschera," "Forza del Destino," "Don Carlos," "Il Profeta," "L'Africana," "La Vestale," "Cenerentola," "Semiramide," "Vittor Pisani," and in "Dolores," of Anteri.

After her last appearance in 1883 she retired from the stage and public life and devoted herself to teaching. Among her pupils are some well-known names, including that of her daughter Carolina.

For a period of tweny-eight years, during which Isabella Galletti sang in nearly all the principal cities of Italy, of Europe and in Egypt—Milan, Bologna, Florence, Rome, Venice and Naples, Lisbon, Madrid, London, Vienna, St. Petersburg, in Cairo—she never had any desire to go to America, strange as that may seem.

Having appeared for the last time upon this earthly stage among worldly scenes, singing her last notes and making her final adieus, Isabella Galletti-Gianoli, one of Italy's most brilliant stars of the operatic constellation, has departed for the Great Beyond, and will no more be able to shine and dazzle her hosts of admiring but sorrowing friends of this opera loving country.

She died in Milan, August 31, and her funeral was largely attended by artists, singers and actors, musicians, journalists, theatrical managers and friends without number. Floral tributes were brought and sent from near and far.

Isabella Galletti was undoubtedly a star of splendid magnitude—a diva of Italian lyric art! Following in the footsteps of Malibran, Pasta, Frezzolini, she was the one who maintained on high the melodic art of the Italian school, completing and enhancing the works of Italy's great masters, which she created and interpreted in such majestic, sublime style.

Within the memory of the oldest and best informed operagoers here I can learn of no other artist who was in any respect anything like her equal. As written you before, she was most popular in her days of activity before she retired from public life. She had an extremely artistic and musical nature, exquisite in its make-up; refined sentiment, efficacious and spontaneous in gesture; a beautiful and potent voice, the timbre full of feeling, color, inexpressible vibrations equal to the various demands of expressing all the passions of love, jealousy, hatred, sorrow, desperation.

Galletti could play upon one's heartstrings, and knew the entire gamut of the passions. She was a veritable, a born artist!

Since the announcement that Signora Eleonora Duse would produce D'Annunzio's new tragedy of "Francesca da Rimini," with Gustavo Salvini as Paolo, another "Francesca da Rimini" has come forward. Mme. Sarah Bernhardt, it is understood, has just signed a contract to produce at her theatre in Paris a drama which Marion Crawford has written on the subject of "Francesca da Rimini." The play was written in English, but a rough French translation was read to Madame Bernhardt by Mr. Crawford during the actress' visit to London this summer. It has since then been arranged that the actual version which Sarah Bernhardt will perform is to be made by Marcel Schwob, who made the prose translation of "Hamlet," acted by Madame Bernhardt. Mr. Schwob is in no sense a collaborator with Mr. Crawford. His version will simply be an accurate translation of the drama as originally written by Mr. Crawford and accepted by Madame Bernhardt.

The other day I met that genial man and good musician, the well-known New York Metropolitan Opera House conductor, Mancinelli, in Milan on the Corso Vittorio Emanuele. Of course he was going toward the Galleria, where everybody meets everybody. He remarked that he would not return to the United States to conduct at the Metropolitan this coming fall, but would go to Lisbon instead. Next year, however, he expected to go to America again.

The audacious, horrible outrage upon the President's life during his visit to the Buffalo Pan-American Exposition has called forth in the Italian press the strongest expression of horror and sorrow, with words of warmest sympathy for President McKinley and the entire American nation. Italy hasn't yet forgotten the murder of her beloved King Humbert, a year ago, by an assassin's bullet.

Mr. McKinley's personal character is respected in his own country and among foreign nations, and the dastardly outrage, the fatuous wickedness of the attempt on his life will meet with universal reprobation.

Here is a striking tribute, translated from a Viennese

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paper called the *Reichswehr*: "Mr. McKinley was one of the most terrible enemies Europe has ever known. He fought not with weapons, but with protectionist tariffs and check books. His economical dictatorship closed our factories, stopped our engines and brought our machinery to a standstill. If Bismarck was a man of blood and iron, Mr. McKinley may be called a man of blood and coal. But he is an adversary who commands involuntary respect, and before whom we lower the sword as a mark of esteem. He is a man we should not like to miss from the ranks of the living." DELMA-HEIDE.

S. C. BENNETT'S PUPILS.—Miss Grace W. Heagle, contralto of the Memorial Presbyterian Church, Brooklyn, and Miss Cecelia Quinn, formerly of Kansas City, are among the best contraltos in New York. Both are attending the American School of Opera. Miss Gertrude M. Horner, of Pittsburg, Pa., holds one of the best paid positions in that city. Vernon Stiles, leading tenor of the Bostonians, is another of Mr. Bennett's talented pupils.

LAMBERT PUPIL TO GIVE RECITALS.—Miss Mercedes O'Leary, a talented pupil of Alexander Lambert, will give several piano recitals during the season.

DRESDEN, FRANKLINSTRASSE 20,
September 15, 1901.

KARL WEIS' two act opera, "The Polish Jew," was the first musical novelty of the season produced here at the Court Opera on September 7, needless to say in a model way and excellently cast. The fact speaks greatly in favor of the opera management and the musical zeal of Von Schuch, who so early in the fall accomplished the wonder of a very carefully prepared reproduction of a work quite new to Dresden, of such serious aims, such technical and scenical display and such strong demands upon soloistic forces as this opera.

The libretto, which is drawn from Erckmann-Chatrian's novel of the same title, has received a good dramatic treatment by the part of Victor Leon and Richard Batka, the latter being the well known critic of the daily paper *Bohemia* and other journals and periodicals of Prague. As to the scenical effects of the book, however, it loses some of its attraction and so to speak "misses its mark" by the long drawn out scenes of the second act, the music and the gruesome content of which is full of phrases, expressing the pangs of remorse, the anguish and the despair of the conscience-stricken man, Mathis, who murdered the Jew, the very theme upon which the whole plot turns. As a spoken drama, the story, no doubt, would prove very effective; as a subject for musical treatment it is not poetical enough to arouse artistic enthusiasm. History and criminal matters do not well go with the poetry of the musical language. Hence the disappointment which took hold of the audience after the close of the representation.

That the opera nevertheless fully justified the good fame that preceded the talented Bohemian composer is an undeniable fact. His work, replete with melody and natural invention—at least as far as the first act goes—is possessed of that vitality called national color which is guarantee for its future existence. The composer's bent is the lyrical direction; what he lacks are conviction, dramatic intensity, pathos, enthusiasm and true artistic working up of the musical climaxes, such as suggested by the book. Otherwise the first act, as mentioned above, contains much that is very charming, especially so in parts where the folklore style prevails.

The story briefly told is this: Mathis, the Burgomaster of a small Alsatian village, is about to make preparations for the marriage of his only daughter, when suddenly a guest, a Polish Jew, enters his house requiring shelter for the night, which is bitterly cold. The fact vividly recalls a similar occurrence some fifteen years ago, when another guest—he also happening to have been a Polish Jew—spent a night in the Burgomaster's house. The stranger, owner of a great sum of money, departed early, at daybreak, accompanied by Mathis. After that he vanished. Nobody knew what had become of him. Mathis, however, knew it, for he had killed him, robbed him of his money and burned his corpse. Mathis, the Burgomaster, nevertheless, was not found out to be guilty of the murder; he remained in his post, being honored and respected by all. At his daughter's marriage he gave her 30,000 thalers as a wedding gift.

Peace, however, with his own mind he had not. Constant remorse tore upon his life's thread, and one fine morning—the very day of his daughter's marriage—he was found dead in his bed. A heart stroke had finished his life. The night preceding he had a dream, a vision of having been summoned to appear before the court of justice to confess his crime, whereupon he saw himself taken to the gallows to be hanged.

This vision is most wonderfully put upon the stage, and would no doubt be even more effective were it not for its great length and the endless repetition of phrases, lacking in immediateness of expression and dramatic power. That there are very beautiful parts in the second act, as well, goes without saying, though space forbids to enter here into details.

Scheidemantel's impersonation of Mathis' role compels generous admiration. Identifying himself thoroughly with

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the spirit of both text and music, his art quite overleaps the conventionalities of other good historians and opera singers. He is dramatic to his finger-tips, and his characterization of the role is worked out into the minutest detail, in a way revealing his thorough mastership. Next to him Fräulein Krull, impersonating Anette's (Mathis' daughter) part, deserves to be mentioned as one of the most promising young forces of the opera personnel. Herr Erl, too, as Notar, acted his part, small as it is, to utmost satisfaction. Many others in the cast, for instance, Mr. Rains as the Jew, come in for great praise, in which shares, above all, the orchestra under Von Schuch's lead. Herr Moris, as stage manager, acquitted himself of his task wonderfully. After the close many recalls of the soloists, of Von Schuch and the composer occurred, Scheidemantel alone being compelled to appear no end of times to receive the ovations paid to his unexceptional talent. The opera will gain in popularity after it has been shortened off considerably. Other operatic works of Karol Weis have been (I am told) produced on the Bohemian stage, in Prague, under the management of its highly esteemed director, F. A. Subert, and later on also at the German theatre, with Angelo Neumann as a director.

Paderewski's "Manru" continues to draw full houses. Lately I witnessed a quite wonderful representation of the work, finished in every detail. In the audience Maurice Grau was present, who, according to communications in the papers, acknowledged the representation to be the model one for the intended reproductions in London and New York. Report had it that Paderewski himself had come over for the occasion; if so, he must have felt strongly convinced of the popularity his fine opera has achieved. It is the most attractive novelty produced here for years. Schuch as the soul and spirit of the whole is above praise. He is a wonderfully magnetic artist.

Madame Schumann-Heink was the other great attraction of the Court Opera of late. You all know her superb art; she "brought the wonder about" that even the old, threadbare "Trovatore," where she sang Acuzena's part, was sold out. Her other guesting appearances were Mrs. Fluth, in "Merry Wives" and Fides in "The Prophet," all parts in which she excelled. Hers is the true artistic temperament and dramatic inspiration of the born (not made) artist.

The concert season begins to throw its shadow (or light) beforehand. Herr Ploetner announces five philharmonic recitals, with the assistance of Eugen Ysaye, Polly Blumenbach, Emil Sauer, Emmy Destinn, Theresa Carreño, Jacques Thibaud (the young violinist), Charlotte Huhn, &c.

Emil Kronke, the Dresden pianist, arranges three subsciption concerts, a chamber music soirée, a vocal and piano recital and an orchestral concert, in which novelty compositions will be rendered. The Leipsic Gewandhaus Quartet will assist. The soloists are Marie Joachim, Lillian Sanderson, Gura Burmester, Julius Klengel and W. Bachmann.

Paderewski's tournée in Germany has been arranged by Hermann Wolff. It commences on October 24 and lasts till the middle of December. During this time twenty-eight recitals will be given, including one in Dresden. This is good news.

Of chamber music soirées there simply seems to be no end—to judge from the announcements published so far. The programs of the Royal Symphony concerts I hope to give in my next.

A. INGMAN.

Author of "Nearer, My God, to Thee."

MANY voices yesterday were singing "Nearer, My God, to Thee," the dead President's hymn; and most of the mourners in this country doubtless sang it to Dr. Dykes' familiar tune, known as "Horbury," which is printed both in "Hymns Ancient and Modern" and in "The Scottish Hymnal." In the Bristol Service Book there is a musical version of it as a hymn anthem, by W. Clarke Ainley, and doubtless there are several others. But in the United States, we believe, this beautiful hymn is chiefly associated with the original tune by Eliza Flower, the poet's sister, and in her day a favorite concert soprano. Both gifted sisters died in the late forties, and both were members of the congregation at South Place of William Johnson Fox, that stout old Unitarian and Anti-Corn Law champion, and later on Radical member for Oldham. In 1841 Sarah Adams, who was born Flower, wrote thirteen hymns for the congregation of Fox's chapel, among them the well-known "He sendeth sun, He sendeth shower," which is often sung here, and "O, Hallowed Memories of the Past," which is more popular in the United States. Her sister Eliza composed music for most of these hymns, and besides "Musical Illustrations of the Waverley Novels," she also composed a once well-known part song, "Now Pray We for Our Country." As to "Nearer, My God, to Thee," as it was written by an avowed Unitarian, the words have often been changed to suit various phases of belief, among others by Bishop How, Rev. A. T. Russell and Dr. Monsell.
—London Daily News, September 20, 1901.

Musical Clubs.

The Woman's Musical Club, of Columbus, Ohio, will give its first recital to-day, October 9.

The Dominant Ninth Chorus, of Alton, Ill., will give its first concert for this season on November 14.

Miss Florence Clexton, a member of the senior class of Smith College, has been chosen leader of the College Glee Club.

A. W. Platte conducted the first rehearsal of the Schumann Club, of Saginaw, Mich., on September 23. This is a mixed club, women and men being equally eligible.

The Rainy Day Club, of New York city, will organize a glee club this autumn, with Mme. Evans Von Klenner as the musical director. Whatever musical features were introduced at past meetings of this club resulted from Madame Von Klenner's active interest and ability.

Over in Brooklyn the Students' Musical Club will hold its first autumn meeting at the Pouch Gallery on October 11. The works of some German composers will be illustrated by members of the club, and Miss M. Louise Mundell, the director, will give a talk upon "Music as an Art." Other interesting programs will be arranged for the meetings to be held monthly during the season.

The Berkeley (Cal.) Oratorio Society, assisted by the Berkeley Orchestral Society, presented Mendelssohn's "Elijah" on October 3, under the direction of Clinton R. Morse. The soloists were Mrs. Charles B. Mills, soprano; Mrs. J. E. Birmingham, contralto; Harry L. Taylor, tenor; S. Homer Henley, bass. Last year the societies produced "Elijah" and "Creation" with great success.

Musical matters in Grand Rapids, Mich., are being stimulated by the work of the St. Cecilia Society, the Schubert Club and the prominent members of musical clubs. Mrs. C. B. Kelsey, the president of the St. Cecilia, is chairman of the national press committee of the General Federation of Musical Clubs. Mrs. Kelsey was in New York last month when the directors of the federation held their meeting.

Musical and club circles in Utica, N. Y., naturally were greatly rejoiced over the fine singing of the clubs from their city at the big Eisteddfod at the Pan-American. Among the choruses which participated were the Haydn Male Chorus, the Cecilian Ladies' Chorus and the Utica Philharmonic Society, all from Utica, under the direction of Iorwerth T. Daniel. Altogether the Uticans carried away with them $1,385 in prizes, and established a firm reputation as superior choral singers.

The Philharmonic Club, of Marion, Ind., will give twelve concerts during the season. This is one of the progressive musical clubs of the Middle West, composed of both sexes. The officers are: President, Percy L. Nussbaum; vice-presidents, Mrs. Robert Spencer and Captain John Pitt Stack; secretary, Miss F. Case; treasurer, Benjamin Larrimer. Marion has also two ladies' clubs—the Lyric and Morning Musicale.

The Woman's Musical Club of Georgia will hold a convention during the Interstate Fair this autumn. This club and other musical clubs in the State will give morning musicales in the Woman's Building on the days of the fair, and will infuse a general atmosphere of art into the more prosaic interests of the fair. One of the sessions of the convention will be devoted to a recital by De Giuseppe Ferrata, at which he will play his prize compositions. This club offered $100 for the best arrangement of Chopin Valse, op. 64, No. 1, and a gold medal for the best original composition by a Southern composer. The judges appointed are Alexander Lambert, Louis Saar and Joseph Hoffmann, all residents of New York. The officers of the club include Miss Annie M. Sanford, president; Miss Belle C. Dykeman, first vice-president; Mrs Zourie Lee Polhill, treasurer; Mrs. Rhodes Browne, Columbus, second vice-president; Miss Kirlin, Columbus, third vice-president; Miss Alida Printup, Rome, secretary.

The Cynthiana Musical Club, of Cynthiana, Ky., which was organized in 1899, held its first meeting for this season on October 1. A miscellaneous program was given. October 15 some American composers will be considered. "Some American Women Composers" will be the topic for the meeting October 29. Following are the names of the officers and members of the club: President, Miss Sallie V. Ashbrook; vice-president, Mrs. E. W. Bramble; secretary, Mrs. J. L. McDonald; treasurer, Mrs. W. S. Cason. List of members: Miss Lucie W. Allen, Miss Sallie V. Ashbrook, Miss Orrie Barnhard, Mrs. E. W. Bramble, Mrs. W. S. Cason, Miss Florence Cox, Mrs. J. C. Dedman, Miss Sidney R. Haviland, Mrs. E. R. Hutchings, Mrs. Sophia Lail, Miss Ida Land, Mrs. Orie Lebus, Mrs. C. A. Leonard, Mrs. J. L. McDonald, Mrs. Walter Lee Northcutt, Miss Minerva Rees, Miss Bessie Lee Shawhan, Miss Alice Lair Smith, Miss Maude B. Smith, Miss Lena Walters and Miss Frances P. Whaley.

The Orchestral Association of Los Angeles, which supports the Los Angeles Symphony Orchestra, is planning for the fifth season. The officers and board of trustees follow: Mrs. Emily Earl, president; Mrs. Hugh Macneil, vice-president; Mrs. Mossin, second vice-president; Miss Waddilove, secretary; Mrs. Jaro von Schmidt, treasurer. Trustees: O. S. A. Sprague, James Slauson, Jr., Miss Wills, Miss Hershey, Miss Waddilove, Mrs. Hugh Macneil, Count Jaro von Schmidt, Alfred Wilcox, Dr Macleish, Mrs. W. F. Botsford, Miss Senter, Dr. Norman Bridge, J. D. Hooker, Walter S. Newhall, Mrs. Alfred Solano, Mrs. John G. Mossin and Mrs. Emily Earl. The concerts last season reflected creditably upon the conductor, Harley Hamilton, and the musical taste of the people of Los Angeles. At the closing concert last season the orchestral numbers included Beethoven's Seventh Symphony, Goldmark's overture to "Sakuntala," and Novelette by Mason. Miss Mollie Adelia Brown, a coloratura soprano, was the soloist, and she sang the flori aria (Queen's air) from "The Huguenots."

Music of importance will be considered this season by the Matinee Musical Club, of Duluth, Minn. A study of music from the sixteenth century to the present time has been undertaken. The study meeting was held October 7, with Miss McKay, Mrs. Mark Baldwin and Mrs. David Black in charge of the program. The other meetings follow: October 21—"The Composers of the Seventeenth Century," Mrs. McAuliffe, Mrs. G. L. Tyler and Miss Lynn. November 4—Continuation of study of seventeenth century music, Miss Simonds, Mrs. Stephenson and Miss Field. November 18—"Composers and Music at the Beginning of the Eighteenth Century," Mrs. McLean, Mrs. Ostergren and Miss Corneile Smith. December 2—"Gluck and Haydn," Mrs. Christiansen, Mrs. Stephenson and Mrs. Thornton. December 16—"The First Epoch of the Classical School," Miss McKay, Mrs. Mark Baldwin and Mrs. David Black. January 13—"Mozart," Miss Elizabeth Frazer, Mrs. F. E. Searle, Mrs. Crowley. January 27—"The Second Epoch of Classic," Mrs. Stephen Jones, Mrs. McRae and Miss Holm. February 10—"Italian Composers," Mrs. McAuliffe, Mrs. Munger and Mrs. W. T. Bailey. February 24—"American Composers," Miss Elizabeth Frazer, Mrs. F. Clarke and Miss Draper. March 10—"Beginning of the Romantic School," Mrs. McLean, Mrs. Henry K. Brewley and Mrs. G. Herbert Jones. March 24—"Schumann," Miss Simonds, Mrs. W. R. Spencer, Mrs. J. C. Curtis, Jr. April 7—"Continuation of the Romantic School," Mrs. Millen, Mrs. C. P. Craig and Miss Crowley. April 21—"Liszt and Franz," Mrs. Christiansen, Mrs. LeRicheux and Mrs. Tyler. May 5—"The New Roman School," Mrs. Stephen Jones, Mrs. Munger and Mrs. Holmes. May 19—"Women Composers," Mrs. Millen, Mrs. Clarke and Miss Corneile Smith. The officers of the Matinee Musical Club are: Mrs. F. B. Clarke, president; Miss Charlotte Simonds, vice-president; Mrs. G. Herbert Jones, recording secretary; Miss Alice Fox, corresponding secretary, and Mrs. A. LeRicheux, treasurer.

RICHARD T. PERCY AT CARNEGIE HALL.—Richard T. Percy, the organist and accompanist, has removed his studio from the Knickerbocker Building to Carnegie Hall.

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Musical . . People.

A violin school has been opened in Portland, Me., by Carl Lamson and Adelbert Sjoholm.

Clara Hunt and Edwin Howard gave an operatic concert at Potsdam, N. Y., on September 27.

L. Lee Wellman, a vocal teacher in the Cortland (N. Y.) Conservatory of Music, has organized a class in Cazenovia.

John C. Manning, of the Faelten Pianoforte School, Boston, returned recently from a successful piano recital tour through the West.

Whitney Coombs, choir director in the Church of the Holy Communion, New York, has returned from his vacation, passed up in Maine.

Edmund Thiele, a gifted young musician from Scranton, Pa., will study the violin this season with Henry Schradieck here in New York.

A. Ceruelos has resumed his work at the Troy Piano School after the summer vacation. Mr. Ceruelos teaches the piano, harmony and theory.

Edward Baxter Perry, the blind pianist and lecturer, gave one of his instructive recitals on October 4 at the Congregational Church at Rockland, Me.

Mrs. Jessie Gaynor's operetta, "The House That Jack Built," will be presented by children of the Grand Rapids, Mich., public schools some time in November.

Miss Eda Bartholomew, a graduate of the Royal Conservatory at Leipsic, has assumed her duties as teacher of piano and organ at La Grange, Ga., Female College.

John Geiger, the Indianapolis voice teacher, has returned from a European tour. Mr. Geiger passed most of his vacation in Germany, and Bayreuth was among the places he visited.

Miss Emma K. Loeffler, of Allegheny, Pa., expects soon to make her début in opera abroad. Miss Loeffler studied in Paris with Marchesi, and now she is taking lessons from Sbriglia.

Mrs. Eugene Inge, who successfully filled an engagement as soprano soloist this summer at Monteagle, expects to come to New York and study with some of the leading teachers here.

C. L. Tracy and T. A. Hoeck gave a piano recital at the home of H. W. Tracy, Shelburne, Vt., for the benefit of the Methodist Episcopal Church of that place. The program included several numbers for two pianos.

The friends of Francis M. Hendricks, of Denver, Col., arranged a concert for his benefit, and the affair was successfully given on September 25. The receipts have been added to the fund with which young Hendricks hopes to finish his musical education in Europe.

E. F. Beal's piano classes of Springfield, Mo., gave a recital at the residence of Gustav Marx on Friday evening, September 21. During the evening five medals were awarded to those students completing grades. A long program was given and the numbers were equally divided between the classic, romantic and modern schools.

Miss Jane Tonks, a mezzo soprano, gave a concert at the Universalist church at Berlin, N. H., on September 26, at which she was assisted by Lyman V. Banker, tenor, of Boston, and two of her pupils, Miss Flora Belliveau and Mrs. Joseph Steinfeld, sopranos. Miss Hallie Wilson was the accompanist.

A trio composed of Mrs. Evelin Choate, of Buffalo, pianist; Miss Bertha Bucklin, of New York, violinist, and Miss Lillian Littlehales, of Syracuse, violinist, will give a series of three salon concerts at the homes of Mrs. William K. Pierce, Mrs. Frank H. Hiscock and Mrs. Eugene B. McClelland, all of Syracuse.

At a concert given at the Capital Theatre, in Little Rock, Ark., on September 25, Sullivan's "Lost Chord," arranged for eight voices, was sung under the direction of Willibald Lehmann. The concert was given by Miss Hudspeth, and the vocal star of the evening proved to be Mrs. C. P. J. Mooney, a pupil of Leoni.

Dr. Charles G. Woolsey gave a song recital on September 20, in St. Paul's Parish House, Erie, Pa. Dr. Woolsey has studied in New York with Herbert Wilber Greene. He is a basso, and his program at the recital was one well chosen to display the range and quality of his voice. Mrs. Gertrude Colby was the accompanist.

An interesting program by French composers was given at an organ recital by Judson M. Mather in the Congregational church at Yankton, S. Dak., on September 25. Mr. Mather was assisted by Miss Anna B. Waterman, contralto. The organ numbers were "Suite Gothique," by Boellmann; andante from Fourth Symphony, Widor; March of the "Magi Kings," Dubois; "Marche Funebre et Chant Seraphique," Guilmant; "Torchlight March," Guilmant. Miss Waterman sang two songs by Chaminade. The recital was given under the auspices of the Yankton College Conservatory of Music.

LECTURE BY W. A. WHITE.—W. A. White, the teacher of harmony and ear training, gave a lecture at Clavier Hall last Thursday evening on "Positive Pitch and How to Acquire It." The remarks of the speaker proved unusually interesting, and he fully succeeded in impressing some of his hearers with the fact that he made some new discoveries. At this time THE MUSICAL COURIER can publish only a few extracts from Mr. White's instructive lecture:

"The remarkable power of music lies fundamentally in the sense of hearing." * * * "But no matter how good the ear may be, if the brain cannot hear the sounds intellectually, know what it heard, and know what we know it is, it is no use to us. Thus we see it is all 'brain technic.' * * *

"In the very last analysis all music playing is 'brain technic.' In the case of a pianist it is brain technic through fingers and body to the keyboard; with the violinist a different medium is used, and with the vocalist another, and in this case, the case of hearing, it is brain technic manifesting itself through the medium of the ear, and all musicians most sadly need it. * * *

"The first step is training of the mind through the ear that naturally and of necessity gives a full knowledge of harmony and the gradually molding of the two results; mind you, I say results in the sense of positive pitch."

The lecturer told how a man, not a musician, or even educated in music, acquired positive pitch in three months through the instruction given him by Mr. White. The man was fifty-three years old, and completely mastered the art. During the lecture Mr. White played scales to illustrate his theory and quoted Emerson and other authorities to prove the logical foundation for his work.

Mr. White is a member of the faculty of the Clavier Piano School, and he will conduct the classes in his specialty and deliver other lectures during the season.

ENGAGEMENTS FOR HATTIE SCHOLDER.—Miss Hattie Scholder, the child concert pianist, is being booked for concerts and recitals in most of the larger cities of the Union by the leading orchestras and musical clubs for the coming season. Although her managers, Francke & Eppinger, expected a big season for little Miss Scholder, the present indications surpass their expectations. The little artist will make a Southern tour in the spring.

MUSIC IN BROOKLYN.

LAST evening (Tuesday) the Tonkünstler Society assembled for its first meeting this season. The meetings will again be held at the Argyle on Pierrepont street. The members of the Tonkünstler Society are doing their share toward promoting good fellowship and the fraternal spirit among musicians, and truly no profession needs this sort of missionary effort more than the pianists, violinists and singers in Greater New York. The meetings of the Tonkünstler Society are musically instructive and socially pleasant, and always delightfully informal. "Dress informal" is the welcome footnote on the cards of admission. The program for last evening follows:

Sonata for 'Cello and Piano (F sharp minor, op. 52).....Martucci
Messrs. Emil Schenck and George Falkenstein.

Songs for tenor—
Wie bist Du meine Königin, op. 32, No. 9.....Brahms
Murmelndes Lüftchen, op. 21, No. 4.....Jensen
In Waldeseinsamkeit, op. 85, No. 6.....Brahms
Charles A. Kaiser, accompanied by Josef Weiss.

Piano solo, Variations and Fugue on a Theme by Händel, op. 24.....Brahms
Josef Weiss.

Some comment upon the performance will be published next Wednesday.

During last week theatregoers in Brooklyn enjoyed a musical innovation, and credit for this is due to a woman, Mrs. Isabel Sinn-Hecht, the manager of the Montauk Theatre. Without the usual advance flourish of trumpets Mrs. Sinn-Hecht engaged Franz Kaltenborn, the orchestra leader and violinist, to play between the acts of "The Brixton Burglary." Just how this impressed the audience and the critics may be learned from the appended report in the Brooklyn *Eagle:*

The first hint the audience had of the matter was when they found Mr. Kaltenborn's name on the program, so that when he came down the aisle to play the Vieuxtemps "Fantaisie Caprice" there was a pleasant air of expectancy throughout the theatre. No anticipation could have been disappointed in the performance. Mr. Kaltenborn not only easily vanquished the technical difficulties with which this great display aria is studded, but he sang the melody in the slow movements with a breadth and richness of tone, a warmth of musical feeling which is only to be found among the really great solo violinists. It was such playing as is heard upon the platforms of great orchestras like Mr. Kaltenborn's own or the Boston Symphony, but has never been offered to theatre patrons as a part of their regular entertainment before. Mr. Kaltenborn was enthusiastically encored and played the Berceuse from "Jocelyn," in which the richness of his tone greatly moved his hearers. Perhaps this innovation was foreshadowed when Mrs. Hecht reorganized her orchestra this season, adding several men to the strings, so that the cornet and the drum are properly balanced and less aggressive at the Montauk than in most theatre orchestras. Mr. Kaltenborn will play every evening this week and he will be followed during the winter by other soloists at intervals.

After reading the above, some bright minds will see how it is possible to solve one of the musical problems, that of affording an occasional opportunity for local soloists to be heard by an audience that pays its way in. It's a sad commentary upon ungrateful and thoughtless human nature when we hear excellent local musicians declare that it is impossible for them to clear expenses for concerts arranged by themselves. None of them, however, have any difficulty to crowd the hall with "deadheads." Should Mrs. Sinn-Hecht's innovation become popular, New Yorkers will see a revolution in the matter of music in the theatres, and who will not encourage the beginning of such a revolution?

Heinrich Klingenfeld, of the Klingenfeld College of Music on Hancock street, is filling some professional engage-

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ments in Toronto. His wife, Mrs. Marie Klingenfeld, herself an able musician, will conduct the Brooklyn school while her husband remains North. A competent faculty assists Mrs. Klingenfeld, and with her will participate in the musicales to be given at the school this season.

Mr. and Mrs. Bernard O'Donnell provided an evening of Irish music for the Brooklyn Institute at Association Hall last Thursday.

The musical director and officers of the Temple Choir are planning an interesting series of events for the seventh or jubilee year of the organization. Last week we referred to the celebration of Founder's Night in November. In December four glee concerts will be given. The annual meeting of the seventh year will be held the first Thursday in January, 1902, and on March 27 will come the annual festival concert. Director Bowman is one of the happiest and busiest men in New York, or anywhere else for that matter.

The music department of the Brooklyn Institute is preparing to send out its first programs, and the music lovers of the borough are especially pleased at the auspicious beginning with Madame Schumann-Heink and Emil Fischer in a joint recital at the Academy of Music, on October 17.

Recital by a Mildenberg Pupil.

MISS GERTRUDE HILTON, a pupil of Albert Mildenberg, gave a recital at Carnegie Chamber Music Hall last Tuesday (October 1) afternoon. Although it was several weeks in advance of the opening of the regular musical season, Miss Hilton was greeted by what managers describe as "a full house." The young woman played a "romantic program," and particularly distinguished herself in the performance of the intermezzo from Schumann's "Faschingsschwank" and a Mendelssohn study, the latter being an extra piece. Miss Hilton was not so successful in the Grieg Sonata with which she made her début. Very likely she was nervous, for later she again displayed some uncertainty in the Chopin numbers. These were Studies Nos. 1 and 7 in op. 25, the D flat Nocturne and the Scherzo in B flat. The first study was charmingly played; the second not so well. The Nocturne was better; but the big Scherzo, with its varying moods, seemed rather beyond the young performer. Another excellently performed number on Miss Hilton's list was the Brahms Intermezzo. Miss Hilton shows the results of conscientious study with an able teacher. In her case the usual plan of piano pupils is reversed. Most pupils study here and then go abroad to "finish." Miss Hilton studied several years in Berlin with good teachers, but she is getting her finishing touches from an American and right here in New York.

Miss Josephine Mildenberg, the soprano, who was expected to assist at the recital, was too ill to sing, and Madame Torriani, who happened to be in the audience, volunteered. Madame Torriani sang a song by Chaminade; "May Morning," by Denza, and "At Parting," by Rogers.

Mme. Ludwig Breitner, violinist, and Miss Ada Lohman, soprano, contributed the musical program at the reception by the Rainy Day Club on October 2, at Carnegie Chamber Music Hall. Madame Breitner, who has just returned from Newport, where she appeared at a series of musicales, played charmingly. Miss Lohman delighted all with the sweetness of her voice and the finish and distinction of her style. The young soprano is one of the pupils of Madame Von Klenner who have already been admitted into the circle of artistic singers.

CINCINNATI.

CINCINNATI, October 5, 1901.

EDWIN C. GLOVER, local conductor of the May Festival Chorus, has accepted the position of director of the Orpheus Club, made vacant by the resignation of Charles A. Graninger, who will take charge of the Apollo Club at Minneapolis. Mr. Graninger will continue to be at the head of the Auditorium School of Music.

Jessie Ayres Wilson, who recently played at one of the organ recitals in Music Hall, is a former pupil of W. S. Sterling, dean of the College of Music. She is a Sidney (Ohio) girl and continued her studies under Guilmant.

Rosa Cecilia Shay is at present in New York, accompanied by her mother. She is busy rehearsing "Priscilla," the new American opera, and will open the season with her grand opera company in Norfolk the early part of November.

The faculty of the Auditorium School of Music includes as new members this year Dr. W. C. Harris and Dr. A. D. Murphey, who will give a series of lectures on the vocal organs; Miss Nellie T. Splain, piano; Prof. E. C. Duval, French; Sig. G. B. Castellini, Italian; Christian W. Dieckman, theory, and Louis Aiken, public school music and sight singing.

Professor Broekhoven is at present engaged on the score of a grand opera comique, the scene of which is laid in China in the Middle Ages. Mr. Broekhoven has written his own libretto. He has finished his exhaustive treatise on Greek music.

Mrs. F. H. Covalt, wife of the city clerk of Newport, Ky., has been selected as leading soprano in the choir of Christ Church. She succeeds Mamie Hissem de Moss, who left this city to accept a position in the choir of the Fifth Avenue Presbyterian Church.

The board of directors of the Apollo Club held its annual meeting recently and elected the following officers: President, Elliott H. Pendleton; vice-president, J. R. Callahan; secretary, Joseph L. Adler; treasurer, H. T. Loomis; librarian, C. B. Brandeburg; musical director, B. W. Foley. The club will hold its rehearsals as usual, on Tuesday evenings, in the Assembly Room of the Odd Fellows' Temple. Rehearsals begin October 8. It will be a close corporation, as in the past two or three years, for the benefit of members only and invited friends.

The May Festival Chorus, under the direction of E. W. Glover, resumes its regular rehearsals Monday evening, October 7, in the Mechanics' Institute Hall. The works to be taken up this year are Bach's B minor Mass; "The Beatitudes," by César Franck and Berlioz's Requiem. Theodore Thomas' arrangement of Gluck's "Orpheus" for-chorus, orchestra and soloist, is also in the repertory. The solo parts have been written for Madame Schumann-Heink.

Miss Martha Henry, one of Cincinnati's most promising singers, has left Cincinnati for New York, where she will continue her studies and will accept a church position.

Miss Kathryn Gibbons, soprano, and Ralph Wetmore, violinist, both of the College of Music, have been engaged as soloists at the concert by the Louisville Philharmonic Orchestra, at Louisville, Ky., on October 17.

The School of Expression of the College of Music will give its first invitation recital of the season under the direction of Miss Mannheimer next Saturday, October 12, in the Odéon. "Stories in Poetry and Prose" constitute the program.

For the fifth season the popular music class and the College Evening Choir will be organized on Monday and Tuesday evenings, October 14 and 15, under the direction of A. J. Gantvoort. The popular music class will meet on Monday evening and will be for beginners, no previous musical knowledge being necessary. The College Evening Choir will be organized this season on a new basis which will be announced on the opening night. It is advisable as well as to their advantage for all to come at the very beginning and to be regular in their attendance. Admission will be 10 cents at the door. Tickets for the course will be $1 as in previous years.

George Smith, violinist, has been engaged as soloist at one of the concerts to be given by the Nashville Philharmonic Orchestra in that city on November 6. Mr. Smith graduated from the College of Music of Cincinnati in 1899 with honors.

Signor Albino Gorno, of the College of Music, has written a composition for piano and orchestra, called "The Ocean." It will be given a performance in the near future.

Miss Elizabeth Mathias has been appointed an assistant in the vocal department of the College of Music.

The Marien String Quartet has begun rehearsals for the first chamber music concert to be given this season. Signor Romeo Gorno will play the piano part of the Dvorák Quintet.

Asa Howard Geeding, baritone, of the Oscar Ehrgott Vocal School, has been engaged for a number of concerts during the winter, opening at Hamilton, Ohio, October 1. Mr. Geeding appeared at several watering places during the summer in concert and oratorio, always with success. Among the cities he is booked for this winter are Dayton, Columbus, Indianapolis and Wheeling, W. Va. He will appear in recital in this city at an early date.

Zilpha Barnes Wood, after spending a delightful vacation at Manhattan Beach, N. Y., has returned to the duties of her constantly enlarging school. She has added to it an elocution department, under the direction of Miss Emma Mae Crapsey; Rev. G. B. Castellini, teacher of Italian and French; and Miss Edna Cochnower, who will perform the duties of secretary. Her enrollment of pupils this year has been exceptionally large, far exceeding that of last year. Mrs. Wood has established the

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free scholarships—one each in voice, piano and elocution. The examinations for these take place October 12. Mr. Brandt, Dr. Bacharach and Mr. Lockdie will be the committee of judges. The contest is open to all. Mr. Kinslow, one of her most advanced pupils, will give a song recital in the early winter. He will be assisted by Miss Emma Crapsey

Signor Romeo Gorno and Dr. N. J. Elsenheimer will give a series of duo piano recitals during the season. Their tour will be later in several of the Southern and neighboring States.

One of the best choirs in the city is that at that Mound Street Temple. It is composed of the following members: Sopranos—Laura A. Weiler, Antoinette Werner and Mrs. H. Lerch; altos—Miss Martha Henry and Miss Charlotte Callahan; tenors—John M. Schaefer and J. Fred Lampe; bassos—A. Remde and A. Goldstein.

Mrs. Corinne Moore-Lawson, soprano, has returned from a pleasant summer spent among the Michigan lakes.

Mrs. Wm. McAlpin will undertake a concert tour this season under prominent management. It will begin some time in December. Her programs will include such numbers as "Ocean, Thou Mighty Monster"; aria from "Fidelio"; Mad Scene, from "Hamlet"; "Elsa's Dream," from "Lohengrin"; "Elizabeth's Prayer," from "Tannhäuser," and songs of Schumann, Schubert, Mozart, Franz, Grieg and Reis. Concerts are already booked for New York, Philadelphia, Baltimore, Montreal, Quebec and Cincinnati.

J. A. HOMAN.

"Elements of Violin Playing."

THE publishers of Heinrich Klingenfeld's book, "Elements of Violin Playing," continue to receive testimonials about the excellence of this comparatively recent instruction book. Following are three additional indorsements of the work:

Messrs. Breitkopf & Hartel:

DEAR SIRS—I have examined with much interest the copy of Klingenfeld's "Elements of Violin Playing" which you kindly sent me. It is the most complete first book yet published, and meets the increasing demands of the day. It cannot fail of good results, if faithfully carried out, and should be the means of exciting industry and zeal in the young violinist. Yours very truly,

845 Boylston street, Boston, Mass. CHARLES N. ALLEN.

Messrs. Breitkopf & Hartel:

DEAR SIRS—I find the violin school called "Klingenfeld's Elements of Violin Playing" of great interest, and it will give me pleasure to recommend it. Yours very truly, RICHARD ARNOLD.

208 East Sixty-first street, New York, N. Y.

Messrs. Breitkopf & Hartel:

GENTLEMEN—Have carefully examined "Klingenfeld's Elements of Violin Playing" several times. In my opinion, the work is unique, owing to the many practical suggestions it contains, which one finds in no other violin method. I also admire the brevity with which the different subjects are handled, which clearly proves the author's experience in teaching. Shall make it an object to use this work whenever I possibly can. Yours sincerely,

Albany, N. Y. CHARLES EHRICKE.

MRS. BEARDSLEY AT THE POUCH GALLERY.—Mrs. William E. Beardsley has resumed her teaching in her studio in the Pouch Gallery on Clinton avenue, and after October 15 will be at the Clinton avenue studio except Thursday. As the chairman of the music committee of the Chiropean Club, Mrs. Beardsley will direct the musical program at the first meeting of the club, October 17. Her soloists on that occasion will be Florence Mulford, contralto; Walter McElroy, tenor, and Leonard Dalley, pianist. Mrs. Beardsley and her daughter Constance passed a pleasant summer in the country at Milford, Conn., and later in traveling in the northern part of the State and Canada.

Boston Music Notes.

HOTEL BELLEVUE,
17 BEACON STREET,
BOSTON, October 5, 1901.

Mrs. Nina K. Darlington has just returned to the city and opened her studio at 1085 Boylston street, where she is already very busy with classes, arranging hours for lessons, &c.

During the summer months Mrs. Darlington's class numbered between twenty-five and thirty. Part of this time was spent in the city and later she went to her summer home in Casco Bay, off the coast of Maine, where she had an equally large class. Mrs. Darlington's enthusiasm and interest in her work, added to a refined and charming personality, makes her a most interesting teacher and friend.

Mrs. Darlington's "Kindergarten Music Building" is so well known throughout this country that it is hardly necessary to mention that she is the author and originator of the system.

Miss Marie L. Everett, well known as teaching the Marchesi method, has returned to the city, and already has many hours engaged, although only a few days in town. Miss Everett will give two recitals early in the season, one in Boston, the other in Worcester.

Mrs. Charles R. Adams will have Miss Mary L. Shaw as accompanist this winter, Miss Shaw having occupied the same position with Mr. Adams for a number of seasons. Mrs. Adams has her studio settled and arranged, and it is one of the handsomest ones in the city. The room has a familiar air to those who knew the Adams studio on Tremont street, and everything in it is closely associated with the life and work of Mr. Adams.

Arthur Philips, whose excellent singing has been commented upon in these columns many times, is sailing next week for a two years' stay in Paris and London. He will first go to Sbriglia, and Mr. Slack, whose pupil he is, says that a brilliant future is before him, as he has an artistic temperament and a thorough musical training as well as a beautiful voice.

Carl Faelten's first recital of the season takes place at Steinert Hall on Tuesday evening, October 8. Introductory remarks will be made by Mrs. Reinhold Faelten.

The Newton Choral Association, Everett E. Truette director, is now entering upon its second season. The programs for the two concerts have been carefully selected; for the first one, January 14, there will be miscellaneous chorus selections, and the cantata "Fair Ellen," with soloists and chorus. The second concert in April will consist of the historical cantata, "Joan of Arc, the Maid of Orleans." This society, although so young, already has a waiting list, which shows the active interest taken in it. Regular rehearsals are held twice a month. The officers of the society are: President, Charles H. Buswell; vice-presidents, Charles S. Ensign, Charles W. Hall, Stephen Moore, J. R. W. Shapleigh, Albert E. Wright; secretary, Mrs. Mary C. Blakemore; treasurer and manager, Philip H. Robinson; membership committee, Edward L. Bacon, chairman; James H. Wheeler, Jr., Mrs. Howard R. Mason, Mrs. Hiram Leonard, Mrs. Jerome Sondericker, Mrs. William H. Potter; press committee, Frank D. Frisbie, Mrs. Mary C. Blakemore, Miss Grace G. Johnson; musical director, Everett E. Truette; pianist, Miss Laura Henry.

Miss Leslie Kyle, a pupil of Miss Priscilla White, has been engaged as soprano soloist at Dr. Butters' Methodist church, Somerville. There is a chorus choir in addition to the quartet.

Boston is to have its first complete hearing of the great B minor Mass of Bach this season. The Cecilia Society are to bring it out in the early part of December, under the direction of B. J. Lang.

Daniel Kuntz, of the Boston Symphony Orchestra, has been given a year's leave of absence, which he will spend in Paris and other cities abroad, partly in recreation, partly in study. Mr. Kuntz has played with the Orchestra for twenty years, and is the only first violinist who has been with it since it started.

Miss Florence Garvin, a young soprano, made a most pronounced success at the concert in Steinert Hall this afternoon.

John Orth, pianist, assisted by Stephen Townsend, gave a Liszt recital in Somerville this afternoon before the Forthian Music Club.

Felix Fox returned from Europe, where he spent the summer studying with his former teacher. He will be heard in recitals during the winter.

Karl Kaufmann, a former member of the Metropolitan Opera Company, has been engaged as director of the Orpheus Musical Society. This society is now in its forty-ninth year, and at one time was under the leadership of Carl Zerrahn.

The New England Conservatory of Music is offering a free scholarship for one year in the vocal normal department to young men and women of limited means who have good voices and natural musical ability. All that is required of those who wish to take advantage of this generous offer is a personal application and examination at the conservatory.

A large audience enjoyed the first afternoon recital of this season by the Faelten Pianoforte School last Saturday in Huntington Chambers Hall. The playing was very creditable throughout, and was well received. The program consisted of two ensemble numbers, class drills by members of the juvenile department, and solo pieces by the following students: Robert Wilson Gibb, Mary Pumphrey, Elizabeth James, Miss Marion L. Kent, Miss Caroline Cunningham and Miss Alice Julia Riche.

MORRIS PIANO SCHOOL.—The Morris Piano School, 201 West Eighty-first street, gave its first recital of the season on Saturday, October 5, at 3:30 p. m.

The soloist was Master Hans Barth Bergman, age nine years, who was assisted by Master Edward Williams, soprano, age nine years, and Master Frederick Williams, contralto, age seven years. The program was as follows:

Invention No. 8.... Bach
Spring Tidings.... Löw
Two French Songs.... Edward and Frederick Williams
Allegro, from Sonata, op. 2, No. 1.... Beethoven
Two English Songs.... Edward and Frederick Williams
Etude.... Wilson G. Smith
Neckerein.... Von Wilm
Tarantelle.... Heller

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MUSICAL COURIER OFFICES—FINE ARTS BUILDING.

CHICAGO, October 5, 1901.

AND now we are all impatience for the concert season to begin.

The Chicago Mendelssohn Club and Harrison M. Wild, its capable director, are to be congratulated upon an excellent selection of soloists for the society's concerts this season. The eminent soprano, Charlotte Maconda, will attract many lovers of the artistic, for her singing cannot fail to excite the admiration of thoughtful musicians as well as the enthusiasm of conventional concert-goers. Mabelle Crawford, contralto, is a vocalist of recognized standing and exceptional talent, while Esther Feé, violinist, whom all Chicago is anxious to hear, completes a brilliant trio. Then, for the last event, Joseph S. Baernstein, one of the most prominent of American bassos, a singer who enjoys great popularity in the East, and whose visits to the West likewise are welcomed, has been engaged.

Would that in the matter of choosing artists all American musical societies might this season display a discriminating judgment similar to that of the Mendelssohn Club!

The programs and dates are as follows:

PROGRAM I.
December 17, 1901.
Soloist: Miss Charlotte Maconda.

Chorus of Bishops and Priests.....Meyerbeer-Buck
Accompaniment of piano and organ.
To My Turtledove.....Henschel
The Testament.....Marschner
My Love's in Germanie.....A. von Othegraven
Within a Mile of Edinboro' Town.....Bartlett
With soprano and tenor solos.
Idylle Mongolienne.....Stevenson
Four-hand accompaniment.
Love and Time.....Thorn
Bonnie Katrine.....Von Holstein
Under Flowering Branches.....Von Woess
The Lost Chord.....Sullivan-Brewer
Accompaniment of piano.

PROGRAM II.
March 6, 1902.
Soloists: Miss Mabelle Crawford and Miss Esther Feé.

Marching.....Trotere-Nevin
Spring Song.....Beines
King Death.....Houseley
Rhapsodie.....Brahms
Alto solo and Maennerchor.
Salamis.....Gernsheim
Incidental solo by baritone.
Folksong.....Borodine
Serenade.....Schumann-Buehren
Träumerei.....MacDowell
Bonnie Ann.....Buck
The Signal Resounds.....

PROGRAM III.
April 24, 1902.
Soloist: Joseph S. Baernstein.

Praise of Music.....Isenmann-Buck
Into the Silent Land.....Foote
Soft Floating on the Evening Air.....F. W. Root
The King and the Bard.....Hegar
The Lay of the Norsemen.....Bruch
With baritone solo.
A Ballad of Charles the Bold.....MacDowell
The Impatient Lover.....Leu
Dance of the Gnomes.....MacDowell
The Toper's Glee.....Zelter

The Chicago Musical College faculty concert will take place on October 15, Rudolph Ganz conducting an orchestra of fifty musicians. A brilliant program, concluding with the last act of "Faust" in costume and with scenic effects, has been arranged by Dr. Ziegfeld and his associates. The soloists will be John R. Ortengren, Dr. Louis Falk, Mary Forrest Ganz, Hans Von Schiller, Bernhard Listemann, M. Gauthier and Herman Devries.

Here, indeed, is an event which offers many sources of inspiration to the students of this influential college!

Much interest is centred in the series of historical programs which the Chicago Orchestra will give in the auditorium this season, as previously announced.

It is very satisfactory to learn that Mme. Fannie Bloomfield-Zeisler will be the first artist to play before the Amateur Musical Club this season.

The program which Emil Liebling, Allen Spencer and Glenn Hall will present at Kimball Hall on the evening of October 8 is varied, inasmuch as it includes compositions by Moscheles, Reinecke, Brahms, Schumann, A. Vannini, Margaret Lang, MacDowell and Saint-Säens. Miss Julia Caldwell will be the accompanist.

A forthcoming event which arouses much local interest is the Chicago Auditorium Conservatory's faculty concert, to take place in the Music Hall (formerly University Hall), Fine Arts Building, on October 10. The soloists will be Mrs. Zimmerman and the Misses Hill and Lewis; Messrs. Sansone, Stevens, Herner, Willett, Dickson, Laffey and Keller.

William A. Willett, of the Chicago Auditorium Conservatory, will give a song recital at the Hotel Hayden on Halloween.

Dr. Ziegfeld, president of the Chicago Musical College, has just received a congratulatory note regarding the college from Massenet, whom the distinguished Chicago musician counts among his many friends. At the present time over 3,000 students are attending the Chicago Musical College.

At his interpretation classes William H. Sherwood not only deals with the works of great composers, but gives his pupils masterly illustrations regarding piano technic in its various aspects.

Miss Mary M. Shedd, director of the American Method of Singing, returns to-day from a successful New York sojourn, to her studio in the Auditorium Building. Her many enthusiastic pupils will gladly welcome this clever and most energetic musician.

Esther Feé, the American violinist, will sail for this country on the steamer La Champagne, which leaves Havre on Saturday, October 19. Her manager, Charles R. Baker of the Fine Arts Building, predicts a brilliant tour for this exceptionally gifted young artist. Before leaving Paris Miss Feé will give a musicale at the Marlborough Hotel

Charles R. Baker announces that William H. Sherwood the pianist, has been secured for a recital at St. Mary' School, Knoxville, Ill., in December. The piano facult of this institution is composed largely of Mr. Sherwood former pupils, and he has filled this important engagemer for a number of years. He will visit Eastern States i the first part of December and Indiana cities early in No vember, playing at Wabash, Ind., on November 6. D cember 2 is the date of his appearance at Wellesley Co lege.

Louis Evans, president, states that the Hamlin Cor pany's recently established choir agency is proving to a valuable addition.

Emil Liebling will give piano recitals at the Milwauk Downer College and the Brazelton Conservatory Music, Ashland, Wis., on October 12 and 19, respective

Mrs. Rique, of New York, the exponent of a system physical and mental training which is said to overco the nervousness or stage fright which many artists ex rience, is staying at the Auditorium Annex.

The voice of Miss Louise Neilsen, the Swedish mu cian, who of late has made her home in Chicago, inspi the ensuing words in the Boston *Sunday Globe:* "She si a wonderful range of clear notes with great volume, her voice is of delightful quality."

One of this season's talented visiting musicians is Mis Katherine O'Brien Stewart, a well-known vocalist pianist from Nashville, Tenn.

At a dinner recently given in Paris by Mrs. Clarence Eddy the guests of honor were Madame Marchesi, vocal instructor, and Esther Feé, the young violinist, merly of Chicago. During the evening Miss Feé plaed several selections, accompanied at the piano by Mad Marchesi. Mrs. Eddy sails for America on October

The Church of Our Lady of Sorrows, which wil dedicated in November, has engaged the following so ists: Miss Bessie Doyle, soprano; Mrs. Paulina M griffo-Maina, contralto; Mr. Heffner, tenor, and

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Boyce, basso. Miss Torey and Mariano Maina, respectively, have been appointed organist and choir director.

At Studebaker Hall, Fine Arts Building, "King Dodo's" phenomenally successful reign of twenty weeks' duration terminates to-night. But the company goes "on the road," and the route, which inevitably claims the interest of thousands of Chicagoans, has been outlined as follows:

October 7, Elgin; 8, Aurora; 9, Joliet; 10, Bloomington; 11, Peoria; 12, Springfield; 14, Decatur; 15, Terre Haute; 16, Anderson; 17, Kokomo; 18, Toledo; 19, Toledo; 21, Columbus; 22, Columbus; 23, Dayton; 24, 25, 26, Louisville; 28, 29, 30, Indianapolis; 31, Muncie; November 1, Fort Wayne; 2, South Bend; 3 to 9, Milwaukee; 10 to 13, St. Paul; 14 to 16, Minneapolis; 18, Dubuque; 19, Davenport; 20, Rock Island; 21, Galesburg; 22, Hannibal; 23, Quincy; 25, Keokuk; 26, Burlington; 27, Iowa City; 28, Cedar Rapids; 29, Marshalltown; 30, Des Moines; December 2, Lincoln; 3, 4, 5, Omaha; 6, Grand Island; 7, Cheyenne; 9 to 14, Denver; 16, Cripple Creek; 17, Colorado Springs; 18, Pueblo; 19, travel; 20, Wichita; 21, Leavenworth, 23 to 28, Kansas City; December 29 to January 3, St. Louis.

A gifted young local composer, Robert Hood Bowers, gold medalist at the Chicago Auditorium Conservatory and pupil of Frederic Grant Gleason, has been engaged in rewriting the last act of "King Dodo." That Mr. Bowers does not confine himself to classical music is further illustrated by the fact that he has written a vaudeville operetta, "At Three P. M.";' also a musical act for Duke & Harriss.

George Hamlin, Tenor.

George Hamlin, the eminent Chicago tenor, having withdrawn from managerial pursuits, will now devote his time and attention exclusively to teaching at his spacious studio in Kimball Hall, and to concert engagements.

Holmes Cowper's Engagements.

Holmes Cowper, the tenor, has been re-engaged by the Evanston Choral Club to sing "Hiawatha's Wedding Feast" on November 21. He will interpret the same work for the Dominant Ninth Choral Club, of Alton, Ill., and also at a concert at Muskegon, Mich.

Johanna Hess-Burr.

The eminent teacher of singing and piano accompanist, Johanna Hess-Burr, is engaged in giving lessons to a large and flourishing class of pupils. Not only has she a studio in the Fine Arts Building, but every week it is her custom to visit Milwaukee, where her teaching clientèle is large and influential. Mrs. Hess-Burr's exceptional musical ability, amounting one might say to genius, and her rare capacity for imparting knowledge have long since placed her in a unique and enviable position, while critics ever unite in praising her skilled and sympathetic piano accompaniments—accompaniments which fill the souls of great artists with tranquillity and the ears of vast audiences with delight.

The accompaniments of Mrs. Hess-Burr are characterized by rhythmic accuracy, finish, repose, responsiveness and discrimination. Technical difficulties are vanquished, and art finds expression in music's lofty utterances.

Helen Buckley's Season.

The gifted and beautiful young soprano, Helen Buckley, will have a busy season, her engagements including the opening of the Bush Temple of Music, in January, a recital at Davenport, Ia., on October 7, the Chicago Apollo Club's "Damnation of Faust," and engagements in Kansas during December.

Howard Wells, Pianist.

Happy is the pianist who possesses an essentially musical touch. Howard Wells, instructor at the American Conservatory, and chairman of the program committee of the Illinois State Music Teachers' Association, is fortunate in having so rare a characteristic. The ensuing press notices of recent date are discriminating and applicable:

Mr. Wells' first number, the Schumann "Carnaval," was magnificently played. His technic was sure, brilliant and adequate, and his interpretation in keeping with the idea of the composition.—Rockford Register-Gazette, December 28, 1900.

Mr. Wells' piano numbers were well worth hearing, so true were they in tone and expression. His Chopin numbers were almost beyond criticism.—Omaha World-Herald, May 6, 1900.

Mr. Wells played with intelligence, and displayed good technic and a rare beauty of tone. His touch was refined, possessing a singing quality rarely heard, and in the forte passages it was masterful.—Omaha Excelsior, May 5, 1900.

Mr. Wells' playing may be characterized as artistic in detail. His remarkably beautiful cantilena he showed to best advantage in the "Frühlingsglaube" of Schubert-Liszt. The interpretation of the Chopin numbers was interesting and most musical.—Illinois State Register, Springfield, Ill., June 20, 1901.

Charles R. Baker is completing arrangements for what should prove to be one of the most notable features of the Chicago season. This consists of two concerts at the Auditorium, the Pittsburg Orchestra, Victor Herbert conductor, participating. The first event is to celebrate the eleventh anniversary of the opening of the Auditorium, on which occasion the soloists will probably be Suzanne Adams and William H. Sherwood, while those proposed for the second concert are Madame Sembrich and Esther Feé. It is understood that Mr. Herbert's orchestra will consist of seventy-five players.

Carl Sobeski.—Carl Sobeski, tenor, of Boston, has opened a new studio at 402 Boylston street; the room is large and beautifully fitted up with pictures by celebrated people, and all the thousand and one things that go to make up an artistic interior.

Early last spring Mr. Sobeski placed himself in the hands of Dr. Arthur Shaw, who performed several successful operations upon his throat, thereby enhancing the beauty and power of what has always been a good tenor voice.

During the summer Mr. Sobeski made a tour of Canada and the Maritime Provinces with Mr. and Mrs. Karl Feininger, everywhere meeting with much success as press notices from every city show. While devoting much time to teaching, Mr. Sobeski will be heard in concert this winter more than usual, and will probably visit New York professionally.

Mr. Goodrich in His New Studio.—A. J. Goodrich, the harmony teacher and author, is established in his attractive new residence studio in Carvel Court, 114th street and St. Nicholas avenue. Mr. and Mrs. Goodrich passed the summer in Lake George, enjoying to the full nature's beauties in that region.

Yersin Sisters in New York.—The Mlles. Yersin have returned to New York, and have resumed their work at their home, 465 Lexington avenue.

"Deutschland Über Alles."

THE well-known song "Deutschland, Deutschland, über Alles" lately passed its sixtieth birthday. The writer, Hoffmann von Fallersleben, being expelled from the University of Breslau for his revolutionary principles, took refuge in the then British island Helgoland. There in 1841 he was visited by the Hamburg publisher Caenpe, and wrote: "On August 29, I took a walk with Caenpe on the shore. I read him a song, but it cost four louis d'or. Before I had finished he laid down four louis on my pocketbook. We then discussed about its publication. Caenpe said: 'If it hits it will be a Rheinlied,' alluding to Becker's 'Sie sollen ihr nicht haben,' published the year before. On September 4 Caenpe brought it to me with Haydn's music and my portrait." The melody is that of the Austrian national hymn, written for the birthday of the Emperor Francis and first performed February 12, 1797, in all the Vienna theatres.

Gregory Hast.—Gregory Hast, the renowned English tenor whom Mr. Charlton will introduce to American audiences this year, brings a reputation second to none in oratorio and recital work. He is famous for his ballad concerts at St. James', Royal Albert and Queen's halls, London, and elsewhere in England and on the Continent; and in oratorio, which he studied with the veteran Sims Reeves, he has scored a long series of notable successes. Mr. Hast is credited with a pure tenor voice of rarely beautiful quality, and his interpretation is said to be exceptionally sympathetic and artistic. Owing to other important engagements abroad Mr. Hast can only give November and December to America. A recital tour of the English provinces, just completed, will be followed immediately by a joint tour with Mme. Blanche Marchesi that will last until the day previous to his sailing for this country, October 26. Mr. Hast will return to Europe January 3, 1902, to fill bookings which extend to May. Such vogue abroad would seem tangible evidence as to his pre-eminence and distinction among the concert tenors now before the public.

Madame Von Klenner in Buffalo.—Mme. Evans Von Klenner is in Buffalo attending the convention of the State Federation of Women's Clubs. She is a delegate from a New York city club, and will read one of the few papers permitted at this convention. Madame Von Klenner is well qualified to speak on the subject chosen for her essay: "Literature which has inspired the great composers."

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RE-OPENS

Monday, October 14th.

EXCEPTIONAL ADVANTAGES.
SEND FOR CATALOGUE.....

34 West 12th Street, NEW YORK.

2046 Leavenworth Street.
San Francisco, September 30, 1901.

LAST week at the Tivoli we had Verdi's early composition of "Nabucco," said to have been written when he was but twenty-seven years of age. I think the opera has never been produced here before, and it has been received with quite a bit of enthusiasm. While it is not of so finished a character as Verdi's later works, it has some very pleasing music, notably the chorus of Jewish captives, which was beautiful. Salassa made a striking Nebuchadnezzar, but the part is not possessed of enough opportunity for a man of his resources dramatically. Barberschi, as the slave Abegaille, was a splendid figure and fitted the part admirably. Fenma was well done by Politini, Ismaile by Cortesi, and Napoleoni with his splendid figure made an ideal high priest of Baal. Dado shone as the High Priest of the Jews, and his vocal work was as good as anything he has yet given us. It is a type that fits both voice and personality, and he did it well. The stage pictures were striking, and Paul Steindorff with his fine orchestra made the most of the instrumentation, the overture being enthusiastically applauded. Madame Carusi produced some beautiful harp effects.

At the Columbia this evening opens a week's engagement of "Florodora," which promises to be full if interest. George Lask, one time stage director of the Tivoli Opera House, is with the troupe, as also other old friends, who will be well received.

Much interest is being manifested in Berlin musical circles in the forthcoming début of the talented pupil of Hugo Mansfeldt, little Alma Stencel, whose appearance in Vienna and Budapest last winter created quite a furore of enthusiasm for the young pianist. It is candidly admitted in Berlin that Mr. Mansfeldt has undertaken a great deal, more in fact than has thus far been accomplished, when he promises to present "the little Stencel," who is not yet fourteen years old, in a repertory of three concertos and three entire piano recitals. The first concert will take place in Becthoven Saal on October 26, with the assistance of the Berlin Philharmonic Orchestra, under Rebicek's direction. Alma Stencel will play the Concerto in E minor, by Emil Saur; Concerto in E flat by Liszt, and Concerto Symphonique, in D minor, by Litolff. The program of her second concert on November 8, also in Beethoven Saal, will be Rondo e Capriccio, op. 129, Beethoven; Sarabande, Gigue, Gavotte, Bach-Mansfeldt; "Neun Walzer," op. 39, Brahms; "Auf Fluegeln des Gesanges," Mendelssohn-Liszt; Etude, op. 10, No. 5, Chopin; Romanze, op. 28, No. 2, Schumann; Etude, op. 25, No. 9, Chopin; Romance, Mansfeldt; Rhapsody, No. 13, Liszt.

Mr. Mansfeldt will return to America immediately after the first Stencel concert.

The concert season is fairly under way, and Sherman-Clay Hall has been the scene of much activity during the past week. On September 17, the concert of Bradford and Mme. B. Anais Peck and their pupils was given to a large audience, those appearing on the program being Bradford Peck, Miss Vera Van Fossen, Mrs. Thomas Graham Crothers, Miss Margaret Knox, Miss Carrie Eulass, Mme. B. Anais Peck, vocalists; Miss Lou Barbageleta, violinist, accompanied by Miss Alice Carrington, and Mrs. Margaret Cameron Smith accompanist for the voices.

There were three fine concerts on Thursday, September 26. In Byron Mauzy Hall William Piutti gave a piano recital with a superior program, embracing numbers from Schumann, Brahms, Rubinstein, Padcrewski, Bach, Chopin and Liszt.

The same evening at Sherman-Clay Hall a first recital in this city was given by Miss Annette Hullah, recently from London, and a pupil of Leschetizky, and Harry H. Barnhart, basso-cantante, pupil of Cortesi, Florence, Italy, and Randegger, London. Miss Hullah had been previously announced in the papers as having created a furore in London by her superior playing, so some disappointment was felt here at her performance, as the program she played is for the most part performed by many of our pupil players in 'Frisco. It embraced the following: Variations in G, Mozart; "Lieder ohne Worte" (Shepherd's Complaint), Mendelssohn; Gigue, Bach; Sonata in E minor, Grieg; "Song of the Waves," Henton; "Humoreske," Leschetizky; Rondo, op. 16, Chopin. The Grieg sonata was well rendered, but her best number was the Chopin Rondo. Miss Hullah plays well, but we have so many fine pianists at home in 'Frisco it takes something out of the common to excite comment. Mr. Barnhart was very satisfying in his work. He has a magnificent voice and uses it well. His numbers also had the merit of not being heard every day. He sang "Maometto Secondo," Rossini, and "Philemon et Baucis," Gounod, for his first number. This was followed by "O, Ruddier Than the Cherry," Händel, in which he displayed to fine advantage his perfect breath control; "A Voice by the Cedar Tree" (Boston), which was sublimely lovely and rendered with beautiful expression; "A Garden Serenade," Levi, and lastly the Toreador Song, by Bizet.

At St. Paul's Church the third concert was being rendered by the choir of St. Paul's in the guild room of the church. It was a fine program and some good work was given, notably that of the choir and the Colonial Quartet of ladies' voices, Mrs. Mead and the Misses Isabel Kerr, Xena Roberts and Elsie Arden. Miss Marks gave a Chadwick number with good effect, Miss Grace Marshall played a Moszkowski waltz very daintily, and Elsie Arden gave Lalo's "Captive Maid" in her usual satisfying manner. She has a voice of velvet, it is so beautifying round and melodious. Miss Marks and Miss Arden as also the ladies of the Colonial Quartet, are pupils of Mrs. Mariner-Campbell. Those who assisted in the program were Miss Ruth Weston, Sig. R. Stantini, Hugh Williamson, Mrs. Mead, Miss Kerr, Miss Roberts, Miss Arden, Mr. Lawrence, George Pachacco, Miss Marks, Miss Grace Marshall, J. H. Hallowell and St. Paul's choir.

A fine concert is to be given to-morrow night by Carrie Brown Dexter, soprano; Grace Carroll, contralto; Algernon Aspland, tenor; Homer Henley, basso, and Wm. H. King, accompanist and pianist. It is to be given in the Unitarian Church in Oakland, and one of the features of the program will be "In a Persian Garden," by Liza Lehmann.

A great deal of interest was manifested in the first appearance of Belle Clair Chamberlain, who made her first appearance on Friday evening, September 27, after an absence of two years in the East and Europe, which she has employed in studying with Fannie Bloomfield Zeisler, in Chicago, and Teresa Carreño, in Berlin. Anticipation was pleasantly realized in Miss Chamberlain's first number. Her touch is clean, crisp and resonant, while her power is something surprising in a young woman and bears ample testimony to her superior training. She plays with the ease and abandon of one who is perfectly sure of herself, and the result is exceedingly artistic. She opened the program with the "Sonata Characteristique" of Beethoven ("L'Adieu," "L'Absence," "Le Retour"); there were the Chopin numbers, with a Chopin Prelude for encore, a Schubert Impromptu, Tschaikowsky Nocturne, and "Ballet de Ballet," Moszkowski. The program closed with a Ballade and Tarantelle, Liszt.

Recitals in anticipation are those of Edward Xavier Rolker, for October 8; Helen Heath's graduating concert, for October 7; Mrs. M. E. Blanchard, October 26; F. I. Biggerstaff, November 2; Enid Brandt, child pianist, November 5 and 9.

The San Francisco Oratorio Society has been resurrected after a two years' discontinuance, and under

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direction of Hamilton Howe is preparing "The Messiah" for its first concert. The society is equipped with new officers and has for its meeting place Mission Hall.

In speaking of his recent publication of "Mandolin Memories," which, by the way, was done from pure love of the plectrum instruments and a desire to have them better known and understood, and not for financial gain, Mr. Adelstein, the author, showed me congratulatory letters from musicians all over the United States speaking in the highest terms of praise of the work and the author's object in publishing it. The work is not for sale and has been mailed everywhere with purely missionary intent. It deals with the plectrum family, its uses and abuses, its ancestry and the footing it has obtained in Italy, Japan and other parts of the world, giving interesting excerpts from the author's own experience. Its object is to create broader knowledge of and love for the mandolin and its first cousins.

A letter from a distant reader corrects me on a statement made a few weeks ago, wherein I mentioned a Count de Boston as occurring in "I Puritani." It seems I was at fault, as it is in "Un Ballo in Maschera" that the character is cast. I want to thank my correspondent for the correction and also other interesting matter contained in his letter which referred to the early days in the career of Julie Rosewald. He speaks of having been the one to inform her of the first time she was cast for Marguerite in "Faust," which occurred one night when she was playing Zerlina in "Fra Diavolo."

Speaking of "Un Ballo in Maschera," he says the opera was sung for the first time in Philadelphia the day after Fort Sumter was fired upon in April, 1861, and mobs were going about the streets looking for traitors the day the performance took place.

MRS. A. WEDMORE JONES.

MADAME MANTELLI IN CHILI.—Mme. Eugenia Mantelli, the operatic contralto, has completely captured her audiences in South America. In addition to the former criticisms, we reproduce an article from the *Chilian Times*, an English newspaper published in Valparaiso:

This celebrated prima donna, whose portrait we reproduce as Mignon and Carmen, has had many successful engagements before joining the Padovani Opera Company, having sung in all the principal theatres in Europe and the United States, namely, Italy—in Rome, Naples, Milan and Florence; Portugal, in Lisbon (Royal Theatre St. Carlos; Russia, in the Teatro Imperiale, Moscow; Germany, in Berlin at Kroll's Theatre; London, at Covent Garden; South America, in Buenos Ayres, Montevideo and Rio Janeiro; in the United States, New York, Boston, Philadelphia, Washington and Buffalo. Madame Mantelli has sung in about forty operas; but where she has scored the greatest success has been in "Carmen," "Mignon," "Aida," "Santonc," "Dalilah," "Lohengrin" and "Trovatore." When she was recently at Lisbon, Portugal, she made a splendid representation of Carmen, appearing by royal command at four state functions, and afterward received a superb gift from the King and Queen. She was also the recipient of a floral crown at the hands of Signor Puccini on the closing night of the opera season. The royal present was a magnificent brooch in the shape of an eagle. It contains 1,400 diamonds and eight large rubies. In Santiago on Friday night she took the title role in "Carmen," given for the benefit of the French colony, and scored a great success. She was repeatedly encored and at the close was presented with a gold medal and several bouquets of flowers.

BURMEISTER'S SUCCESS AT THE WORCESTER FESTIVAL.

IT was not until the sixth concert of the Worcester Music Festival that the audience rose to the pitch of genuine festival enthusiasm, and it was Burmeister's great performance of Liszt's "Concerto Pathetique" which accomplished it and stirred up the hearers to a prolonged outburst of applause. An encore was persistently demanded, but refused on account of the strict rule of the management, and it was at the seventh call that Mr. Burmeister stopped bowing to the audience in order that the concert could be continued; in fact, he was the success of the festival.

Here are some press notices:

A good piano concerto played by a first-rate pianist is always sure to be one of the most popular things in a music festival, and the Liszt concerto this afternoon, played by Mr. Burmeister, was no exception. In fact, the audience was roused to a greater pitch of enthusiasm than by any preceding number during the week, and the genuine "festival spirit" seemed to be spreading.

This work of Liszt, entitled "Concerto Pathetique," was originally written for two pianos. Mr. Burmeister, who, by the way, was a pupil of Liszt's, thought that it would be far more effective if re written as a concerto for one piano with orchestra, so he re-wrote it and orchestrated it. He is no novice at such work, having made a very skillful and effective rearrangement of Chopin's F minor concerto. He handles the orchestra with skill in this Liszt concerto and treats the piano in the true Liszt manner.

Mr. Burmeister played the concerto with as much spontaneity and loving interest as if it were for the first time. Although his playing did not lack fire, the poetic element stood out as predominant. Ample technic he has, but it was not forced upon the listener's attention. And that is high praise, for technic is merely a means of revealing music. Mr. Burmeister is evidently a pianist who plays because he enjoys music, and not because he wishes to prove to his audience that he can play faster or hit harder than anyone else.—Worcester Gazette, September 28.

Richard Burmeister, playing his own arrangement of a concerto written by the greatest pianist that ever lived, is an event to be not lightly chronicled.

Mr. Burmesiter has taken the Liszt "Concerto Pathetique" in E minor, which was written for two pianos and has rearranged it for one piano with orchestra. There is an undercurrent of Liszt thought in the work, but the setting is strikingly new.

The audience was the largest of the week for an afternoon concert. There was great interest evidenced in the striking personality of Mr. Burmeister, and his surpassing mastery of the keyboard was the subject of discussion as the audience left the hall. Mr. Burmeister's execution was of immense breadth and his artistic temperament is almost ideal.—Worcester Spy, September 28.

The regulation that prohibits responding to encores with a second number is usually good, but in the case of an artist like Richard Burmeister, who was new to Worcester, and who was filled with magnificent virtuosity which he would willingly have displayed in larger measure, an exception might have been made with impunity.—Worcester Spy, September 29.

First of these was Richard Burmeister, who played his arrangement of Liszt's concerto for two pianos. Mr. Burmeister wrote the orchestral score, embodying in it Liszt's ideas, but adding features of his own. This might be regarded as artistically questionable, and it should be condemned if the result detracted from the dignity of the original, or represented Liszt, the composer, in any unworthy way. Perhaps Liszt would have objected, but if he could rise from the grave and rebuke Mr. Burmeister, it would be only fair to regard him as a very ill-mannered ghost. The work as it stands is beautiful. The piano part is brilliant, the orchestration rich in color and characteristic of Liszt. The rearrangement has been done with entire faithfulness. As to the performance, Mr. Burmeister showed himself a worthy companion to the many splendid pianists who have appeared at past festivals. He was recalled again and again, but declined to add anything to the program.—Worcester Telegram, September 28.

Mr. Burmeister is well known in Boston as a pianist. He is a man of dreamy, poetic appearance, who often forces tone and suggests the hammer and anvil. This afternoon he played with delightful ease and with an appreciation of dynamic value that surprised those who knew him chiefly as a robust virtuoso.—Philip Hale, in Boston Journal, September 28.

A Nordica Story.

HERE is a very graceful and characteristic story, quoted from the Philadelphia *Saturday Evening Post*, about Madame Nordica, who is to make a transcontinental recital tour in America this season under the management of Loudon G. Charlton:

Madame Nordica spent some time in the Black Forest during the past summer, preparing for her appearances at the opening of the new Wagner Theatre in Munich, an event of importance in the musical world. The theatre is a counterpart of the one planned and built by Wagner at Bayreuth.

In her walks, for she is an inveterate pedestrian, she passed, one morning, in the tiny village of Boll, four little girls playing in front of a tumbledown house, built, apparently, in mediæval times. They had a doll of a unique description. It was made of a bootjack, clad in a torn bit of apron.

The next afternoon Madame Nordica set out on foot for Bonndorf, the nearest village of importance, with two friends. Half way up the mountain the rain, which had threatened for some hours, came dripping down. Throwing her cloak about her shoulders and digging her walking cane firmly into the slippery way, she climbed upward. Her cheeks were pink from exertion, and perspiration mingled with the raindrops on her face, but to Bonndorf she finally came.

A search disclosed a shop where dolls of wonderful waxen and expressionless countenances, of the kind that see light in the Black Forest, were waiting on the shelves.

The hour was late, so a carriage was ordered at the inn, and down to Boll she drove in the twilight. Out of the carriage she climbed, the famous Brunnhilde of the Metropolitan Opera, and lifted the antique knocker on the door of the tumbledown house in Boll. It was not yet night, but the peasants had gone to bed. Presently a man's head was stuck out of the window. To explain her mission was a brief matter. The smiling father, in rather scant raiment, hurried down to take the paper containing the four dolls. As she drove away four tousled yellow little heads were stuck out of the window, and shrieks of delight followed her while she waved her hand until a bend in the road shut out the sight and sound of the happiness that she had left behind.

LAURA CRAWFORD.—Mrs. Laura Crawford has returned from the country, and will open her new studio at No. 9 West Ninety-first street on October 1. Mrs. Crawford is prominent as an accompanist, and is also one of the most capable women organists in the city, having been the assistant organist of the "Old First" Church under William C. Carl for several years. Mrs. Crawford had a large class of pupils last year in piano and organ, and is expecting a busy season this coming winter.

NEW YORK COLLEGE OF MUSIC.—The opening concert of the New York College of Music has been postponed to October 17, on which occasion Alexander Lambert will have the assistance of the Venth-Kronold String Quartet.

GRACE G. GARDNER.—Miss Grace G. Gardner has returned to the city, and is accepting concert and drawing room engagements. She has also resumed teaching at her spacious residence studio, 36 West Twenty-fifth street.

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Address: Letter Box 38, NORTH TARRYTOWN, N. Y.

Greater New York.

NEW YORK, October 7, 1901.

S. ARCHER GIBSON, organist-director of the Brick Presbyterian Church, also of Temple Beth-El, is hard at work developing plans for his winter season. He expects to give some recitals on his splendid organ, not as yet heard in this manner, when he will play some new things and his choir will also assist. They are now at work learning Bach's cantata, "God's Time Is the Best," little known here, but beautiful throughout. Among other things he gave three recitals at the Pan-American Exposition in July, and as the writer was there he can testify to the enthusiasm with which they were received. One of these recitals occurred on "Maryland Day" and as Mr. Gibson came from that State many early friends heard him.

A fleeting visit to the Wirtz Piano School, just removed to its own new building, brings at once the idea that here is prosperity commensurate with the merits of the methods in vogue, under Conrad Wirtz, the director. Having three floors, the first is given up to studios, opening into each other, with a stage, so that 100 people can be accommodated. On the second floor there are more teaching rooms, with blackboards, &c., for the harmony classes, and the third is mainly for pupils' practice, many younger ones doing their daily practicing there. All over are Clavier tables and Claviers and all the furnishings are in good taste.

The school will this season give a series of recitals, under the captions of "Musical Hours," Children's Recitals" and "Pupils' Evenings." Mr. Wirtz will also give recitals and everything about this Harlem institution betokens activity and success.

The public recital of last June was a most creditable affair, the following pupils taking part: Viola Danielson, Mabel Drummon, Elsie Jennings, Howard Mott, Flora Potter, Adolph Roemermann, Mae Symes, Elsie Timmerhans, Mabel Dowe, Jennie Symes, Grace Stryker, Lillie Breng, Florence Brown, Marie Hancock, Lena Kleemeyer, Grace Locher, Bella Thom, Irene Walls, Bernhard Kuehne, Isabel Carroll, Isabel Rough, Clarence Carroll, Gustave C. Wirtz, Chester Armstrong, Amandus Bagge, Frank Bagge, Amie Baker, William Baker, Harry Boyle, Margaret Kitchelt, Ruth Rapson, Millie Repetti, Albert Roemermann and F. J. Chapman.

Adelaide C. Okell has during the last eleven years made for herself a fine position here as instructor of the piano. At the National Conservatory, under Dr. Dvorák, her ability was recognized, and she became a teacher there. She studied some time with Joseffy, later going to Berlin for study, becoming one of the few favored pupils of Madame Carreño, and from her she acquired the secret of the wonderful tone production and artistic ease and finish for which the great artist is famous. She has devoted special time to the Carreño method, and has her certificate for teaching it.

Miss Okell's great aim has been to impart to others the results of her own extended study; her love of teaching is pre-eminent, and from the famous artists with whom she has studied and her own large experience in teaching, she has perfected methods the excellence of which a dozen years of successful teaching has proven. With her pupils, who occupy especially high social standing, Miss Okell will this season give musicales, and her semi-annuals especially do her credit.

She has begun what promises to be a most successful winter.

Franklin Sonnakolb played at Newport last August and September. He has arranged to give thirty piano recitals, and is finishing his system of employing the master works, as a means of acquiring a finished technic, along with preparatory inventions of his own. He is writing music to Poe's "The Raven," and is finishing some essays on the philosophy of music. Also he has begun a concerto, in the key of C sharp minor, and a work (after Schumann), "Etudes Symphoniques." He has a large class in Philadelphia, and spends three days each week at Steinway Hall. His son, Franklin De S. B. Sonnakolb, was admitted into Grace Church choir last spring; there were fifty candidates. Last summer Mr. Sonnakolb had a house at Gwynedd, Pa., with several acres of grounds, a fine brook, and the William Penn Inn was near enough to run over and visit with Schuyler Van Rensselaer and others, who spent a week or two there. His son was with him; apart from his musical talent, his passion is for mathematics, and he is preparing for a course in naval engineering and construction.

Pupils of Madame Finkel are covering considerable ground in the public eye, among them these: Helen Darling sang with a prominent Hoboken society as soloist lately. She had forty-two Chautauqua engagements in the West the past summer, and recently sang at Rev. Russell Conwell's Church, Philadelphia. Lucille Presbry sang at Narragansett Pier, and sings regularly in her church on West Seventy-sixth street, where another Finkel pupil, Beatrice Mocs, substituted for her. Miss Mocs herself sings at the Church of the Good Shepherd, and has now her own Brooklyn studio. Belle Newport is contralto of Dr. Meredith's church, same borough. Dorothy Bell was the soloist at the Round Lake concerts the past summer.

Madame Finkel spent some time during the past summer as the guest of Dr. W. O. MacDonald, Eastern Point, New London.

Katherine Pelton began her studio receptions last week, and a goodly crowd of society people came to the first. Of course there was music, the fair Miss Pelton singing charmingly, despite a bad cold; also, Miss Henrietta Weber played some things of Rachmaninoff and Sinding. Miss Belle Maze-Munson also played the Reinhold C sharp minor Impromptu and Moszkowski Menuet. Miss Pelton and Mr. Belvor sang a canonic duet, new to me ("Friendship," by Marzials), and Belvor sang a couple of songs.

Miss Pelton purposes having these monthly, and at the next more well-known artists are to assist.

Sarah King Peck rejoices in the possession of a photograph of Madame Schumann-Heink, with the following inscription:

Meiner lieben Collegin
Sarah King Peck
Zur freundliche Errinnerung
an
Rheingold
and
Season 1901,
Schumann-Heink.
New York, 27-5-'01.

It will be recalled Miss Peck sang in "Rheingold" several times, in both this city and Philadelphia. She has also a personally presented photo of Olitzka.

Reinhardt Gebhardt begins the season with numerous pupils, as usual, and the other day showed me a trio for piano, violin and 'cello, of undoubted beauty throughout; the slow movement has a lovely melodious flow. Also, I found some songs, among them a valse, written in the popular vein, interesting. He has published much music of this sort, it finding a ready sale, and is now striving to make place for this music of classical form.

Mrs. Jocelyn-Horne, who after leaving Belmar, N. J., was the guest of Miss Tilmar in one of the attractive camps on Raquette Lake, in the Adirondacks, has resumed teaching voice. Those desiring to arrange hours may address her at 63 Fifth avenue. Her season promises to be a fine one. Mrs. Horne has made conspicuous success of her teaching.

William H. Purdy, organist-director of the boy choir of Epiphany Church, on Lexington avenue, was for nine years in charge of a similar choir in Troy, and before that began as a boy chorister in that city. He learned much of C. A. White, then of Troy, now of Boston, and later went to London, with a letter of introduction to Sir George Martin, of St. Paul's Cathedral, which procured him the privilege of attending choir rehearsals, &c. Voice is his specialty.

Amy Fay has returned to the city, and is prepared to resume teaching at 60 West Ninety-fourth street, where she has most comfortable rooms. Miss Fay's reputation as critic, littérateur, speaker and pianist is widespread, and to these she adds that of organist, having been organist in her father's Episcopal church, and later in Cambridge, Mass., and Chicago, Ill.

Marie Louise Todd resumes teaching of the piano after a summer at Shelter Island and the Adirondacks. She returns full of interest in her pupils, and with a color and pretty animation which speak well for the "rest cure." Her studio is at the San Remo.

Kate Stella Burr has issued a neat little circular announcement, containing her specialties as accompanist, coach and organist, with several press quotations, among them these:

Kate Stella Burr played accompaniments in a manner which was surely perfection—more cannot be said.—MUSICAL COURIER.

Much admiration has been expressed for Kate Stella Burr's artistic accompaniments. * * * Brilliant work.—New York Times.

Kate Stella Burr ranks among the highest in her profession.—New York World.

Brilliantly accompanied by Kate Stella Burr. * * * Admirable work.—New York Commercial Advertiser.

Kate Stella Burr presided at the piano and one of the events of the evening was the rendering of a new song she has written.—Mail and Express.

On the back she prints this:

Coach—oratorio. Song work entire; song recitals arranged; school of church music also concisely presented.

Miss Burr has introduced many artists now holding exceptional choir positions and well known in the concert field.

At home to artists from 5 until 6 afternoons, Sundays excepted.

Josephine Ware writes from Berlin that she has been working very hard all summer, and has accomplished all she hoped. She has had exceptional musical and social advantages. Mr. Cole, the tenor, heard her songs at George Fergusson's studio, and took them to London with him, when he expects to sing them in his Octo song recitals. The songs will soon be published,

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Tenor
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NEW YORK

Miss Ware expects to return to New York the middle of this month.

Joseph P. Donnelly, concert organist, baritone, accompanist, receives pupils for the study of piano, voice and organ, and coaches singers for church, concert and oratorio at his studio, 2033 Madison avenue, corner 129th street, New York, or the Pouch Gallery, Brooklyn.

Reginald Barrett has just published a "March Fantasque" for the organ in G major. This is a very taking sort of thing, of much rhythm, with considerable contrapuntal variation, cleverly done. It is dedicated to Victor Hamerel.

Carl M. Roeder resumed piano tuition September 16, the regular course consisting of elementary, progressive, intermediate and advanced classes, comprehending touch, technic, reading, memorizing, analysis, practical harmony and interpretation, and embracing the entire field of instructive, classic and modern musical literature.
Special courses in touch and technic, interpretation and teaching methods.
Instruction given at studio in Steinway Hall, at residence studio or at pupil's home.

RECEPTION TO TOM KARL.—A reception was given at the American Institute of Applied Music on Friday, October 5 to introduce Tom Karl to the students. A large gathering of friends enjoyed the evening, and the following program was given:

Andante Spianato.....Chopin
Etude de Concert.....Martucci
Madame Delahaze-Wicks.
Beloved, It Is Morn.....Aylward
Bytime.....Speaks
Joseph A. Phillips.
Aria, from Cavalleria Rusticana.....Mascagni
Still wie die Nacht.....Böhm
Miss Maria Strakosch.
Lullaby.....
Madrigal.....Victor Harris
Miss Julia Strakosch.
Ich liebe dich.....Mildenberg
Winter Song.....Rogers
Tom Karl.

NEW YORK SCHOOL OF ACCOMPANYING.—The New York School of Accompanying opened its season on October 1, under most favorable auspices and with an increased attendance. The aim of this institution is meeting with constant recognition, and its scope is as constantly increasing. Pupils who come from Maine to California are in attendance at the school. These results speak well for the conscientious motives and efforts of the heads of the institution—Heinrich Meyn, the well-known tenor soloist of the Rutgers Presbyterian Church, and Rosetta Weiner, whose work in concert and educational lines has placed her among the foremost. Miss Wiener returned from abroad October 1, where she has been combining business and pleasure.

DUFRICHE AT THE NATIONAL CONSERVATORY.

MRS. THURBER has engaged Eugene Dufriche as head of the singing department at the National Conservatory. For six seasons M. Dufriche has been a member of the Grau Opera Company. He is an artist of long and varied experience and one whose training admirably fits him for the important duties of his new position.

M. Dufriche was born in Paris. He was a first prize pupil of the Paris Conservatory. In 1875 he made his début in opera at the Comique and for six years sang at that theatre the principal basso roles. He created the part of Zuniga in "Carmen." New Yorkers have often seen him in this role. From Paris M. Dufriche went to Italy, and in that country made his first appearance at the Carlo Felice in Genoa, singing the baritone part in Massenet's "King of Lahore," and he continued singing leading baritone parts in many operas. M. Dufriche has sung the roles of Figaro and Don Bartolo in "The Barber of Seville" over 100 times. He traveled extensively and made his mark singing in opera in Spain, Russia and South American countries. For ten seasons M. Dufriche sang at Covent Garden, London, and during these years he made tours through England, Scotland and Ireland, singing with brilliant success in all of the principal cities of the United Kingdom. In 1891 M. Dufriche returned to the Opéra in Paris and sang there the baritone parts, and it was while filling that engagement that the artist became a reigning favorite at the French capital. As already stated, seven years ago M. Dufriche became a member of the Grau company.

Like other operatic artists, M. Dufriche began his career as a singer in the church choir. In 1856, when he was only seven years old, he took his first vocal lessons. Before singing in grand opera he had established his reputation for artistic singing, having filled engagements in some of the leading churches in Paris. M. Dufriche has enjoyed the personal friendship of Bizet, Ambroise Thomas, Gounod, Reyer, Massenet, Saint-Saëns, Ponchielli, Mascagni and Puccini.

Francis Walker.

THE well-known baritone and author from the beginning of this season devotes himself definitely and almost exclusively to teaching, and next week will be established in one of the largest and handsomest studios in New York. The "Van Dyck Studios," the professional home of many first-class artists, on Eighth avenue at Fifty-sixth street, is the place elected by Mr. Walker, and on the second floor of this block a room 46 feet in length has just been partitioned off for his use, and is being especially decorated to make it as artistic and attractive as possible.

It is not too often that, as in Francis Walker's case, a man in the very prime of his powers as a singer, and with the most thorough preparation in all the varied schools and styles of music, and with an immense repertory, leaves public work to give his best years to helping others along the road he has trod with such success. Nor are there too many teachers of singing who have no "new methods" to advertise, no fads to exploit, but who have to offer to the public only honest, earnest work, guided by the traditions of the best masters. Of Mr. Walker the famous old maestro di canto, Francesco Cortesi, of Florence, writes:

> Many qualities and gifts are necessary to one who would dedicate himself to the teaching of singing, and they are:
> Perfect ear, great understanding of tone emission (commonly called voice placing), wide experience and perfect knowledge of the details of vocal art, such as scales, trills and agility of every kind; and to these must be added exquisite artistic taste and sufficient acquaintance with musical science, harmony, &c.
> Francis Walker possesses in the highest degree these excellent and rare gifts, and I who for many years have known him as student, artist and teacher, have had frequent occasion to admire them in him. It is in consequence of this knowledge that I feel myself entitled to declare him to be among the most perfectly equipped of those who teach singing and who honor art.
>
> FRANCESCO CORTESI,
> Professor of Singing in the Royal Musical Institute, Florence, Italy.

It would be manifestly impossible for an artist and gentleman of Mr. Walker's standing to associate himself with any but the best, and he is in fit company with Mr. and Mrs. Edmund Severn, with whom he now begins the Walker-Severn School of Music. In it he has the department of singing and acts as secretary of the school, which has his splendid new studio in the Van Dyck as its headquarters, although the Severns retain also their home studios at 131 West Fifty-sixth street.

WEGENER OPENS A STUDIO AT CARNEGIE.—William A. Wegener has engaged a suite at Carnegie Hall, where he will open a vocal studio. Mr. Wegener will be remembered as one of the leading tenors of the Metropolitan English Opera Company last season, when he achieved success as Lohengrin. His method of singing won for him unstinted praise from the leading critics. Aside from an extensive operatic repertory, Mr. Wegener has sung a large number of oratorios in both English and German, and was chosen on nearly every occasion to assume the tenor roles of modern German oratorios on their initial presentations in the United States. Mr. Wegener as an interpreter of lieder has charmed many audiences. Having himself studied with some of the first masters in Europe, he is admirably fitted to teach and impart to his pupils the true principles of vocal art in all of its branches.

THE SEVERN TRIO.—The members of the Severn Trio will soon begin their regular rehearsals. This will be the fourth season of the organization. Dates for a series of concerts will soon be announced. Edmund Severn, the violinist and leader of the trio, is arranging to perform at the concerts this winter some unfamiliar and comparatively new compositions. Trios by Schuett, Smetana and Volkmann are in the list.

FELIX FOX.—Felix Fox was among the passengers who arrived last week from Europe on the steamship City of Rome. Mr. Fox spent three months in France very profitably, and returns home to resume his professional duties.

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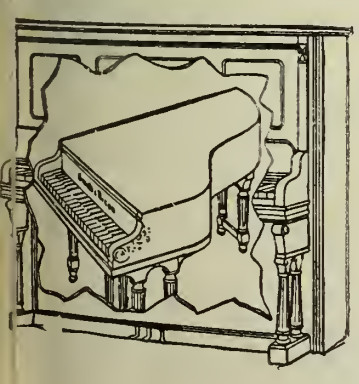

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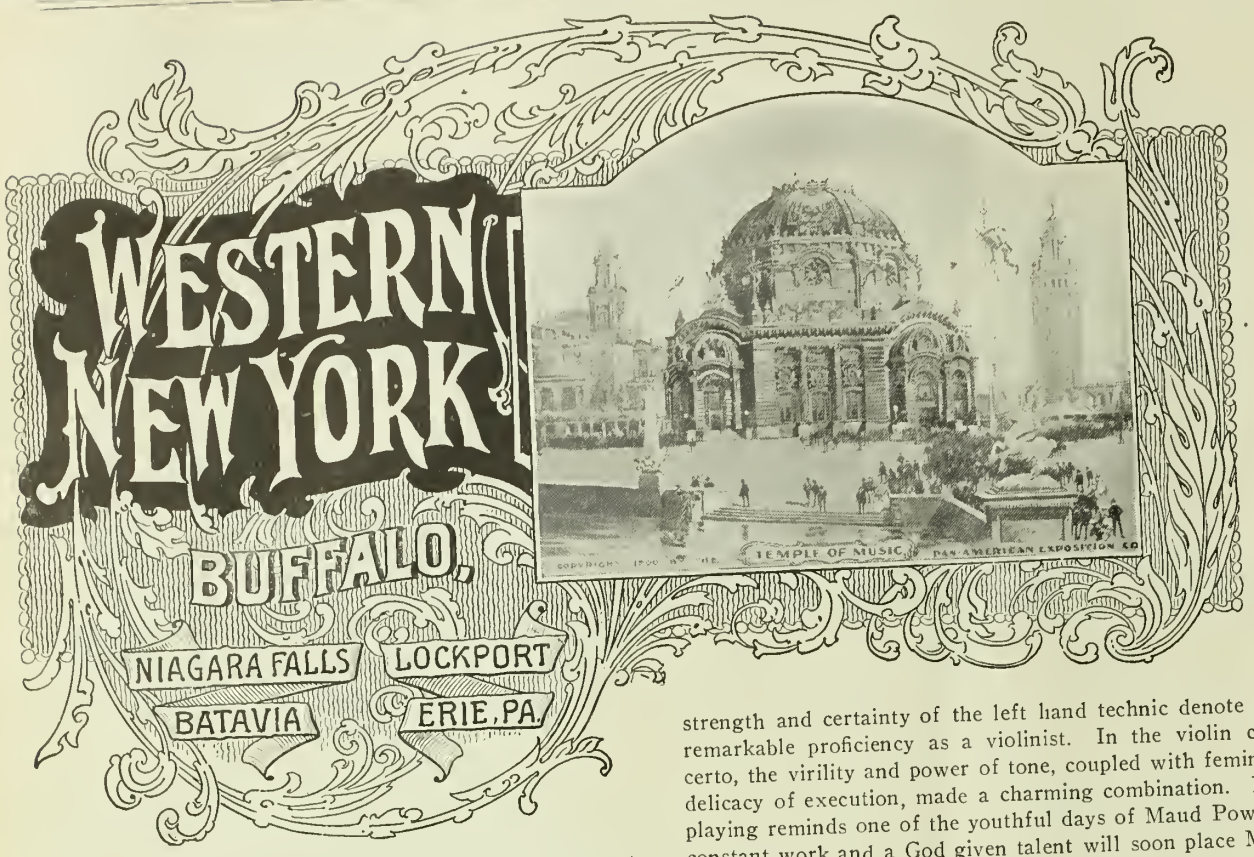

Western New York Office THE MUSICAL COURIER,
749 NORWOOD AVENUE,
BUFFALO, N. Y., October 1, 1901

WHEN we review the list of organists and singers we have had at the Pan-American Exposition and the shining lights still coming, such as William C. Carl, Clarence Eddy, Dr. Gerrit Smith and others, from New York and elsewhere, we realize what a gigantic task it must have been for Simon Fleischman, chairman of the music committee, to select from the hundreds of applicants such a fine array of talent. Mr. Fleischman is an excellent organist himself, having formerly filled the position of organist of the Unitarian Church, but being also a brilliant lawyer and councilman of Buffalo, he was compelled to resign for want of time, much to the regret of music lovers here. I am sure Buffalonians and the millions of visitors are grateful for the excellent choice made for the music in the Temple, as well as the bands at the Esplanade stands.

October 3 was Nebraska Day at the Exposition, and Lincoln, Neb., sent some excellent musical talent to grace the occasion. Miss Silence Dales, violinist, was the chief attraction. Others on the program were Miss Marie Hoover, solo pianist and accompanist, and Mrs. Frederic W. Taylor, soprano soloist, of Buffalo.

The violinist, Miss Silence Dales, is the musical representative from Nebraska chosen officially and professionally for this occasion. She resides at Lincoln. She was soloist at the Trans-Mississippi and International Exposition at Omaha in 1898, accompanied by the Chicago Thomas Orchestra, conducted by Arthur Mees. She was also soloist at the Bellstedt Band concerts at the Greater America Exposition in Omaha in 1899.

Upon the announcement of Miss Dales' appearance at the Pan-American Exposition at Buffalo, President Schurman, of Cornell University, sent her an invitation to give a recital under the auspices of the university, as is customary with the honorary lecturers of the university. Miss Dales has accepted the invitation, and will give a short recital before the university convocation on Friday evening, October 4.

Miss Silence Dales is a young lady of fine appearance and charming personality. With the first number, Violin Concerto, G minor, by Bruch, she won her way with the audience. Violin solo, Polonaise, op. 4, Wieniawski was given with dash and spirit. The clearness and bell-like harmonics, and the ease of the sweep of the bowing strength and certainty of the left hand technic denote her remarkable proficiency as a violinist. In the violin concerto, the virility and power of tone, coupled with feminine delicacy of execution, made a charming combination. Her playing reminds one of the youthful days of Maud Powell; constant work and a God given talent will soon place Miss Dales in the front ranks of her profession. The instrument in her hands ceases to be a mechanical apparatus, but becomes a living breathing human voice depicting all the passions of the human heart. She was interrupted many times during her program by spontaneous applause. Miss Dales was born in Lincoln, Neb. She became a private pupil of the then instructors in music in the State University, Nebraska. Miss E. D. Cochran, of New England Conservatory at Boston, for the piano, and Gustav C. Menzendorf, of the Leipsic Conservatory, for the violin.

SILENCE DALES.

The piano solos, as well as the accompaniments by Miss Marie Hoover, of Lincoln, Neb., were beautifully rendered, adding much to the success of the concert as a whole. She is a pupil of Scharwenka and Otto Bendix.

Mrs. Frederic W. Taylor, of Buffalo, gave three selections; Soprano solo, "The Heart's Spring," Wickede; "Slave Song," Teresadel Riego; "In Summer Time," Edward German, in a delightful manner. She has a beautiful soprano voice of unusual and exquisite quality. Mrs. G. W. Thomas, of Omaha, Neb., gave a soprano selection "La Primavera," by Torry, in the coloratura style. She has just returned from abroad after a three years' study. This number was interpolated at a late hour.

Poets are born, not made. This assertion may be applied with equal truth to organists. A bright example is W. K. Steiner, of Pittsburg, Pa., who gave an evening concert at the Temple of Music, September 21. He came unheralded but proved a revelation to musicians of Buffalo and the vast crowd of visitors. His program had the advantage of containing many new numbers; some have never before been played in this country. For the benefit of organists I inclose the program:

Introduction and Passacaglia.....Max Reger
Concert Overture in F.....Wolstenholme
Evening Song.....Bairstow
Toccata and Fugue in D minor.....[illegible]
Fantaisie, op. 188.....Rheinberger
Pastorale, op. 30, No. 11.....Nicolai
Symphonic Prelude, op. 30, No. 12.....Stoughton
Pro Gloria et Patria.....Simonetti
(Variations on the German National Anthem.)

W. K. STEINER.

Mr. Steiner's registration was that of the true musician, his technic was always subservient to true interpretation, and while the concert as a whole was very brilliant, every nothing seemed played for mere technical display. His pedaling in his last number "Variations on the German National Anthem," Stehle, was marvelous.

Mr. Steiner passed his examination successfully in 99 and became a member of the American Guild of Organists New York. He is a native of Allegheny City, and received his first instruction on the piano and organ from Pittsburg leading teachers, Bissell, Salmon, Jitterbart and Hall successively.

After holding positions in various churches as organist he traveled in Europe during the summer of 1894, and finally settled down in Dresden, where he studied piano and theory under Heinrich Germer for four years. On his return, Mr. Steiner has been organist and musical director of Calvary M. E. Church, and has given a number of organ recitals in the vicinity of Pittsburg. He passed his examination successfully in 1899, and became a member of the American Guild of Organists, New York. Mr. Steiner has written some very acceptable piano pieces and some effective quartets and solos for the church service (in manuscript). Mr. Steiner is booked for several concert engagements.

It can be considered a red letter day at the Temple of Music when we find on the program the names of [illegible]

Mme. Charlotte MACONDA

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Re-engaged for New England Festivals

(THIRD CONSECUTIVE SEASON

Scored a Succession of Sensational Triumphs last Season in New York, Boston, Washington, St. Louis and other leading cities.

Oratorio, Festival, Concert and Recital Engagements now Booking.

Sole.... Management, LOUDON G. CHARLTON, Carnegie Hall NEW YORK.

such artists as L. Huntington Woodman, organist, of Brooklyn, and Miss Bessie Greenwood, coloratura soprano, from Hornellsville, N. Y. Mr. Woodman is as much celebrated for his correct intepretation as for his ability as an executant.

Miss Greenwood has a real treasure of a voice, which she modulates with rare artistic sentiment. Her singing is melodious, sweet and full of passion, and, therefore, aroused the enthusiasm of the audience. Her presence is very pleasing, and in the florid "Villanelle," by Dell' Acqua, she was heartily encored and had to respond. As an encore she sang the Bach-Gounod "Ave Maria." Another selection was "Song of Repentance," which she gave with dramatic fervor. We predict that we will find her soon in the front ranks of American artists.

Henry B. Vincent, of Erie, Pa., gave a delightful organ concert, September 20. He is the pianist at Chautauqua, and organist and choirmaster of the First Presbyterian Church, of Erie, Pa. Mr. Vincent was ably assisted by the eminent Winifred Eggelston, contralto, who sang her numbers in a musicianly manner. "Over the Desert," Kellie, she sang with dramatic dash, which won hearty applause.

Christian Stein, of Troy, N. Y., gave an organ recital September 23. The singers assisting him carried off all the honors. Mr. Lindsay, baritone, in Granier's "Hosanna," and Mr. Calhoun, tenor, in a solo by Bartlett, displayed fine voices and good method. Mr. Woolsey's voice is a rich bass. He sang "By the Waters of Baylon," by Howell.

J. B. Tipton's concerts were held September 24 and 25. His two programs contained legitimate organ music, played with faultless technic and good taste. Mr. Tipton is known as the teacher of Wm. Gomph, the official organist at the Pan-American Exposition.

Henry S. Hendy, organist of St. Mary's-on-the-Hill Church, of this city, gave an organ recital September 28. Mr. Hendy's program was filled with choice selections, among which the Toccata and Fugue in D minor, Bach; Overture to "Prometheus," Beethoven, and Liszt's "Canonette," were the most effective. His playing was clean cut and nice throughout.

A series of recitals on the Aeolian pipe organ at the Mission Building on the Exposition ground were given by Frank Tafft, of New York. To illustrate the enterprise of Mr. Tafft, Tracey Balcom and the Aeolian Company may be mentioned the fact that on Friday was played the first time in America a selection from Paderewski's new opera, "Manru."

The Musical Lira Columbiana, a quintet from South America, whose music is unique and highly pleasing, gave an entertainment at the home of Mrs. Marvin in honor of her mother, Mrs. Katherine Riesberg. They claim to be the only organization of their kind in the world. One plays the guitar, one the tiple and there are three bandolas. It is a very unusual combination, playing classic music, as well as their own popular airs, under the direction of Senor Pino. Their engagement at Shea's Music Hall proved a great success, and they hope to be equally attractive in New York city soon.

MRS. KATHERINE RIESBERG.

Klindworth-Scharwenka Conservatory.

WE have received the annual report of the Klindworth-Scharwenka Conservatory of Music and Operatic and Dramatic School, under the direction of Dr. Hugo Goldschmidt. The piano classes are conducted by Xaver Scharwenka and the classes for other instruments and theory by Philipp Scharwenka, while Director Goldschmidt conducts the vocal classes and the department of musical science. The opera classes are conducted by Director Goldschmidt and Dr. Wilhelm Kleefeld. On September 25, 1900, Karl Klindworth celebrated his seventieth birthday, when addresses were presented to him, making special mention of his services in promoting the labors of Richard Wagner and Franz Liszt, as well as his services at the Conservatory.

On October 1, 1881, Xaver Scharwenka opened the Scharwenka Conservatory, with such teachers as Philipp Scharwenka, Professor Rüfer, Frau Marianna Scharwenka-Streson, A. Becker, W. Langhans and others, and October 1, 1900, sees the addition of a dramatic department under Dr. Hans Oberländer and a department of musical science. At a late conference of teachers of the Klindworth-Scharwenka Conservatory, a resolution was adopted "That the establishment of an obligatory examination for candidates who contemplated adopting teaching as a profession is necessary to the interest of teachers and pupils alike.

The total number of pupils is 372. Prof. Xaver Scharwenka and Philipp Scharwenka have been elected members of the Royal Prussian Academy of Arts.

THE WOMEN'S STRING ORCHESTRA.—The managers of the Women's String Orchestra Society intend to strengthen its membership by adopting a still higher standard for admission to its ranks. Only professional players are eligible as members, and the managers wish it understood that the orchestra is in no wise maintained in the interests of any violin teacher's class. Its aims are of an entirely different nature. By suggestion of the director, Mr. Lachmund, the members of the orchestra will in future be divided into three classes, namely, "Principals," "Special Members" and "Regular Members."

MARIE POTVIN.—Miss Marie Potvin, the pianist, has returned from her vacation passed at Lake George and the Adirondacks. She will play in concert this season. In the meantime she has resumed her teaching at 117 West Forty-fifth street.

HIBBARD-HOWARD STUDIOS.—Miss Adelina Hibbard, soprano, and Mrs. Hortense Hibbard Howard, pianist, have resumed their classes at their new studios at 32 East Forty-fifth street, and at their residence studio, 228 West Seventieth street.

WILLIAM C. CARL'S RETURN.

AFTER a three months' holiday William C. Carl has returned well browned and in good health, to take up the winter's work, after a sojourn in the mountains and Canada. Mr. Carl has many plans for the coming season, which bids fair to be one of activity for the popular organist.

The Guilmant Organ School, now entering its third year of work, will reopen next Monday with a large enrollment of students and under flattering conditions. Mr. Carl has worked unceasingly for its success, and the results already achieved have been such as to demonstrate what thorough instruction on the organ will accomplish. The course is most comprehensive, including besides the organ the study of harmony, counterpoint, musical form, musical history, musical analysis, organ tuning and practical work in preparation for the church service. Students' recitals occur each month, and lectures by prominent musicians are frequently given. The organ lessons are given privately and not in classes, and this branch is entirely under Mr. Carl's supervision.

In addition to his duties at the school Mr. Carl will be heard in concert this season, and among the new organs he will inaugurate will be one at Wilmington, N. C., in December. A series will be given at the "Old First" Church, New York, beginning early in November, and on Monday of this week a recital was played in Bethlehem, Pa., where the Bach Festival was so successfully given. To-morrow and Friday and Saturday will occur the three recitals at the Pan-American Exposition, at the Temple of Music, when the following interesting programs will be played:

FIRST RECITAL, OCTOBER 10, 1901.

Allegro, Sixth Symphony	Widor
Romance (new)	Richmond
Menuetto, in the ancient style	Lee
Fugue in D	Bach
Vorspiel to Parsifal	Wagner
Intermezzo (dedicated to Mr. Carl)	Callaerts
Concerto for organ in D minor	Händel
Reve Angelique	Rubinstein
Fantaisie on a Welsh Air	Carl
The King's Coronation March	Duncan

(New. First time in this country.)

SECOND RECITAL, OCTOBER 11, 1901.

Organ Sonata in C minor	Th. Salome
Meditation, First Symphony	Widor
Tempo di Gavotta	Händel
Pedal Rondo (new)	Plant
Largo, New World Symphony	Dvorák
Pastorale in F	Lemmens
Funeral March, Die Götterdämmerung	Wagner
Toccata in E minor	Tombelle
Carillons de Dunkerque	Carter
Grand Chorus in March Form	Guilmant

(Dedicated to Mr. Carl.)

THIRD RECITAL, OCTOBER 12, 1901.

Toccata and Fugue in D minor	Bach
Andante Pastorale (new)	Richmond
Rigaudon	Lulli
Choral with Variations	Merkel
Barcarolle	Lemare
Allegro Appassionata, Sonata V.	Guilmant
Chanson Pastorale (new)	Higgs
Toccata in E minor	Callaerts
Etude for the pedals alone	Bricqueville
Marche Heroique de Jeanne d'Arc	Dubois

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PUBLIC PERFORMANCES IN OSCAR HAMMERSTEIN'S THEATRE REPUBLIC.

MR. WILLIAM G. STEWART, Director American School of Opera, Berkeley Lyceum, New York City: NEW YORK, June 4, 1901.

My Dear Mr. Stewart—We take this opportunity of complimenting you on the splendid practical results accomplished by your School of Opera during the first year of its existence and gladly bear testimony to its advantages as a training school for those desirous of following a professional career in opera.

We are more than pleased with the graduates of your institution who have become members of the Bostonians and will gladly avail ourselves in the future of the opportunity for engaging singers who have pursued a course of study under your direction. With best wishes always, Yours very sincerely.

W. H. MacDonald

Berlin Musical Life.

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BERLIN, September 22, 1901.

"WHEN I read what the New York critics say of their troubles and worries and their decision to enter a convent because of a few additional recital announcements I merely sigh and congratulate them, for here in Berlin we have about 500 musical events a season, not counting light opera or operette, which makes the New York season a bagatelle." This was said to me a few days ago by a well-known Berlin musical personality who did not know that I had in my possession at the time a rescript or copy of the engagements booked up to September 17 by the Hermann Wolff Music Direction. And this rescript shows that the Wolff Bureau alone will give nearly 500 concerts in Berlin this season.

In addition to the concerts given by Wolff there are the other symphony concerts—Richard Strauss and Weingartner and innumerable recitals, making the total concerts from October 1 for six months ensuing about 650 in the city of Berlin.

But Berlin also has opera for about thirty-seven weeks, every evening, and then, at Kroll's, light opera, and therefore we can well conclude that 1,000 musical events take place in this Kaiser city during the season, considering the concerts, recitals, operas and light operas combined.

What have we in New York? We average about fifty opera performances a season here and our light opera does not figure, because it has degenerated into farce and farce comedy. Strauss, Millöcker, Genée, Offenbach and Lecocq are unknown to the present generation, which is regaled with "horseplay," called comic opera. Comic opera, otherwise "opera comique," is an old form of opera, in which the foremost minds coped with one another for the production of the best models of a new form. In our easy-going, indifferent New York we debauch it by giving horseplay and introducing low comedians, not because they can sing, but because they can slip down a greased pole or roll in a bag or fall down over a ladder with

List of Dates and Events Booked by the Concert Direction Hermann Wolff, Berlin, as Early as Sept. 15.

OCTOBER, 1901.

	Saal Bechstein.	Saal Beethoven.	Singacademie.	Philharmonie.
1. D	Prill Quartett	Valerie Pohl, V.	M. Cunningham, G., I	Pop. Concert
2. M	Karl Kämpf, Comp.	Arthur Friedheim, K.	Jacques Weintraub, V.	
3. D	Clara Haessler, Ges.			Pop. Concert
4. F	Ella Herrmann, G.			
5. S	Hertha Pfeil-Schneider, G. / Carl Barleben, Viol.	Gottfr. Galston, K. m. Orch., I.	Maria Krebs, G.	
6. S	C. Nürnberg, Schül.-A.			
7. M	Wald. Lütschg, Klav.	Ernest Schelling, K. m. O., I.	Marie van Beekum, G.	
8. D		Ruth Harlfinger, G. / Elvira Schmuckler, V.	Alwine Kelch, G. / Ludwig Feuerlein, G.	
9. M	Albert Geloso, V. / J. V. da Motta, K.	Tilly Koenen, G., I.	M. Cunningham, G., II	
10. D	Max Salzwedel, V.	Anna Langenhan-Hirzel, m. O.	Rich. Koennecke, G.	
11. F	Aug. Schmid-Lindner, K.	Henri Marteau, V. m. O., I.	Margarethe Petersen, G.	
12. S	Ida Ekman, G., I.	E. R. Blanchet, K. m. O., I.		
13. S	Alice Berend, Rec.			I. Philh. Concert
14. M	Emma Gerok, G.			
15. D	Selma Thomas, G.	Fred. Lamond, K., I.	Thea Dora Reicher, G.	
16. M	A. van Eweyk, G., I.	Leop. Godowsky, K., I.	M. Blanck-Peters, G.	
17. D	A. Geloso, V. / J. V. da Motta, K.	Hugo Kann, Comp. m. O.	Robert Hausmann / Robert Kahn	
18. F	Julia Culp, G.	Ernest Schelling, K., II		
19. S	Hedwig Hartmann, G.	H. Marteau, V. m. O., II	Streichorch. Berl. Tonk., I	
20. S	Martin M. Leeser, G.		Martha Gentz-Malte, G.	Philh. Chorus, I
21. M	J. von Prangen, G. / Erna Schulz, V.		August Gentz, V., I	
22. D	Emile R. Blanchet, K., II	Eva Lessmann, G.		
23. M	Steffi Kiegerl-Hildemar, G.	Anton van Rooy, G.		
24. D	Johanna Granzow, G.	Wilh. Ammermann, Dir. m. O.	Joachim Quartett, I	
25. F	Richard Buhlig, K., I.	Anna Langenhan-Hirzel, II		
26. S	Gerhardt und Witek, I.	Alma Stenzel, K. m. O., I.		
27. S	A. van Eweyk, G., II		Karl-Mayer, G., I	II. Philh. Concert
28. M	Franz Stolzenfels, G.			
29. D	Gottfr. Galston, K., II.	M. and F. H. v. Dulong, G.		
30. M	Helene Ferchland, V.	Leop. Godowsky, K., II	Schumann, Halir, Dechert, I	
31. D	E. R. Blanchet, K., III	Frida Quehl, V. m. O., I		

NOVEMBER, 1901.

	Saal Bechstein.	Saal Beethoven.	Singacademie.	Philharmonie.
1. F	Agnes Leydhecker, G.	Fred. Lamond, K., II	Kattow. Singacademie, I	
2. S	Etelka Freund, K., I.	Carl Halir, V. m. O.	Jeanne Golz, G. / Hjalmar Arlberg, G.	
Reform Fest	Marie Geselschap (Matinée)			
3. S	Verein f. Volksunterhalt.	Dr. Rob. F. Mannreich, G., I.	Kattowitzer Singac., II	Stern'scher Verein, I
4. M	Ernst Lochbrunner, K.	Hansi Delisle, G.	Marie Spies, G.	
5. D	Hollaender Quartett, I.	R. von Zur-Muehlen, I.		
6. M	Trio Chaigneau	Thea von Redwitz, G.	Eugen Brieger, G.	
7. D	Saenger-Sethe und Reisenauer, I.	Alexandrine Zanolli, V. m. O.	Joachim Quartett, II	Lehrergesang Verein, I
8. F	Rich. Buhlig, K., II.	Alma Stencel, K., II		Arb.-Wohlfahrts-Einr., m. O.
9. S	Ida Reiter-Reich, K.	Arrigo Serato, V. m. O.	Dr. Fel. Kraus, G., I	
10. S			Alphonse Mustel, Harm.	III. Philh. Concert
11. M				
12. D	Minna Weidele, G. / Alfred Kastner, Harfe	Fred. Lamond, K., III	Zajic-Grünfeld, I	
13. M	Bruno, Fink, Schrattenholz, I.	Therese Behr, G., I		
14. D	Saenger-Sethe und Reisenauer, II.	Maurice Kaufmann, V. m. O.		
15. F	Marie Luise Ritter, K.		F. della Sudda, K.	
16. S	Etelka Freund, K., II	M. P. Marsick, V. m. O., I	Anna Stephan, G., I	
17. S	Rich. Kursch (Matinée)	A. Schnabel, m. O. (Matinée)	Karl-Mayer, G., II	
18. M	Vita Gerhardt, K.	Caecilia Melodia, I		
19. D	Ida Ekman, G., II	Fred. Lamond, K., IV		
Busstag				
20. M				
21. D	Saenger-Sethe und Reisenauer, III.	Vict. Staub, K. m. O.	Joachim Quartett, III	
22. F	Arthur Schnabel, K.	Frida Quehl, V. m. O., II	Marthe Chassang, G., I	
23. S	Martha Schley, G.	Leop. Godowsky, K., III	Zudie Harris, K. m. O., I	
Todtenfest				
24. S				IV. Philh. Concert
25. M	Henriette Goos, G.			
26. D	Bernhard Dessau, V.	Böhm. Quartett, I		
27. M	Heinr. Scheden, G.	Gertrude Peppercorn, K.		
26. D	H. Marteau Quartett, I	Arthur de Greef, K. m. O., I		
29. F	Hedwig Jacob Anspach, G. / Marie Burnitz, V.	Dr. Ludw. Wüllner, G., I	Jean ten Have, V. m. O., I	
30. S	Gerhardt und Witek, II	Joseph Debroux, V. m. O., I		

more noise than a Bowery actor. Our audiences complacently accept such rot as comic opera and the migratory reputation of a horseplay actor carries the whole work with his antics. In Berlin comic opera is a serious matter, as it should be. It must consequently be added to the repertory toward the building up of the 1,000 performances during the season.

Of course, Mr. Wolff's preliminary list will prove convincing, although it is hardly necessary to produce statistics, except to illustrate distribution. His Philharmonic concerts at the Philharmonie are the well-known Nikisch concerts with which tours are made annually all over Europe. Nikisch is now one of the leading leaders, to use a euphemism. Mottl, Muck, Mahler, Zumpe, Strauss, Weingartner and one or two others represent the advanced field of orchestral directing. Emil Paur ranks with these men as one of the elect; probably no conductor outside of Germany enjoys in Germany such a place, such renown as does Emil Paur. There was a report here that he was coming to the opera house here, but that was premature, to say the least.

The many concerts announced for Berlin indicate a tremendous outlay of energy, particularly when we reflect that no tickets are sold for most of them. They are débutant concerts, the débutant paying for all the outlay; for what? For Berlin newspaper notices. And what is the value of Berlin critical comment? It is worth a great deal as a musical investment on a professional basis; worth much in Germany and in other parts of Europe and with us in America also. If a dilapidated vocal organ like Lilli Lehmann's, which is never heard in Berlin now except as an apology for an approaching New York season—if such an organ can attract large American audiences simply because it has its origin in Berlin then Berlin is a "go" and anybody who wishes to figure largely in New South Wales, Tasmania, Cape Colony, New York and London should first sing or play in Berlin for preliminary notice.

I said that no tickets are sold for the débutant concerts, but they are offered for sale and friends of the young people who play and sing to Berlin audiences for the purpose of passing over their heads to other lands—chiefly the United States and Jersey—are the purchasers. It costs about $250 to give such a Berlin perspective performance, during which the performer has the stars and stripes in his or her mind. (No animadversion on Professor Sousa, who is a big card here.) After the performance the idiot—syncrasy becomes more apparent and the parents ask themselves Schumann's "Warum?" "Why did I did it?" as Weber & Fields would articulate. And then they never solve it.

However, for European purposes the Berlin début has a commercial value and when we estimate commercial values here it must be done on a European basis. To receive 100 marks—$25 to call it even—represents a respectable fee. Few artists draw large audiences. Eugen d'Albert averages 4,000 marks a performance here, and that is called marvelous, and so it is. There are few pianists who

DECEMBER, 1901.

	Saal Bechstein.	Saal Beethoven.	Singacademie.	Philharmonie.
1. S.				
2. M.	Maurina, Svédrofsky, Smith, I.		Marthe Chassang, G., II.	
3. D.	Markees und Hegner, I.	Therese Behr, G., II.		
4. M.	Gustav Friedrich, G.	M. P. Marsick, V., II.	Schumann, Halir, Dechert, II.	
5. D.	H. Marteau Quartett, II.	R. von Zur-Muehlen, II.	Fanny Opfer, G. Werner Düwell, 'Cello.	
6. F.	Jean ten Have, V., II.	Mary L. Sherratt, K. m. O., I.		
7. S.	Joseph Debroux, V., II.	Arthur de Greef, K. m. O., II.	Helene Günter, G.	
8. S.		Berl. Liedertafel.		
9. M.	Felix Lederer-Prina, G.			
10. D.	Ida Suske, K.	Leop. Godowsky, K., IV.	Marthe Chassang, G., III.	V. Philh. Concert.
11. M.	Jos. Debroux Quartett.	S. Nicklass-Kempner, G., I.	Paula Meyer, G.	
12. D.	Wald. Lütschg, K., II.	Fr. Grützmacher, 'Cello m. O.	Dr. Fel. Kraus, G., II.	
13. F.	Maurice Kaufmann, V.	Cath. Hennig-Zimdars, G.	Helene Berard, G.	
14. S.	Marie Fromm-Kirby, K.	Marie Berg, G.	Dr. G. Quedenfeldt, G., I.	
15. S.				
16. M.	Mary L. Sherratt, K., II.	Else Widen, G.	Georg Wille, 'Cello m. O.	
17. D.	Maurina, Svédr., Smith, II.	Gastone Bernheimer, K.	Zudie Harris, K., II.	
18. M.	Hans Pfitzner, Comp.	Ernesto Drangosch, K.		
19. D.	Lina Goldenberg, Sopr. Bertha Weiler, Alt.	Oliveira, V. m. O.		
20. F.				
21. S.		Pierre Sechiari, V. m. O.		
22. S.				
23. M.				
24. D.				
Weihn.				
25. M.				
II. Feiert.				
26. D.				
27. F.				
28. S.	Hedwig Kirsch, K.	Carl Heinzen, V. m. O.	Joachim Quartett, IV.	
29. S.		Eugen Gura, G.		
30. M.	Elisab. Schenk, G.	Dr. Ludw. Wüllner, G., II.		
Sylvester.				
31. D.				

JANUAR, 1902.

	Saal Bechstein.	Saal Beethoven.	Singacademie.	Philharmonie.
1. M.				
2. D.				
3. F.				
4. S.	Paul Lutzenko, K.	Arthur Hartmann, V. m. O., I.		
5. S.	O. Lamborg, I.			
6. M.	Gisela Springer.	Böhm. Streichquartett, II.	Speed, K., Such, 'Cello.	Stern'scher-Verein, II.
7. D.	Maria Avani, K., I.	Max Pauer, K., I.		
8. M.	Isabelle Mercier, G.		Zajic-Grünfeld, II.	
9. D.	Hollaender Quart., II.	Edouard Risler, K. m. O., I.	Anna Stephan, G., II.	
10. F.	Else Kutzki, K.	Lula Mysz-Gmeiner, G.	Streichorch. Berl. Tonk., II.	
11. S.	D. F. Tovey, K., I.	Emile Sauret, V. m. O.	Dr. R. F. Mannreich, G., II.	
12. S.		Tilly Koenen, G., II.		
13. M.	Adolf Walnöfer, G.			
14. D.	B. Hubermann, V., I.	Ferruccio Busoni, K., I.		Philh. Chorus, II.
15. M.	Bruno, Fink, Schrattenholz, I.	Ed. Risler, K., II.	Otto Hegner, K.	
16. D.	Arthur Hartmann, V., II.	Gisella Grosz, K. m. O., I.	Joachim Quart., V.	
17. F.	D. F. Tovey, K., II.	Max Pauer, K., II.	Hedwig Schweicker, G. m. O. Johannes Miersch, V.	
18. S.	Gerhardt und Witek, III.	Corinne Coryn, V. m. O.		
19. S.				
20. M.	Greta Antis, K.			
21. D.	B. Hubermann, V., II.	Böhm. Streichquart., III.	Gabriele Wietrowetz, V.	IV. Philh. Concert.
22. M.	Kara Chattelyn, K., I.	Ed. Risler, K., III.	Schumann, Halir, Dechert, III.	
23. D.	D. F. Tovey, K., III.		Dr. Fel. Kraus, G., III.	
24. F.	Wilma Norman-Neruda, V. Prof. F. Gernsheim, K., I.	Ferruccio Busoni, K., II.		
25. S.	P. V. Blumenbach, G.	Max Pauer, K., III.	Hella Sauer, G.	
26. S.	O. Lamborg, II.			
Kaiser's Geb.				
27. M.	O. Lamborg, III.			
28. D.	D. F. Tovey, K., IV.	Therese Behr, G., III.	Maly von Trützschler, G.	
29. M.	Kara Chattelyn, K., II.	S. Niklass-Kempner, G., II.	F. Scherres-Friedenthal, K.	
30. D.	Maria Avani, K., II.			
31. F.		Ferruccio Busoni, K., III.		

can anywhere at any time draw $1,000 per ("per" is the abbreviation of "per concert," &c.).

There is no opportunity in America for such a concert agency as Hermann Wolff's in Berlin, because in our beloved anarchistic land people sing and play for money and not as a result of paying money. Musical papers cannot exist in countries where artists must *pay* to be *heard*; after they pay to be heard there is no money left to subscribe for a musical paper. The economic principle at the bottom of this is readily discernible here after a prolonged sojourn. Values are gauged here in accordance with precedent, and that dictates a very limited tribute to music, because the people have been educated to consider music as protected by the State. What they pay here to listen to an artist is looked upon as an *additional* tax. We consider it a privilege we are happy to find; as a presentation from European art sources, although it may be a pure or impure money making scheme seems to inspire us. To make it short, we are naïve; we are children. We go forward on the basis that the candy costs nothing; and children must have candy. Mr. Rockefeller, Mr. Carnegie, Mr. Morgan, Mr. Gould, Mr. Vanderbilt (we call the type Mr.), Mr. Astor—these few men have more money than all the potentates and their retainers put together and the American *income* represents more per annum than the *cost* of all royal establishments in a bunch. To go to a country where such Arabian Nights shine in the day and *not* to demand money would seem perilous to commercial judgment, and hence the Berlin début is made to impress the American reader. When it is not published in this paper the début does not become known to the world, because the world does not read Berlin papers, granting that they do pay attention to débutants.

Most of the débutants are never heard of again after their first appearance, which is due to the fact that they do not expect it. Rosenthal was heard after his début because he was and I presume continues to remain Rosenthal, but everyone cannot be a Rosenthal. When Rosenthals appear they do not require a début and I really believe that Rosenthal never had one. He did not need it. If he goes to America he can make his début without paying for it.

The Wolff Bureau does an immense business in Europe; it is not dependent upon any American events and pays very little attention to American engagements. It is probable that no less than 1,000 concerts pass through the Wolff régime each season.

BLUMENBERG.

FEBRUAR, 1902.

	Saal Bechstein.	Saal Beethoven.	Singacademie.	Philharmonie.
1. S.	J. V. da Motta, K., I.	Gisella Grosz, K., II.	B. Hubermann, V. m. O., III.	
2. S.				VII. Philh. Concert.
3. M.				
4. D.	Markees und Hegner, II.	Alice Schwabe, K.	Martha Gentz-Malte, G. Aug. Gentz, V., II.	
5. M.	Kara Chattelyn, K., III.	R. von Zur-Muehlen, III.	Desider Szántó, K.	
6. D.	Gustav Loeser, K.		Joachim Quart., VI.	
7. F.	Hertha Dehmlow, G.	Dr. Ludw. Wüllner, III.	Ilona Eibenschütz, K. m. O., I.	
8. S.	Amanda Hunger, G.	Johann Kruse, V. m. O.		
9. S.	Kirchdorffer und Wietrow. (Matinée), 12th yr.		Joh. Kruse Quartett.	
10. M.	Gisella Grosz, K., III.			
Fastnacht.				
11. D.	Frieda Hallwach-Zerny, G.	Raoul Pugno, K., I.		
Ascher Mittwoch.				
12. M.	Kara Chattelyn, K., IV.		Dr. G. Quedenfeldt, G., II.	
13. D.	Dessau und Schnabel.	Conrad Ansorge, K., I.		
14. F.	Ed. Hertz, K., I.		Alexander Heinemann.	
15. S.	J. V. da Motta, K., II.	Raoul Pugno, K., II.		
16. S.				VIII. Philh. Concert.
17. M.				
18. D.	Luise Pinoff, G.	Eug. d'Albert, K., I.	Ilona Eibenschütz, K., II.	
19. M.	Alfred Reisenauer, K., I.			
20. D.	Aug. Goetz-Lehmann, K.	R. B. Platt, K. m. O., I.		
21. F.	Eugen d Albert und Frau.	Clotilde Kleeberg, K., I.		
22. S.	Alfred Smolian, G., I.	Eug. d'Albert, K. II.		
23. S.				
24. M.				
25. D.	Edm. Hertz, K., II.	Böhm. Streichquart., IV.	Teresa Carreño, K.	
26. M.	Alfr. Reisenauer, K., II.	Mark Hambourg, K., I.		
27. D.	Helene Staegemann, G., I.	Conrad Ansorge, K. II.		Lehrergesang Verein, II.
28. F.	W. Norman-Neruda, V. Prof. F. Gernsheim, K., II.	Dr. Ludw. Wüllner, IV.		Eugen Gura, I.

MÄRZ, 1902.

	Saal Bechstein.	Saal Beethoven.	Singacademie.	Philharmonie.
1. S.	Hollaender Quart., III.	Clotilde Kleeberg, K., II.		
2. S.				IX. Philh. Concert.
3. M.				
4. D.	Edm. Hertz, K., III.		Zajic-Grünfeld, III.	
5. M.	Alfr. Reisenauer, K., III.	Berl. Lehr. Ges. Verein.		
6. D.	Alfr. Smolian, G., II.	Bruno Hinze-Reinhold, K.	Joachim Quart., VII.	
7. F.	R. B. Platt, K., II.			
8. S.	Stefan Thomán, K.			
9. S.		Caecilia Melodia, II.		Philh. Chorus, III.
10. M.	Emily Müller, G.			
11. D.	Aug. Hensel, G.	Conr. Ansorge, K., III.	Streich. Berl. Tonk., III.	
12. M.	Bruno, Fink, Schrattenh., III.	Mark Hambourg, K., II.	Schumann, Halir, Dechert, IV.	
13. D.	Th. Slottko und W. Willecke.			
14. F.	Alfr. Reisenauer, K., IV.			
15. S.	Rudolf Braun, Comp.	R. von Zur-Muehlen, IV.		
16. S.				X. Philh. Concert.
17. M.				
18. D.				
19. M.	Helene Staegemann, G., II.		Joachim Quart., VIII.	
20. D.				
21. F.		Tilly Koenen, G., III.		
22. S.				
Palmsonnt.				
23. S.				Stern'scher Ges. Verein, III.
24. M.				
25. D.		Dr. Ludw. Wüllner.		
26. M.				
Grün-Don.				Eugen Gura, II.
27. D.				
Charfreitag.				
28. F.				
29. S.				
Osterfest.				
30. S.				
31. M.				

Explanation of the Tables.

1. The management of Hermann Wolff, Berlin, controls four concert halls, enumerated at the top of the columns. The concerts and recitals take place in those halls.

2. Comp. stands for composer.

3. Ges. or G. stands for vocal or song recital.

4. Viol or V. stands for violin.

5. K. stands for Klavier, otherwise piano; Orch. or m. O. with orchestral addition. Orch. alone stands for orchestra.

6. The Arabic numerals indicate the number of the series of concerts—thus, I. or III. Philharmonic, &c., or Joachim Quart. III. or IV.

7. Alt stands for contralto.

WEBER'S BAND AT BUFFALO.

THE great success of Weber's Band at the Buffalo Exposition was generally acknowledged. It was conceded by impartial critics to be equal to the best that had been heard at the Pan-American. The press notices were unanimous in its praise and these encomiums came with the better grace, for they were entirely unsolicited:

Weber's Cincinnati Band, which will complete its engagement at the Pan-American this week, has won decided favor with visitors at the Exposition during its stay in Buffalo. Mr. Weber has hosts of admirers in Cincinnati who claim that his is the most perfect concert band in the country. Pan-Americans may not be willing to make or agree to so sweeping an assertion, but they will all agree that Weber's Cincinnati is certainly one of the best bands in the country. This band was unknown, except by reputation, in Buffalo, until it came here the middle of the month. But its work has won cordial approval on all sides. The band is well balanced and very complete. The players seem to have been selected with care and good judgment, and there is a precision of individual work which secures a splendid ensemble. The concerts given by the band in the Temple of Music have been very attractive, the audiences showing such pleasure in each number that the programs have been nearly doubled each time by the demands for encores. The programs have covered many styles, and have been selected from a wide range of composers, showing a very large repertory, and a desire to please many people. Mr. Weber and his band have received well deserved favor, and their success during their Buffalo engagement is a satisfaction and a pleasure to record.—Buffalo Evening News, September 27.

Weber's Cincinnati Band and Brooke's Chicago Marine Band have been the two bands of the past week that entertained and delighted the crowds at the Pan-American. Mr. Weber's Cincinnati Band has achieved a decided success for its first engagement in Buffalo. The band is an excellent one, being composed of players who are individually fine performers, and whose ensemble work is far above the work of the average band. Cincinnati is very proud of the Weber Band and also very appreciative of it, giving it an abundance of financial support as well as warm praise.

But the growing reputation of the organization has made outside engagements imperative, and wherever the band has played it has received decided commendation.

John Weber himself is a fine clarinetist. He is also a great student and ambitious to have and to know all the best music of the world. He has a musical library of 6,000 selections, to which he is constantly adding. In the *News* of last Friday the success and popularity of the band was spoken of and also the pleasure which the audiences evinced at its performances. Nearly every program was doubled, encores being demanded for nine-tenths of the selections. Mr. Weber and his band will leave Buffalo after making many friends, many admirers and securing many compliments.—Buffalo Evening News, September 29.

The public has shown that it approves of Weber's Military Band from Cincinnati by according it successive triumphs, which culminated last night at the concert in the Plaza band stand.

Last night the great feature was the tone picture, "The Civil War," arranged by Moses Tobani and dedicated to the Grand Army of the Republic.

There was a large audience, even though the night was cool, and at the end of the meeting great enthusiasm was displayed.

In Weber's Band are a number of eminent soloists, some of them secured by Director John C. Weber for this Exposition season. Among them are William Kopp, Joseph Sochker and Fred. Weiss, cornetists; Carl Kohlman, euphonium player; Howard Kopp, xylophone expert, and Louis Brand, the composer of the famous "Enquirer March," and the new furore, "The Blue and White."

Before Mr. Weber left Cincinnati, leading citizens of the place presented him with two medals, one being the handsomest and most expensive ever given a bandmaster.

To-night in the Temple of Music the band will render a number which military bands rarely attempt. It will be Tschaikowsky's "1812," being a depiction of Napoleon's fateful invasion of Russia. It is one of the best things ever written by the renowned composer.—Buffalo Courier, September 27.

It is with much regret that Exposition-goers have listened to the last of the concerts given at the Pan-American by the John C. Weber Military Band of Cincinnati. The organization has made a distinctly favorable impression, and will always be welcomed on tour. With a fine, mellow tone quality, excellent precision and nice shading, the band shows in its interpretations the musical intelligence and feeling of its conductor. Mr. Weber has given programs of good music in a thoroughly enjoyable manner, and his departure with the band will be heartily regretted.—Buffalo Express, September 29.

Press and public alike have showered praises upon John C. Weber's Military Band, of this city, which has just concluded an engagement at the Pan-American Exposition at Buffalo, N. Y.

The band won decided favor with the visitors at the Exposition, and many of them coincided with the views of a host of Mr. Weber's friends in this city—that his is the best band in the country.

The band was unknown in Buffalo, except by reputation, until it reached that city during the middle of the month. From that time its work met with approval on all sides.

The concerts given in the Temple of Music were attended by throngs of persons. Musical connoisseurs and one and all declared the music to have given complete satisfaction, the programs having been doubled on many occasions by the encores. The programs were selected from a wide range of compositions, showing the desires of Director Weber to please his audience. One number familiar to citizens of this city, which caught on immensely at the Pan-American, was the famous "Enquirer March." The band completed its labors at the Pan-American with the close of the week, and will arrive in this city this morning.—Cincinnati Enquirer, September 30.

The John C. Weber Military Band, of this city, has made a big hit at the Pan-American Exposition in Buffalo. The papers all speak of its playing in the highest terms. On last Tuesday night it performed a descriptive piece called "The Civil War," which aroused such enthusiasm that, by request, Mr. Weber played it again on Friday night. Next week the Weber Band will play in the Temple of Music, which has now become historic because the lamented President McKinley was shot there. The Exposition officials are greatly pleased with the Weber Band, which, they say, has not been surpassed by any military band that has been heard at the big show.—Cincinnati Commercial Tribune.

John C. Weber's Military Band returned yesterday from Buffalo, N. Y., where, at the Pan-American Exposition, it created a perfect furore. The band played every day of its engagement, afternoon and evening, and hundreds of thousands were delighted with its music. There was heard but one voice of praise regarding the performances. All the newspapers devoted much space to the concerts of Weber's Band, and were unanimous in the conviction that it is the banner band of the United States, at least so far as they were heard in Buffalo. Mr. Weber owes much of his success to the excellent soloists he had in his band.—Cincinnati Volksblatt, October 1, 1901.

WHITNEY TEW.—Whitney Tew, the English basso, who comes to this country for a concert tour during the months of November, December and January, is to arrive here this week from Europe on the steamer Barbarossa. Mr. Tew is to sing in the principal "Messiah" performances that are to be given in the East and Middle West, and also in song recitals in New York, Brooklyn, Boston, Pittsburg, Buffalo, Toronto, Montreal and other cities.

BLOOMFIELD-ZEISLER RECITALS IN NEW YORK.—Henry Wolfsohn announces that he has arranged for Fannie Bloomfield-Zeisler to give two piano recitals in Mendelssohn Hall, the first of which will take place on Saturday afternoon, November 16, and the second Wednesday afternoon, the 19th.

Zeldenrust.

A WELL-KNOWN critic of things musical in general and pianism in particular extols Zeldenrust, the Dutch pianist, both as artist and man. He heard him play last year in Paris and met him socially as well. According to this authority, Zeldenrust's playing unites virility and power with extreme delicacy; his tonal capacity is extraordinary in its range and variety of modulation, yet its roundness is always preserved and in the most forte passages he never pounds. The man's strong individuality is displayed in his interpretation, which is at the same time always scholarly and logical. As a man he is unassuming, earnest, sincere and cultured. He is a linguist, speaking German, French and English as fluently as his mother tongue, Dutch. He can talk with intelligence on a broad range of subjects, and has a lively interest in many things besides his music, which he regards with deep reverence and absorbing devotion.

Adelaide Griggs at the Worcester Festival.

BELOW we give some press notices of the Boston contralto, whose fine singing at Worcester was the subject of so much favorable comment:

Miss Griggs is the only festival débutante this season. She is a Boston woman. Her voice is large, her phrasing broad and smooth and she sings with a style which will make her one of the desirable contraltos of the country. Her magnetic presence, too, evidently is much in her favor, for this afternoon's reception was an enthusiastic one, and the artist was recalled three times.—Boston Herald.

Interest centred in Miss Adelaide Griggs' singing, and she received a succession of plaudits, constituting no small ovation, being forced to bow her acknowledgments again and again. She has a contralto voice of much power, especially noticeable in her chest tones, which she produces admirably, and the voice flowed smoothly.—Worcester Spy.

Miss Adelaide Griggs, of the Park Street Church, Boston, sang her way into the hearts of the audience, and was generously rewarded with applause. Miss Griggs has a voice of fine quality, and sang the beautiful song with a fine appreciation of its mood.—H. C. Krehbiel, New York Tribune.

Miss Adelaide Griggs, in Berlioz's rarely heard setting of Victor Hugo's poem, "La Captive," showed a fine contralto voice which carries well. She sang musically and with an intelligent understanding of the text. She was recalled three times.—Boston Transcript.

Miss Griggs gave an interpretation of the beautiful Berlioz aria that was full of repose and well under control. Her voice is abundant and of a smooth and agreeable quality, and the audience hung with breathless attention upon the singing, and at the close gave hearty applause. Part of this interest may have been due to the fact that Miss Griggs sang the aria in English with a distinct enunciation.—Worcester Gazette.

Miss Adelaide Griggs made a very successful appearance. Her voice is large and rich in quality, and she uses it with artistic discretion.—New York Times.

HAROLD BAUER AND THE PHILHARMONIC.—Harold Bauer, the pianist, has just been engaged by the New York Philharmonic Society to appear as soloist at their concerts on February 14 and 15 next.

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MUSIC as a topic for discussion has been cut off from this year's convention of the New York State Federation of Women's Clubs in session in Buffalo. If the good club sisters would eliminate about forty-three other subjects they would doubtless return to their homes in a happier and more restful state of mind.

FROM the enthusiastic cablegrams John Philip Sousa is the musical idol of the hour in London. The British critics have capitulated and now pronounce Sousa's American band one of remarkable excellence and superiority, and the comparisons which they draw are decidedly in favor of the graceful and courteous American and his musicians. As has previously been stated by us, Sousa went abroad this time to fill a long engagement at the Glasgow Exposition. It seems needless to add that he will be honored with the most cordial of Scottish welcomes.

NO one will be likely to find fault with the patriotism of Capt. Richard Leary, commander of the receiving ship Richmond, now stationed at League Island Navy Yard. Several weeks ago the captain issued an order to the effect that all sailors on board the Richmond must be able to sing all the verses of "The Star Spangled Banner" from memory by October 1. Some of the jackies regarded this as a joke and did not memorize the immortal stanzas by Francis Scott Key. When called to go through the new musical drill many of the sailors failed and as a punishment were not permitted to go ashore. No shore leave will be granted the delinquents until they go before the ship's chaplain and sing or recite from memory the national anthem.

THE London *Daily News* is somewhat in error over the residence of two great pianists. In its weekly musical column it referred to the annual exodus of European musicians to America and then added these lines: "Among the pianists going over from Europe are Paderewski, Harold Bauer, Josef Hofmann, Gabrilowitsch, Zeldenrust, Burmeister, Bloomfield-Zeisler and Gertrude von Betz, of Leipsic."

Mme. Fannie Bloomfield-Zeisler lives in Chicago, and that has been her home since she was two years old. Richard Burmeister lives in New York, and before making his home in this city he resided in Baltimore. Last week we announced that Gabrilowitsch would not revisit the United States until next season, a Russian tour preventing him from coming this winter.

ALL of the foreign opera stars are with one accord glad to be back in this country. One by one as they step off the gangplank of the European steamers declare they are so happy to be in America one more, where the streets, by the way, for the operatic stars are paved with gold. After witnessing life in Egypt and the Far East Madame Calvé says she returns to us a better Christian than ever, and thus she refutes all those weird tales about harems, pink eyed camels on the Nile, Theosophy and Buddhism. The Grau Company opened in Albany last Monday night and from Albany will go to Canada. Returning to the United States the tour will be resumed and extended until December 22, which is the date announced for the opening of the New York season at the Metropolitan Opera House. Naturally these artists are glad to be in this generous country, where dollars are easier to earn than francs and marks in the Old Country.

HERE is one tribute from Robert Schumann to Mendelssohn:

"Mendelssohn is a man to whom I look up as to some lofty mountain. He is a true divinity, and no day passes in which he does not utter at least two ideas worthy to be graven on gold."

FIRMLY and politely the uniformed guards on duty at the Music Temple at the Pan-American Exposition, Buffalo, decline to show visitors the spot where our beloved President was shot. Since the national tragedy the Music Temple is the building of all buildings that has attracted the greatest crowds. There is no moment in the day or evening when crowds are not besieging the entrances to the now famous structure. Those who have only a day or two in which to see the Exposition naturally get a little impatient if access to the Temple is not immediately granted. The Music Temple, like all buildings in the Exposition proper, is free to the public. The crowds must wait their turn to enter, and the time usually allowed for this is between numbers. When the exercises happen to be more than usually interesting few seem to desire leaving until the entire program is completed. When few exits are made correspondingly few are admitted, and then your typical American does what is expected of him or her—grumbles and denounces the management. Only 50 cents for admission to everything on the Exposition grounds outside of the Midway, and yet human nature hourly, daily, gives illustrations of petty meanness and inconsistency.

GUARDING A SECRET SPOT.

In our Western New York Department readers of THE MUSICAL COURIER will find a good cut of the exterior of the Music Temple. The design is a graceful treatment of the Spanish Renaissance. For that matter the architectural scheme of the Pan-American is all after Spanish models, as transplanted to the Western Hemisphere. There is no monotony, and best of all none of those feeble attempts at Grecian and Roman models tried at other expositions. The beauty of the Chicago World's Fair was preserved by painting those mammoth buildings white. Making it "A White City" was a happy idea. The imagination could have pictured nothing more vulgar, or in worse taste, if the great buildings at the Chicago World's Fair had been painted in colors. While the buildings at the Pan-American are not small they are, of course, insignificant when compared to those huge Chicago structures. Being smaller and more varied in architectural design the Pan-American buildings look extremely beautiful painted in colors. All is warm and harmonious, and particularly the Music Temple is a building very inspiring to the artistic conception and taste.

Myriads upon myriads of musical works have been played and sung at the Temple, and there are still five weeks left for those who care to see one of the most artistic fairs ever held. While the guards at the Temple refuse to show visitors the spot where the fatal bullets were fired at the late President, the boys who sell programs in the building volunteer the information. But truly there is no reason why such idle curiosity should be satisfied for after all what does it matter now? The Buffalo police department, not wishing the secret spot in the floor chipped by relic hunters, probably issued the order to refuse to answer pointed inquiries. On the day the President was assassinated the chairs were all removed, and according to one daily newspaper 3,000 persons were in the building at the time. These were hoping to fall into the line formed to extend a greeting to the honored and distinguished guest. Twenty-five thousand people were outside of the Music Temple waiting to see the President when the reception was over. It seems miraculous that in all this vast throng of people within and without the building no one was crushed during the excitement following the shooting.

Buffalo was too stunned by the tragedy to do more than unite with the army of visitors in expressions of sympathy. Some patriotic Americans are talking of erecting a permanent Music Temple on the ground occupied by the temporary building. But no one in authority has been heard from, and most

likely nothing will be done about it until the fair closes. The present site of the Music Temple is some distance from the heart of the city. Still a part of Delaware Park forms a very attractive feature of the Pan-American. The permanent art gallery, the gift of Mr. Albright, is in course of erection. This building is in the park, and such a building could have no finer companion than a music temple as a memorial to President William McKinley. Several cities are planning to put up monuments in memory of this grand man. In Chicago they are talking of an arch. In Atlanta about a granite pile, and in Canton, the home of the former President, the citizens are planning to build some permanent memorial. Surely Buffalo, the city where the beloved President was murdered, will do something to honor and perpetuate his memory.

SPARE THE SUPERLATIVES.

DOES it ever occur to a certain class of musical artists and their managers that the extravagant use of adjectives weakens the tributes about themselves and very frequently prejudices people previously favorably disposed toward them. To adequately describe the skill of an artist who is a genius the use of a qualifying adjective is not only permissible, but demanded in the advanced article, and most assuredly in the criticism. But even in commenting upon the attainments of a supreme artist it is foolish to pour out recklessly all the superlatives in the dictionary. The sages of ancient and modern times have declared that the wisest man is he who best governs himself, and the artist who truly inspires respect is the one who is not forever and eternally inviting attention to himself or herself. It is necessary, to be sure, and perfectly honorable and businesslike to advertise, as all legitimate enterprises are advertised. In the world of politics a man would soon be forgotten if he did not keep himself properly advertised before the public eye. Yet, here again there is danger if the advertising be overdone. Many a public man of high ideals has defeated the realization of his aspirations because the public refused to take him seriously.

It was one of the iron rules of the late Augustin Daly never to permit a woman in his company to be interviewed by a newspaper reporter. Again and again Ada Rehan refused to express an opinion on matters relating to her profession, and she is perhaps to-day the one star actress who never granted an interview. If there are any grand opera singers who are like her in this respect, the writer does not happen to recall them. Miss Rehan's manager refused ever to allow any fulsome statements to be made about his star, but then, Mr. Daly, a most admirable man, was an extremist in all his direction. Some of the worthiest and most sincerely noble and respectable members of the dramatic and musical professions have consented to be interviewed and their views and opinions have interested thousands in the community, and on occasions what they had to say proved of real public benefit. The artist who sings, plays or acts for money, as the lecturer and author who talks or writes for a consideration, does after all belong to the public, and there is an unwritten law that the public which pays the price is entitled to condemn or commend the deeds, trivial or great, committed by public men and women.

While these comments upon public men may seem a little removed from our subject, they do belong in a discussion like this. Public men—and musical artists belong in that category—should, indeed they must, ignore written or verbal criticisms upon their acts. Their dignity, if nothing more, demands it. When a public man's probity is assailed there are times when he would be justified in defending himself, but in anything reflecting upon his lack of taste, mental or moral deficiency or any lapse or mistake in social life, there is but one course for him—silence—and if he possesses the instincts of a gentleman he will remain silent, too. No man in the pulpit in our day has been more violently abused than the Rev. Dr. T. DeWitt Talmage, and yet it was to this writer the good doctor once said: "I never reply to adverse criticisms about myself." The most lovable trait about the lamented President McKinley was his magnanimity. How sublime, serene and lofty were his instincts!

Music teachers, particularly those who give instruction in singing, should ponder well over the use they make of adjectives in talking of methods and the progress of their pupils. They should remember that modesty is the twin sister of honesty. Many well meaning and capable singing teachers sometimes appear insincere and inconsistent because they talk too much about themselves, and never seem quite happy unless they hear agreeable compliments. Moderation in speech and with the pen will do more in the end for a promising pupil and a good vocal method than all the superlatives in Webster and Worcester combined. There is a law of psychology well understood by superior, awakened minds, and that is, if you wish to succeed you must refrain from talking too freely about your undertaking and your work. Talking has been the death of many well laid plans and good intentions, while some of the happiest events were wholly impromptu. Thinking is a force, a powerful force, but if interrupted by talking our ideas with everyone who happens along, no results can come. The man or woman in the musical profession who is self-respecting and who hopes for permanent success must, it would seem, be reasonably modest and moderate in his or her speech as well. There have been great artists who were neither, but certainly the happiest pianists and singers are those who possess the saving sense of humor and the well balanced intellect, which ever saves a man from appearing ridiculous.

A NEW BOOK OF GOSSIP.

A NEW volume of reminiscences of Weimar has just been issued, and is more interesting than those of many earlier writers. The early works of this character are done in a hurry, and in most cases the writers, so soon after the death of those whom they mention, do not tell the truth and the whole truth. The latest of such reminiscences to appear is by Adelheid von Schorn, a lady of the Weimar aristocracy, under the title of "Two Generations." The writer had not only been in regular communication for years with Franz Liszt and his "ewige braut," the Princess Caroline Sagn Wittgenstein, but had the duty of sending to the Princess, then residing in Rome, all the news about her ci-devant betrothed, and about all the musical and spiritual life in Germany. She knew Peter Cornelius, Joachim Raff, Joseph Joachim, and had many opportunities to see the artists, as we may say, in dressing gown and slippers. This lady tells us, among other things, that the first performance of "Lohengrin" (August 28, 1849) would have taken place before a half empty house had not the Grand Duke bought a lot of tickets and distributed them. About the relations of Liszt and the Princess Wittgenstein, she says from her intimate knowledge of both parties that the marriage never took place, not so much because the Pope opposed it as because Liszt's interest in the matter was evidently decrescendo, and if the lady finally refused his proposal it was because she had seen this and concluded that nothing good could come of their union.

She has much to tell of the famous performance of Beethoven's Ninth Symphony in 1872, having been present at the rehearsals. "Johanna Wagner, the niece of Richard, gave a deal of trouble. She could and could not do correctly the difficult parts (the alto solo and quartet of the last movement). Wagner called out one of the ladies of the chorus, Frl. Jenny Meyer, from Berlin, to support her. Wagner was raging mad." All of which, considering what we know about Johanna Wagner, is rather doubtful.

Frau von Schorn tells a charming little anecdote about Liszt and Rubinstein. They first played together four handed, then they played each alone. When Rubinstein was playing Liszt stood near him and observed his hands. When he ended Liszt said: "Dear Anton, tell me, pray, how you did that?" and struck some notes. Rubinstein stared, then fell at his feet and cried: "Master, do you ask me that?" He could not believe that there was anything in piano playing which the master did not know, but Liszt simply continued: "But I really do not know how you did this finger passage."

The Princess in 1873 wrote to Frau von Schorn about Liszt's relations with pretty women. "I am often so sad," she said, "when I think how misunderstood at last he will be. His triumphs will appear perhaps in later days as a Bacchanal orgy, because some Bacchantes were mixed up in them. But he never summoned them. He would have remained in his purely spiritual sphere if he had not been called out from it." The lady tells of the day when Liszt was made a Kammerherr by the Grand Duke. "A cousin, who also had the Golden Key, brought the news to my mother. He was very much disturbed. 'Such a thing was never known as that a man should be made a Kammerherr on account of his vices.' My mother replied: 'Have you all got it for virtue?'"

AN UNPUBLISHED LETTER.

THE new studying of Nicolai's "Merry Wives of Windsor" at the Court Opera of Vienna has brought out an interesting letter from the composer to the famous basso Joseph Staudigl. The opera had been commenced in Vienna and some numbers from it were given at his farewell concert there in 1847. It was not, however, produced on the stage till March 9, 1849, at Berlin, eight weeks before the composer's death. He had always hoped to see the first performance take place at Vienna, where he had worked so long and had entered into some negotiations for that result. The letter which has never been published is as follows (Nicolai uses throughout the familiar du):

RESPECTED FRIEND—You were always kind to me, and relying on the continuance of this feeling I take the liberty of writing to you. I have completed my opera, "The Merry Wives of Windsor," and would most dearly prefer to have it appear before the Vienna public. You will be the most God-like Falstaff that I can wish, but my old and still young patroness and friend, Madame Lutzer, would be a Frau Fluth such as I have dreamed of. I am here as Royal Capellmeister, engaged at the opera and the cathedral, and enter on my duties March 1. Till that time I could very well stage my new opera in Vienna. The matter is glorious. It alone would support the opera. The arrange ment is by Herr H. J. Mosenthal, of Vienna. I write by this post to Director Pokorny, and beg you—do your best for its acceptance. I believe I can say confidently that you will not repent it. What a real pleasure for me, if I, the banished and accursed by Balachino, could make a success in the Theater am Wein! Read Shakespeare through again; the last act in which spirits and elves appear gave me especial delight in composing. A comic romantic opera we have, I believe, not yet had on the stage. The personages to which my arrangement of the material are reduced, are

Sir John Falstaff	Bass.
Fluth	Basso-Buffo.
Reich	Bass.
Dr. Caius	Bass.
Fenton	First Tenor.
Sparlich	Tenor.
Fr. Fluth	First Soprano.
Anna	Soprano.
Fr. Reich	Alto.

Chorus and Ballets.

I commend myself to your friendship and this affair to your support. Remember me to your good wife and

greet our friends. That Berlin cannot and will not compensate me for Vienna, I feel clearly. Good-by.

With esteem and friendship, Yours sincerely,

OTTO NICOLAI,
Leipziger Strasse, No. 89.

BERLIN, December 17, 1847.

THE programs of the Leipsic Gewandhaus concerts for 1901-1902 comprise symphonies by Schubert, Haydn, Mozart, Beethoven, Mendelssohn, Schumann, Brahms, Liszt, Bruckner, Draseke, Dvorák, Tschaikowsky, v. Hausegger, and lesser works by Bach, Händel, Gluck, Weber, Cherubini, Volkmann, Wagner, Strauss, Schillings, Krug, Kössler and Rachmaninoff. The choral works in preparation are: "Judas Maccabæus," Händel; "Ein deutsches Requiem," Brahms, and "Das Paradies und die Peri," Schumann. The opening concert takes place October 10.

'Cellist Gerardy Returns.

AFTER one of the most successful and extensive concert tours ever undertaken by an artist of distinction through Australia, New Zealand and Honolulu, Jean Gerardy, the celebrated Belgian 'cellist, has returned to this country. In all Mr. Gerardy gave forty-two concerts, eighteen of which were given in New Zealand within three weeks. His success was most flattering and he has arranged to return again next spring. His American tour, which is under the management of Henry Wolfsohn, opened in Indianapolis to-day, October 9. Then will follow appearances with the Boston Symphony Orchestra in Boston on October 19 and with the same distinguished organization in Cambridge on the 31st; Philadelphia on November 6, New York on the 9th, Providence on the 13th. Then with the Pittsburg Orchestra, in Pittsburg, on November 15 and 16; Cleveland on the 20th, New York Philharmonic Orchestra on December 6 and 7, and then Milwaukee, Ann Arbor, Troy, Buffalo, Alton and St. Louis, with the Choral Symphony Society.

PAUL AND FRANZ LISTEMANN.—Paul and Franz Listemann, sons of the well-known violinist and teacher of Chicago, spent a pleasant summer, principally in the West, in Chicago, Wisconsin, &c., and return ready for their usual busy season. Paul Listemann, violinist, teaches at the Klingenfeld School, at the Misses Peck's school, Brooklyn; at the Grand Conservatory, New York, and has many private pupils. Franz Listemann, 'cellist, teaches at the Lachmund Conservatory and elsewhere, and last Monday night took part in the first faculty concert.

This latter young man shows friends the product of his literary genius in the shape of a five act drama, founded on a Russian subject, in which the Czar appears; he reads for them several thrilling passages, and states that a well-known manager has interested himself in it, so he has hopes of its being staged. Of superior early musical advantages there was in the Listemanns' case no lack, and this was later rounded off by several years' study in Europe, so that now they fill a large place in metropolitan music life.

OBITUARY.

Carl H. Lellmann, Jr.

WE regret to have to chronicle the sad death of Carl H. Lellmann, Jr., which occurred last Saturday at his late residence in this city. Mr. Lellmann, although he had only reached his thirty-sixth year, was a man of prominence in the legal profession and was the attorney for THE MUSICAL COURIER COMPANY until the end of last year, when he was obliged on account of his illness to give up

CARL H. LELLMANN, JR.

his practice. Mr. Lellmann left for Europe last December in the hope of regaining his failing health, but unhappily he continued to decline. He returned home a few weeks ago. Carl H. Lellmann, Jr., was well-known to all the leading musicians here as a noble hearted, fine man of integrity. He was a patron of all of the best concerts and a great music lover. THE MUSICAL COURIER staff keenly feels the loss of a dear personal friend. The deceased was also attorney for the Blumenberg Press, Victor Herbert and Witmark & Sons.

Mr. Lellmann was born in this city June 9, 1865, and was a son of Dr. Carl H. Lellmann. He was a graduate of the New York University class of '84 and Columbia College Law School '86, and began practicing in the office of Abbott & Fuller, and later became one of the firm of Russ & Heppenheimer. He was married in 1896 to Miss Nellie Cruger, and she and one child survive him.

At the funeral services on Monday night many of his relatives and friends were present, including a number of well-known musical artists. The house of Witmark & Sons was represented, and there was also present Victor Herbert, August Lüchow, Otto Weil, General Heppenheimer, Ernest Heppenheimer, Dr. Lange and Dr. Cecil. Louis Blumenberg and Spencer T. Driggs represented THE MUSICAL COURIER and the Blumenberg Press. Henry Schmidt and Louis Schmidt played during the service.

Samuel Carter.

Samuel Carter, the father of Mme. Helene Maigille and Charles Davis Carter, of the Conservatory of Music in Pittsburg, was descended from an old English family, which emigrated to this country in the early part of the seventeenth century. Mr. Carter died in Redding, Conn., in the old summer home. The funeral services were held there, and the remains brought to New York for burial at Greenwood Cemetery. Although not a professional musician himself, THE MUSICAL COURIER publishers this obituary of Mr. Carter because all of his children are musical. His three daughters, Mme. Helene Maigille, Mrs. F. Homa Leonard and Miss Isabel Davis Carter, are singers, the most prominent being Madame Maigille. Charles Davis Carter, one of the sons, conducts a large conservatory of music in Pittsburg. Another son, Robert Carter, is the controller of the Consolidated Gaslight Company, of which the deceased was for many years an officer. Mr. Carter retired from active business over a year ago, and he and his wife made their winter home with their daughter, Madame Maigille, of this city. Mr. Carter was born in New York in 1829. His branch of the Carter family removed to New York from Massachusetts. It is recorded in the State records of Massachusetts that only one Carter escaped from the terrible Deerfield (Indian) Massacre, and this Carter was the founder of the family to which Samuel Carter belongs. Mr. Carter was from his early youth interested in music, and gave his children every opportunity to become accomplished in the art. In his home and in social circles Mr. Carter was a man beloved for those qualities which stamp the man and gentleman. His manners were courtly, like those of "gentlemen of the old school."

Wilkommen!

VICTOR THRANE, the well-known ex-impresario spent yesterday shaking hands with his many friends on his first visit to this city since he severed himself from the musical field. Mrs. Thrane and her mother, Mrs. James D. Lacy, accompany him on his trip from the West. He has received a cordial welcome and when he leaves he will carry with him the good wishes of artistic New York.

E. PRESSON MILLER RESUMES.—E. Presson Miller has recovered from his severe illness, and has resumed teaching at his new studio, 601 and 602 Carnegie Hall. The excellent work done by his numerous pupils has established Mr. Miller in the front ranks of New York's best vocal teachers, and his outlook for the present season is gratifying.

EVAN WILLIAMS.—Evan Williams, the concert and oratorio singer, has opened a studio at 9 East Seventeenth street, and will there accept a limited number of pupils

Engagements?

—30 IN ALL—

17 already closed—for

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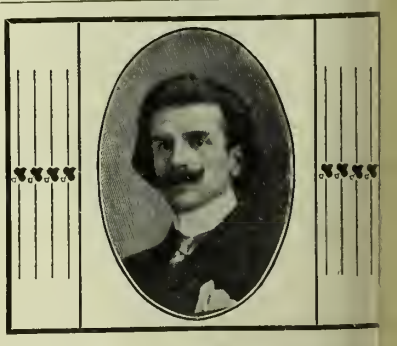

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S. M. FABIAN.

AMONG the native American pianists few enjoy a more enviable reputation, few have won a higher place among the exponents of artistic piano playing, than S. M. Fabian, whose portrait embellishes the cover of this issue of THE MUSICAL COURIER.

The subject of this sketch was born in California and passed his early years there. When a mere boy he gave evidence of unusual musical talent, and showed a predilection for the piano. He received the best instruction which could be had, and made very rapid progress. He was fired with an ambition to be a great pianist, and worked and studied incessantly to that end. His greatest desire, however, was to go abroad, and there perfect himself in his chosen profession. This was accomplished after many difficulties, and soon after young Fabian settled in Berlin, fired by ambition and hope. Shortly after his arrival in Berlin he called upon and played for Moszkowski, and this great master, recognizing Fabian's extraordinary talent, accepted him as a pupil immediately and mapped out a course of study, which Fabian followed untiringly. His energy and conscientious work found its reward, for the master, pleased with his pupil's progress and ability, secured an engagement for Fabian, which resulted in bringing him to the notice of the musical people of Germany. Mr. Fabian was at this time studying theory with Ludwig Bussler, of Berlin. Fabian's first public appearance in Berlin was with Mme. Etelka Gerster, upon which occasion he played Liszt's "Hungarian Fantaisie" and several solo numbers. His success was unqualified, and the Berlin critics predicted a great future for the young American.

From that day he was a recognized artist, and offers of engagements poured in rapidly. He preferred remaining in Berlin that season, and frequently played with the Philharmonic Orchestra at their public concerts, performing Liszt's, Chopin's E minor, Mendelssohn's G minor and Beethoven's concertos, also Weber's "Concertstück," with his famous organization. Early in the following year Fabian was engaged to tour Germany with Mme. Amalia Joachim, the great liedersänger. Returning to Berlin late in the year from a successful tour, Fabian went to Von Bülow and Dr. Eduard Franck, with whom he studied off and on for two years. His cup of success was not full, however, until May, 1883, when he received a letter from Abbé Liszt, inviting him to Weimar. Enthusiastic over his good fortune, Fabian hurried thither and remained studying with the great maestro until October, when he again returned to Berlin.

Rubinstein appearing in his famous "historical conquests," Fabian followed him to Leipsic, holding that every opportunity given him to hear the greatest of players would add to his store of knowledge and proficiency. From Leipsic, Fabian went to St. Petersburg, professionally, the press of that city being enthusiastic in its praises of the "young American from the Far West." After many triumphs abroad Fabian returned to his native land, finally settling in Washington.

Mr. Fabian recently moved to New York. Henceforth he will be an active factor in the musical life of the metropolis. As a member of the faculty of the Clavier Piano School, Mr. Fabian will be able to show his ability as a teacher.

Mr. Fabian gave the closing recital of the summer season at the school recently, when this paper printed the following:

The closing recital of the summer session at the Clavier Piano School was given by S. M. Fabian, a leading member of the faculty, who has become immensely popular since coming to New York. As an interpretative artist Mr. Fabian is at the top with a few other Americans, but as comparisons are never safe it remains for each listener to settle with himself (or herself) who is greatest. Certainly Fabian is an artist of remarkable gifts, virile, direct and yet never lacking on the poetic and imaginative side.

The closing recital of what has been a very successful term of earnest study was given at Clavier Hall last Friday evening. The program played by Mr. Fabian follows:

Mazurka in B minor	Chopin
Nocturne, F sharp major	Chopin
Valse, G flat major	Chopin
Chant Polonaise (Liszt transcription)	Chopin
Etude, C minor	Chopin
Ballade, G minor	Chopin
Berceuse	Grieg
Danse Caprice	Grieg
Etude	Henselt
Andante e Rondo Capriccioso	Mendelssohn
Soirées de Vienne, No. 6 (Liszt transcription)	Schubert
Gnomenreigen	Liszt
Danse Macabre (Liszt transcription)	Saint-Saëns

The writer has often marveled at the feats of memory of great pianists. To think of all the notes, say, in the group of Chopin's compositions played by Mr. Fabian, is in itself an astonishing achievement; each one different and affording contrast and variety. Mr. Fabian gave that broad and healthful reading to the pieces by the Polish composer that appeals to well ordered minds. The valse he played daintily, and the "Chant Polonaise," which proved the graceful and characteristic song "Maiden's Wish," transcribed by Liszt, was performed archly and with the rhythms nicely executed.

The tender Berceuse by Grieg, the "Danse Caprice," by the same composer, the beautiful Henselt study and the Mendelssohn Andante and Rondo were played as a second group, and throughout Mr. Fabian compelled rapt attention, and at the conclusion prolonged applause. As an encore he gave a Menuet by Bouvy. "The Soirées de Vienne," by Schubert; "Gnomenreigen," by Liszt, and Liszt's transcription of Saint-Saëns' "Danse Macabre" were performed as the closing group, and the latter was given with all the orchestral effects needed to emphasize the weirdness and yet beauty of the modern Frenchman's strange conceit. The audience insisted on another number, and Mr. Fabian returned to the stage again and played in joyous style the appropriate selection the Wedding March from Mendelssohn's "Midsummer Night's Dream."

It is not inopportune to state that Mr. Fabian's reputation as a pedagogue is second to none in this country, and that he ranks with the great piano teachers of Europe.

The latter part of this month Mr. Fabian will give a recital in Mendelssohn Hall. Mr. Fabian will also give recitals in Brooklyn, Boston, Philadelphia, Washington, Chicago, Pittsburg and St. Louis, Montreal and other large cities this season.

Frederic Lamond.

THE eminent piano virtuoso, Frederic Lamond, is engaged on the continent of Europe for nearly every available night the coming season. Our Frankfurt correspondent informs us that he will send by next mail a complete list of these engagements, which signify a demand for piano playing that indicates the artist's popularity among the most important musical organizations of Europe, for Lamond plays at the foremost events, as is generally known.

PAPPENHEIM PUPILS PROCURE POSITIONS.—Among the pupils who studied last season with Madame Pappenheim we mention the following who have secured positions. Miss Winifred Florence, with the "Chaperons" Company; Miss Ada Randrup, with the "Florodora" Company; Miss Augusta Northup, at the Church of the Divine Paternity, and Miss Frances Tichborne, soprano, at St. Thomas' Church. Miss Frieda Stender is singing in concerts under the management of L. M. Ruben, and has a number of first-class engagements already booked for October and November. Thus the Pappenheim pupils keep to the fore.

MRS. VIOLA C. WATERHOUSE.

It is worth noting how much of the music of the representative American composers, and particularly the younger men of distinction, is being published by Oliver Ditson Company. A glance at their new series of analytical and thematic catalogs, just issued, of songs and piano music, and the portrait catalog of American composers, partly tells the story.

And where the foremost composers go with their manuscripts singers go for their program material. Among the latter is Mrs. Viola Campbell Waterhouse, the Boston soprano, and soloist with the Ridgway Concert Co., who sings W. Berwald's "Visions of Hope," Carlo Minetti's "One Day," Marie von Hammer's "A Rose Once Grew" and "Love's Doubt," C. Mawson-Marks' "The Little Dutch Garden," and James H. Rogers' "April Weather."

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WHITNEY TEW

In America
November,
December
And January.

The London Press says of Mr. Tew's singing:

The Stage—"Mr. Whitney Tew proved himself a singer of excellent capabilities. His voice, which is a bass of great compass, is delightfully sympathetic—now full of tenderness, now instinct with passion and joy. He could not have been surpassed in his rendering of Schumann's 'Der Knabe mit dem Wunderhorn' and Liza Lehmann's curiously weird 'Myself when Young.'"—*July* 4, 1901.

London Musical Courier—"Mr. Whitney Tew's singing was marked by a high order of intelligence. He is one of the few singers now before the public who possesses the many qualifications that mean success. Besides a voice powerful and sympathetic he has a remarkable memory, and he never fails to display an intuitive knowledge of the poetic and dramatic significance of the text. In four songs by Bach, Brahms, Schubert and Schumann he exhibited great powers of vocalization and expression, and a style in singing German so thoroughly Teutonic that it was hard at times to realize his American origin . . . Three songs in English were equally impressive."—*July* 5, 1901.

Ladies' Field—"That fine bass singer, Mr. Whitney Tew, gave the first of his recitals in Steinway Hall. Madame Lehmann's 'In Memoriam' was a great test of Mr. Tew's manner and inflection, and he sustained the interest of his audience well throughout it; and it is a supremely hard work for a single voice—fragmentary, passionate, moody, with its pedal-note of acute sorrow. . . . Mr. Tew is fortunate in possessing a powerful voice of fine quality, and he has both the voice and brains for success."—*May* 25, 1901.

Daily Telegraph—"Mr. Tew is an artist who commands attention and deserves praise. Especially has he the gift of feeling and the power of conveying it to others, while in point of intelligence he leaves but little to desire. Mr. Tew essaye last evening songs of widely contrasting kinds and of various centres, but the manner and spirit proper to each were easily revealed, and the result was a conspicuous success."—*May* 23 1901.

Sole Representative:
Henry Wolfsohn
131 East 17th Street
NEW YORK

BY PHILIP HALE.

BOSTON, October 6, 1901.

I SPOKE last week a few words about César Franck and the characteristics of his genius, and I referred to the fact that his musical nature was mystic, not dramatic. A day or two after I received the eighth number of the *Revue d'Histoire et de Critique Musicales,* published in Paris. The magazine is solid and heavy. The reader is not surprised to find the leading article devoted to the Byzantine "Echoi." There is a formidable list of contributors, many of whom are full fledged professors. This last number, the one for August-September, contains an interview with the son of César Franck, Georges Franck, who gave lectures on art at the Sorbonne, and now lives at Sceaux.

The correspondent, himself a professor, was full of emotion on entering the house, and he nearly wept at the sight of pianos, grand and upright, a musical library, and a portrait of the composer of "The Beatitudes." I do not see why the piano left behind by a composer or virtuoso should awaken feelings of deep reverence, especially in these days when the virtuoso cannot justly be called the silent partner of the manufacturer. Nor am I interested in any cast-off clothing. Some time ago my friend and colleague, Mr. Krehbiel, was disappointed in the critics of Boston, because they did not rush in droves across Harvard Bridge to see, feel and smell a shirt that once belonged to Beethoven, was afterward treasured by A. W. Thayer, of Trieste, and then made its terrible approach toward Cambridge, Mass. The adagio of the Ninth Symphony, the Overture to "Coriolanus," the prison scene in "Fidelio," these would not have been the more wonderful to us if we had been allowed to try on the shirt in the presence of President Eliot, Prof. Charles Eliot Norton and Prof. John K. Paine. Of course a portrait is another matter, but even here the emotion depends largely on the painter, who is often an assassin.

This picture of Franck represents him in the act of improvising on the organ. The musician is clothed in an ordinary pepper-and-salt suit. The left hand, nervous, elegant, is on the upper manual, while the right is arranging a combination of stops. The face is a three-quarters view. The eyes are lowered, and yet the face is alert; you see the honest whiskers—the whiskers of a good notary of the province; the lips are close shaven, the nose is thin and rather short, the forehead one of power. The hair of the head is without "romantic pretension." The whole gives you the impression of a sane and wholesome man without affectation or pose. No one would ever infer from it that Franck was a musician of genius, the chief of a school, and that in his profound and simple mind he knew "how to unite the knowledge of a Bach, the passion of a Berlioz, the poetry of a Schumann." I quote the timid expression of the learned professor:

"What a difference between his head and that of Liszt. In Liszt (remember the Olympian hair, the face starred with warts, the smile of calm defiance, the look that seems to measure up God) there is a sort of magnificent charlatanism. In the personal appearance of César Franck, as in his music, there is no charlatanism of the façade. The essential quality of man and music is what the Germans call Innerlichkeit. Of analagous nature is the portrait of Schumann, who looks like a Bavarian brewer." The correspondent recalls the phrase of La Bruyère: "True greatness is free, gentle, familiar, even popular; it allows itself to be handled; it does not allow us to feel that we are little." The face makes another impression; the beholder soon recognizes the signs that betray the master: the size and carriage of the head, the jaw bone well developed (as with Beethoven), the imperious hand that takes possession of the keyboard, and which "makes synthesis" when you consider expression.

Georges Franck entered, made compliments and received them. He said: "It is the exact likeness. Miss Rongier asked permission of my father to see him often and to observe him without being seen. She made many sketches, and of one of them was born this picture. My father was life itself; always in action, always vibrant. He was excessively nervous, but he was always dominated by a clear and swift will, even in the most exquisite reveries."

The son said many things about his father; how he died in consequence of a carriage accident—this fact is not stated so deliberately in the biographical sketches; how the critics applauded him heartily immediately after his death, and then for the first time; how he was not merely a mystic.

"To believe writers who deduce everything from a single principle and insist on unifying everything, César Franck was a mystic, whose true kingdom was religious music. Nothing is less true, I assure you. The public is given to judging a composer by a work or a group of works, and then classing him for all time. And forever after the composer walks in the street with a placard which will go with him to the tomb. As a matter of fact, my father cultivated all kinds of music; and he showed a like inspiration in them all. A consummate musician, he made himself master of all forms of composition. He wrote sacred music and profane music, songs, dances, pastorales, oratorios, symphonic poems, symphonies, sonatas, trios, operas, &c. He did not put himself into a work of one species to the neglect of other kinds; he expressed himself everywhere."

The correspondent agreed with the enthusiastic son. "I remember an engraving which portrays César Franck playing the organ while an angel is by his side; but I dream also of 'Hulda,' the first pages of the score, the whole of the first act and its energetic color, the 'Danse des Epées,' the 'Ballet de l'Hiver et du Printemps,' the death of Gudleik, the duos of Eiolf and Hulda, Eiolf and Swanhilde; so many pieces in which cries of hate are mingled with cries of love, in which are found both the dramatic bustle of savage life and the morose poetry of Norwegian landscapes."

But is a son a discriminating judge of his father? I believe that some years ago I advised a young singer or pianist to seek all lawful methods of ridding herself of parents, brothers and sisters, uncles and aunts. The same advice might be extended for the benefit of a prima donna, although I am told that in some instances a husband has been of assistance in checking baggage and entertaining at a public and moaning bar newspaper men whom the prima donna did not care to meet. Must there be a leap into futurity? Must a great composer, zealous of his fame, deny himself children, or at least be as wary as the lamented Abbé Liszt?

Franck's two operas have never been given in this country, although the heroine's part in the second, "Ghiselle," was created at Monte Carlo by Emma Eames. But these two operas have never been given in Germany, Belgium, England, or for that matter in Paris. "Hulda" was performed in 1899 at Nantes. I cannot speak, therefore, of the operas with any personal knowledge. But examine Franck's chief works, whether for church or for the concert stage, and you will find that he rises to his supreme height only when the music is contemplative, mystic, or without any specifically dramatic emotion. The text of "The Beatitudes" is wretched stuff; nevertheless there is an opportunity given the composer for the display of bellicose, riotous, sensual, Satanic music. The music written in answer to such suggestions is almost always commonplace except in the technical structure; there is no apparent appreciation of the baleful splend

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of wickedness; there is no dramatic character drawing. None of his music in other works is sensuous, when it might justifiably be glowing and passionate. His greatest song, "La Procession," is distinctly religious, with a leaning toward mysticism. His chief symphonic poem, "Le Chasseur Maudit," portrays the blasphemous behavior of the wicked hunter on the Lord's day and his consequent punishment. And what is the chief impression made at the time, the impression that haunts the memory? The exquisite tone-picture of the peace and religious joy of the Sunday. When Satan rises and joins the hunting party, the interest of the hearer flags and at the end he echoes the famous line of Desdemona. In Franck's quintet, in his quartet, in his sonata for piano and violin, in his symphony, you find the same mood, the Stimmung that is the one great characteristic of the man, and when he himself was in this mood and most devoutly absorbed he knew no rival in any land, in any century. And why should not his son Georges be content with this? Why should he wish him to be regarded as a man of many musical tricks? Delibes could write a better ballet; Gabriel Fauré's songs are a larger and more valuable contribution than are the few melodies of Franck; Franck could not have written "Manon" or "Carmen" or even "Samson et Dalila"—but what of that? I doubt if César Franck would have heard patiently the remarks of his son Georges, who is tall, thin, pale and with grayish beard and whiskers.

Then there was talk about César Franck's style, of his taste for the simultaneous leading of several melodic themes, for the unexpected meeting of notes which form chords that can be classed and referred to as elementary types, but by their disposition give the impression of something new, original, rare, of exceeding value. The son said: "I assure you that this manner of writing was natural to him and in no way sought out. When my father wrote an operatic scene he sometimes made twenty melodies for the same situation. Then he chose one, but all that he put aside was as rich and rare, as counterpoint, as the sketch he preserved. 'Twas the same when he improvised at Sainte-Clotilde; everything had a definitive construction and could have been published as it was played."

Now a great dramatic composer does not write twenty essentially distinct melodies for one and the same situation, nor does he first examine them with an eye to contrapuntal display. A great dramatic situation haunts the composer of genius until the one, necessary, inevitable melody is shaped. I doubt if even the restless Meyerbeer put aside sketches for the immortal air of Raoul when he learns of Valentin's love on that night of terror. This habit of Franck as a composer of operas was of evil augury.

The son quoted his father as saying: "I write only when I have something to say." There were few letters of interest to show a visitor: "My father wrote few letters. He gave his pupils a sound æsthetic education, but he did not like to write except on music paper." But they found a letter from Mendelssohn to Franck, written from Leipsic in 1846. This letter is courteous and without significance. There was also a copy of a letter written by Franck to Von Bülow, probably about 1859, in which Franck thanked the pianist for bringing out his piano trios. "I do not know whether you know my Fourth Trio in B minor; it is in only one movement, and it is addressed to the mass of the public even less than the first or the third, but I think you would like it. I am very fond of it. I intend to write this summer a sonata for piano and violin; it will be dedicated to Madame von Bülow." Then Franck discusses the possible performance of his oratorio "Ruth," in Dresden. "This work will surprise you; for it is impossible to recognize the hand that wrote the trios; the work is exceedingly simple. I am singularly fond of it, on account of the ideas themselves and the peculiar color of the whole work."

The interview closes with a remark of the son about a performance of "Hulda" at the Opéra. Still harping on poor "Hulda"! "Gailhard," said M. Georges, "told me some years ago that he should not produce anything of my father's; and he wishes without doubt to keep his word."

There is little news about the Symphony concerts. I hear that Gérardy will play Lalo's 'Cello Concerto, which was first played in Boston by Elsa Ruegger in the fall of 1899. There have been some changes made in the personnel. The first clarinet will be Victor Edmond Lebailly. Born at Boulogne in 1872, he took the first prize at the Paris Conservatory in 1888, and was a member of the Opéra-Comique orchestra. The first bassoon will be Albert Debuchy, who was born at St. Quentin in 1864, took the second prize at the Paris Conservatory in 1886, and also belonged to the force of the Opéra Comique. The new second bassoon is J. Helleberg, and the bass clarinet will be played by O. Fritzsche. I am told that a third oboe has been engaged—Lenom. If this is his name, is he the Lenom, a Belgian, who played in the Monte Carlo orchestra?

Can any one of your readers tell me the original of the caricature O'Trillo, the dilettante composer, who is introduced by Peacock in his "Crotchet Castle"? "They say his name was O'Trill, and he has taken the O from the beginning and put it at the end. I do not know how this may be. He plays well on the violoncello, and better on the piano; sings agrecably; has a talent at verse making, and improvises a song with some felicity. He is very agreeable company in the evening, with his instruments and music books. He maintains that the sole end of all enlightened society is to get up a good opera, and laments that wealth, genius and energy are squandered upon other pursuits, to the neglect of this one great matter." It was Trillo that believed in the revival of the Athenian theatre and the regeneration of the lyric drama, an extreme Wagnerite of 1831. It was Trillo who remarked to fellow guests: "Your last exclamation runs itself into a chorus, and sets itself to music. Allow me to lead, and to hope for your voices in harmony:

After careful meditation
And profound deliberation,
On the various projects which have just been shown,
Not a scheme in agitation
For the world's amelioration
Has a grain of common sense in it, except my own.

If Trillo listened amiably to tunes from "Matilde di Shabran," he did not wish to hear harpers in Wales, for "those fellows are always horribly out of tune."

We know the names of others caricatured. Thus Coleridge sat for Mr. Skionar, the transcendental poet, but who was "Trillo"?

Now Mr. Trillo was not unlike Ellesmere in Sir Arthur Helps' "Social Pressure." (What, by the way, is opera or a musical season but social pressure?) Ellesmere did not care much about music; indeed, he wondered at the passionate delight found by some of his friends in the tinkling of cymbals; but he once proposed seriously to a powerful statesman that the surplus of the Irish Church revenues should be devoted to giving opera boxes to poor people who were fond of music.

Sir Arthur Helps was in the habit of writing pleasantly about music, and it is interesting to note how he would occasionally play the philister, although he himself detested philistinism. Let me quote in illustration from Ellesmere's little essay on "The Art of Leaving Off":

"There shall be a song sung by some great artist with an ending, admirable in every respect, to which even those who, like myself, delight in a grand and conclusive outburst of satisfying harmony can make no objection. Yet, if afterward, the person accompanying the singer plays only a few bars to wind up, as it were, the accompaniment, the ending of the song loses much of its effect upon the audience, and the applause is not so fervent as it would have been if the vocal and the instrumental music had ceased at one and the same moment." Did Sir Arthur include certain songs by Schumann in this sweeping condemnation? And what would he say if he were alive to certain songs by Fauré, Debussy, Richard Strauss and Stcherbatcheff?

The death of Chrysander, who devoted his life and fortune to the worship of Händel, has called forth remarks of warm and discriminating appreciation. In no one of the articles published in Germany did I see any reference to fierce attacks of Heinrich Dorn and Julius Schäffer. Dorn's article was entitled "Goldmännchen von Bergedort," and it began: "Man kann ein guter Musikgelehrter und daneben ein schlecter Musiker sein. Hiermit will ich nicht andeuten, dass Herr Chrysander ein guter Musikgelehrter sei, wohl aber behaupten; dass er ein schlechter Musiker ist." And all this to introduce a discussion concerning the proper interpretation of ornaments in works of Bach. Schäffer's pamphlet, "Fr. Chrysander in seinen Klavierauszügen zur deutschen Händel Ausgabe," might have been written with an ax.

Chrysander, as a musician, no doubt deserved the censure administered so roughly; and yet what are his mistakes in harmony in comparison with his self-sacrifice, which may justly be called heroic! The Händel revival in Germany was mainly due to his efforts. Interest was awakened in oratorios that had been forgotten, although conductors did not always follow the wishes of Chrysander the editor in the matter of cadenzas. (Chrysander, by the way, was historically correct on this point, however weak his own interpolations may be; for even in pious England and early in the nineteenth century such arias as "I Know that My Redeemer Liveth" were ornamented with cadenzas.) Furthermore, the great edition of Händel will be Chrysander's monument. He left his laborious life of Händel unfinished. Who reads it? Who could read it except for a wager? And therefore that

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most heroic figure in the musical life of the eighteenth century is still to-day without a biographer. Chrysander was in the service of the composer; he could see no flaw or blemish in him; every scrawl on music paper was inspired. The other lives are of little account. But I know a man who could write the life of Händel, and his name is John F. Runciman. The sketch in "Old Scores and New Readings" is of only a few pages, but the portrait was caught immediately. "George Fréderic Händel is by far the most superb personage one meets in the history of music. He alone of all the musicians lived his life straight through in the grand manner. Spohr had dignity; Gluck insisted upon respect being shown a man of his talent; Spontini was sufficiently self-assertive; Beethoven treated his noble patrons as so many handfuls of dirt. But it is impossible altogether to lose sight of the peasant in Beethoven and Gluck; Spohr had more than a trace of the successful shopkeeper; Spontini's assertion often became meré insufferable bumptiousness. * * * But in Händel we have a polished gentleman, a lord amongst lords, almost a king amongst kings."

Chrysander grubbed for facts. When he wrote it was not in the sunlight; nor did he write in a room lighted by wax and festal tapers. The air was chill and musty; he put notes into a shabby book, close to which was a dark lantern.

PHILIP HALE.

ANOTHER HALL PUPIL.—Alexander Howell, tenor of the West End Avenue Presbyterian Church, is one of the numerous Walter John Hall pupils who has a growing reputation. The young man has a voice of unusually pure tenor quality, singing the high A in "Thou Shalt Dash," from "The Messiah," with fine volume. He is well up in oratorio work, and is sure to be heard of in time.

There are other Hall pupils making names for themselves, men and women whose entire vocal training has been that of Hall; some have the best possible positions here in churches, others in other cities, and all acclaim Walter John Hall as the one who did it all for them. A rare knowledge of voices and their treatment, as well as good musicianship, characterizes Hall's teaching.

ADOLF GLOSE.—Adolf Glose, the pianist, has been engaged by Major J. B. Pond to accompanying Florizel Von Reuter on his tour through the United States, beginning February 1. Mr. Glose also goes on a fall tour illustrating Wagner melodies on the piano, for Mrs. Chas. W. Rhodes' stereopticon Wagner lecture. Augusta Glose, his daughter, has made a "big hit" in Harry B. Smith's musical comedy, the "Liberty Belles," giving her original musical specialties.

MARY LOUISE CLARY.

MARY LOUISE CLARY, the well-known contralto, who during the last three years has been engaged for the greater portion of her time in touring this country and Canada as a stellar attraction under the control of some of the leading musical bureaus, has announced that for the present season she will devote herself again especially to miscellaneous concert and oratorio work.

However, on account of the great success achieved last year by her own concert company she does not intend to abandon this altogether, but will make a few occasional short trips of about a week or so in length, to supply the demand for this organization, arranging these trips so as not to interfere with her other work.

Her company of last season will remain intact, including, as it does, John Cheshire, the celebrated English harp virtuoso, and Miss Celia Schiller, the talented concert pianist, who has just returned to America after a summer spent in Europe under the tutelage of the great pianist Rosenthal.

Miss Clary will, as always heretofore, be under the exclusive management of Remington Squire, both for her solo work and also in connection with her concert company.

During the last three seasons she has by actual count appeared in considerably more than 300 first-class concerts, or an average of over 100 concerts each season, a record in its entirety that has probably never been equaled by any other concert contralto that this country has yet produced. She has, moreover, been overwhelmingly successful without exception in every concert where she has appeared, as is clearly evidenced by a few of the criticisms from her first tour of last season, which are so unusual as to be worthy of reproduction at some length herewith:

ROCHESTER, N. Y., PRESS CLUB FESTIVAL.

Miss Clary's title of "America's greatest contralto," bestowed upon her by eminent critics, was clearly and unquestionably proved.—Rochester Post-Express, November 16, 1900.

A group of four artists appeared at the Lyceum last evening and gave one of the finest concerts that the season may expect to afford. The company consisted of Miss Mary Louise Clary, undoubtedly one of the finest contraltos now before the American public; John Cheshire, harp virtuoso, and Celia Schiller, concert pianist. Miss Clary's voice is one of that superb quality that deserves the use of the word "glorious" in any attempt to describe it. To attempt to do the artists and the concert justice is out of the question, for the simple reason that it would require columns of space.—Rochester Herald, November 16, 1900.

ROCHESTER, N. Y., RE-ENGAGEMENT.

The Mary Louise Clary Concert Company paid a flying return visit to Rochester yesterday evening at the Lyceum. Thursday's concert was a sufficient drain on lauditory epithets. Yet last night would furnish a legitimate excuse for the coining of a new set.—Rochester Herald, November 19, 1900.

TORONTO, CAN.

The two thousand or so people who attended the concert i Massey Hall last night listened to a musical treat of exception excellence, which, it is safe to say, will stand out prominently t the end of their days as one of the finest concerts which they ev listened to. It is not often that a company of artists visits Toront each of whom is so capable, not to say eminent, in their chose line. To speak of their performance last night, whether individuall or collectively, is to speak in superlatives. Mary Louise Clary a superb contralto. To a voice of rare quality and volume, equ to every emergency, Miss Clary brings a majestic and impressiv presence, which harmonizes with the situation. So effective wa her execution that she responded with a number of extras.—Toront World, November 20, 1900.

Miss Clary made a most favorable impression. She has a co tralto voice, full, rich and warm. One of her best numbers wa from "Samson and Delilah," which showed her dramatic temper ment very clearly.—The Mail and Empire, November 20, 1900.

WILLIAMSPORT, PA.

The Clary Company last evening proved to be all that was pron ised and expected, and was pronounced the finest concert ever give in this city. Mary Louise Clary, as a singer par excellence, is s well established that words of praise sound like vain flattery; suffi cient it is to say she sustained her justly deserved reputation.— Gazette and Bulletin, November 17, 1900.

KALAMAZOO, MICH.

The concert was one of the best, if not the best, ever heard i this city in late years. Miss Clary is undoubtedly the greatest co tralto this country possesses. Her voice, which has a wonderfu range, is of such sympathetic fibre that the simplest song sung b her would thrill the most unmusical soul. Her tones are so rich, s full and so masterful that her audience is swayed with emotion t her will.—Kalamazoo Gazette News, November 25, 1900.

BATTLE CREEK, MICH.

The appearance of Mary Louise Clary and her superb compan last night at Hamblin's was truly the musical event of the seaso The very appearance of Miss Clary is a delight, and not one in th select audience of music lovers would consider her in any respe save that of the finest contralto soloist ever appearing in Batt Creek.—Battle Creek Moon, Mich., November 23, 1900.

It was one of the best concerts ever given in this city.—Dai Journal, November 23, 1900.

LONDON, ONT., CANADA.

The appearance at the Cronyn Hall last night of Miss Mary Loui Clary gave the greatest possible pleasure. While the honors of th evening were very fairly distributed Miss Clary was evidently th favorite. She is possessed of a rich contralto voice, pure and swe and beautifully rounded, and having the rare quality of super power. She was repeatedly recalled upon the rendition of eac number.—Free Press, November 21, 1900.

SOUTH NORWALK, CONN.

The concert was of unusual excellence throughout, and a gre treat to the audience. Mary Louise Clary, the famous contralt gave each selection alloted to her with a wealth of tone and dr matic force seldom heard. It was evident that the great succe Miss Clary has attained was deserved.—The Sentinel, Novemb 13, 1900.

RIPON, WIS.

From the opening number to the last encore the program w faultless in point of unity and variety. Mary Louise Clary, co monly acknowledged by all as America's leading contralto, is stranger. Her voice, magnificent in volume and depth, seems

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have been enriched remarkably since her last appearance here. Possibly her most popular selection was the rendition of "The Lost Chord." The almost limitless use of superlatives in commenting upon this concert is unavoidable, so perfect was it from every standpoint.—Ripon Commonwealth, November 27, 1900.

FLINT, MICH.

In Miss Clary all the requisites of a great artist are most happily blended.—Evening Journal, November 22, 1900.

Miss Clary, from the moment she commenced to sing, won her hearers. She is by far the greatest contralto ever heard in this city.—Flint Globe, November 22, 1900.

OBERLIN, OHIO.—COLLEGE RECITAL.

Miss Clary is such a favorite in Oberlin that it seems only necessary to state that she delighted her audience even more than usual by her marvelous gifts. Her beautiful tone production, faultless intonation and her ample and easy climaxes are in themselves a joy and delight. In addition it is pleasant to note in Miss Clary's singing her charming simplicity of manner and the absence of exaggerations which are so common. She sings in a straightforward manner and has the art of bringing out the beauties of the song, rather than calling attention to herself. Miss Clary's engagements here either in the Artists' Course or as a soloist for the Musical Union, cannot be too frequent.—The Oberlin News, December 7, 1900.

Charlotte Maconda.

MME. CHARLOTTE MACONDA has just added to her brilliant triumphs in past seasons at the Maine festivals by her performance in "The Redemption," at Bangor, Friday night of last week, when she was accorded an ovation both before and after the concert, and won most enthusiastic applause for her artistic and beautiful work. At Portland last night she repeated her success. Appearances at Manchester, N. H., on the 11th, and at Burlington, Vt., on the 15th, will complete the festival series in New England. The distinguished young soprano will start very soon on a transcontinental recital tour, which manager Loudon G. Charlton is now rapidly booking. Here are some press notices:

"THE REDEMPTION."

And then Maconda! It would be superfluous, of course, at this late day to attempt any criticism of the methods or technic or voice of this great soprano—that has been done already; but this much may be safely said—seldom has Madame Maconda appeared in better voice or to better advantage than on Friday night. Her solo with the chorus, "Thy Love Is a Father," was beautifully done—the solo gem of the evening. The audience demanded a repetition and the singer gracefully responded.—Bangor News, October 5, 1901.

Mme. Charlotte Maconda, the old time festival favorite, sang the soprano part and her work was a revelation, even to her warmest admirers. It is doubtful if any singer ever won her way deeper into the hearts of Bangor audiences than has Madame Maconda, and her singing on Friday night was beyond all price and praise. Never before has she appeared to a better advantage. Superbly crowned and radiantly beautiful, she carried the audience with her in a tidal wave of enthusiasm, which finally broke into a roar of applause.

The solo, "Thy Love Is a Father," which Madame Maconda sang with the chorus, was, in many respects, the most notable of the evening. The pure, rich tones of the singer, which rippled out without the slightest apparent effort, held the audience entranced. Madame Maconda gracefully responded to an encore. Her singing in Bangor on Friday night will long be remembered by those who heard her.—Bangor Daily Commercial, October 5, 1901.

SHANNA CUMMING SINGS

Verdi's Requiem at Worcester Festival.

MISS CUMMING undertook on short notice the difficult task of singing the soprano role of the difficult Requiem, Madame Eames being indisposed, a part all the more difficult because Madame Eames had been widely advertised to sing this role. Miss Cumming made a success, as the press comments below will testify.

After hearing Miss Cumming in the Requiem, the management requested her to sing an aria on Artists' Night, a compliment never before paid a festival singer. One of the immediate results of her Worcester success was that she was engaged to sing at the 100th anniversary of Yale University.

The most trying work of the evening fell to Mrs. Shanna Cumming, who sang the part which was to have been Madame Eames' in a manner which did her credit.—Worcester Post.

Great interest was shown on the part of the audience in Mrs. Cumming's singing of the soprano part, which Madame Eames was to have taken, and many friendly comments were heard as the audience left the hall, such as "I didn't miss Madame Eames!" Mrs. Cumming certainly deserves praise for the musician-like manner in which she went through the part.—Worcester Gazette.

The fact that Shanna Cumming stepped gracefully into the part left vacant by Madame Eames' non-appearance will be gratefully remembered, and was so received last night. Mr. Bispham warmly congratulated Mrs. Cumming on her success last evening, and the singer expressed much pleasure at the words of praise from so competent a critic.—Worcester Spy.

Mrs. Cumming's clear, brilliant voice and absolutely pure intonation made her an ideal representative of the soprano part. It would be hard to ask for anything more beautiful than her obligato in the final number.—Providence Journal.

Mrs. Shanna Cumming was a revelation of tone-production.—Worcester Spy.

In the original plan for the festival Emma Eames was cast for the Requiem, and when she failed to keep her engagement Mrs. Cumming was substituted. Her voice is true and sweet, and though apparently light it proved to be large enough for the work.—New York Times.

Mrs. Shanna Cumming, to whom the leading place among the festival sopranos had fallen, is to be complimented upon the readiness with which she mastered the difficult solos and ensemble numbers, at a week's notice, having never before studied the part. She has a fresh and unspoiled voice, and sang with as much verve and precision as though the work had been in her repertory.—Springfield Republican.

The solo parts were better sustained as a whole, and Shanna Cumming proved her right to be classed among the best sopranos of the country.—Boston Herald.

Mrs. Cumming was a newcomer to the festival, and distinctly successful, though the chief soprano role in the oratorio is not calculated for vocal display.—New York Times.

The singing of Shanna Cumming confirmed the favorable previous impressions. The aria chosen by her was well adapted to her dramatic voice, which is immensely flexible. The "Faust" aria displays the careful finish in writing for which Spohr was famed and is a pleasant blending of the old Italian and early German schools. Her success with the audience was marked from the first, and her Worcester début seems to have been most satisfactory. Evidence of her good musicianship and artistic perception was constant in all three concerts.—Boston Herald.

The soprano, Shanna Cumming, was a stranger to most of the audience, and made a very favorable impression. Her voice is a pure soprano, agreeable to hear, and she sings with intelligence and feeling. Furthermore, she gives the impression of being a singer who can be depended on.—Worcester Gazette.

An unusual and agreeable circumstance must be recorded. It will be remembered various changes had to be made in the program. This is a delicate matter, owing to the sensitiveness of singers. Mrs. Cumming relieved the situation greatly by the readiness with which she granted the requests of the management, thereby making at once a group of friends. She undertook to sing Verdi's Requiem in place of Eames, a hazardous task, because the prejudice of comparison would be against her. Her admirers observed that by so doing she had lost that opportunity so dear to most vocalists, a show-piece of her own selection. Some of them went to the managers about it, suggesting Mrs. Cumming be assigned a number of the final program, and soon there was general pressure from all sides that she have this opportunity. Mrs. Cumming is a thorough musician, and as such she was undoubtedly content with having done her part in the festival with sincerity of purpose and to the best of her ability. She took no part whatever in the movement to bring her into the final concert. The unwritten law of the festivals was in her case broken, and she was asked to sing one of the numbers she had originally chosen. This was the "Faust" aria; she was most enthusiastically welcomed when she appeared to sing it, and gave it with charming effect.—Worcester Telegram.

Mrs. Cumming will be photographed this morning in a Worcester studio. She is one of the handsomest women who has sung at the Worcester Festival in many years.—Exchange.

A great deal of pleasure was expressed over Mrs. Cumming's voice, which will be heard again this evening.—Worcester Post.

The chief soprano role is not one calculated for vocal display; it is difficult, and the part was sung by Mrs. Shanna Cumming intelligently, with perfect intonation, and in a voice which promises favorably for her future appearances here, where there will be better opportunity to estimate her place among artists.—Daily Telegram.

A compliment never before paid a festival artist was showered on Mrs. Cumming at this morning's recital, when it was announced that by special request Mrs. Cumming would sing on the Artists' Night. Great applause followed the announcement.—Boston Herald.

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Harry J. Fellows' Success.

HARRY J. FELLOWS, the tenor of the Leonora Jackson Company, has held the past two years one of the highest salaried church positions in the United States, at the First Presbyterian Church, St. Louis. This popular artist had his training under the best masters abroad, and won from foreign critics high encomiums. In this country as well wherever he has sung he has scored an emphatic success. Repeated efforts have been made to engage him for a starring tour across the Continent, but, a man of domestic tastes, he has heretofore rejected the most tempting offers, preferring to devote himself to his large class of pupils, his church choir work and other professional duties.

Managers Jackson and Wakefield are to be congratulated upon securing Mr. Fellows for the Leonora Jackson tour, and the musical public will accord him a hearty welcome.

The following brief press extracts tell of Mr. Fellows' popularity:

Mr. Fellows is a great favorite and always receives an ovation.—Brooklyn Daily Eagle.

Mr. Fellows, with his rich, sweet, powerful voice, fresh and unworn, and under perfect control, scored an emphatic success.—Rochester Democrat and Chronicle.

A charming tenor. He sings with a style that shows experience and takes a high C with perfect ease.—Montpelier Daily Journal.

His work was of the highest order of merit.—Buffalo Evening Times.

One of the finest tenor singers in this country. When he finished he received an ovation.—Erie Daily Times.

Mr. Fellows' singing of Tipton's "Sailor Song" made a hit.—Cleveland Leader.

He made immediate friends with his audience. His tones are pure, mellow, sympathetic. His singing was the work of an artist.—Parkersburg Daily Journal.

A beautiful tenor voice of good range.—W. S. B. Matthews, in Music, Chicago.

Harry J. Fellows made a hit last night. He was recalled again and again.—Madison Daily Democrat.

Mr. Fellows possesses many of the fine qualities that once made William Castle famous in English opera.—Indianapolis Daily Sentinel.

From the first he captured the hearts of the audience. He is a singer who loves to please.—Mobile Daily Register.

Showed himself to be a splendid artist.—St. Louis Globe-Democrat.

His singing was much admired. Enunciation, expression, tone left nothing to be desired.—Lawrence Journal.

"Lohengrin's Farewell," by Harry J. Fellows, was a beautiful presentation of this touching song from Wagner. His rich, sympathetic voice is admirably suited to this selection.—(Concert with Thomas Orchestra) Omaha World-Herald.

His voice is tender and appealing, and the manner in which he sang the sweet and familiar "In Native Worth," clearly proved his ability as a tenor.—Denver Republican.

The Last Girl of Summer.

IN last Sunday's New York *Herald* appeared an artistic half-tone picture of the last summer girl, depicting a handsome girl, the last of the season, in a pretty pose on the wave washed rocks by the sea. The interest in the picture was considerably enhanced by a poem by Gustav Kobbe, with the above heading. The four verses were well written and stamp Mr. Kobbe as a poet of no mean order.

THIERS ENGAGED.—Mr. Thiers' lecture on "The Technic of Musical Expression," which was such a success last year, being given before various New York clubs, such as the Salon, Sorosis, &c., with F. W. Riesberg at the piano, will be heard in the regular lecture course of the Board of Education this season, as the following will show:

The Board of Education has engaged Mr. Gerard-Thiers to deliver his lecture and song recital on "The Technic of Musical Expression" before the public schools. Mr. Gerard-Thiers' new lecture recital, "Eliland," is taken from Karl Stielers' poem of that name, using Von Fielitz's song cycle for analytical illustrations. These two lectures were given before the Paris Institute this summer to an audience of enthusiastic musicians.—Exchange.

HEINRICH MEYN BUSY.—A letter dated "Mayflower Cottage, Onteora Club, Tannersville, N. Y., September, 1901," says that the well-known baritone will not be in the city until November 1. He and Mrs. Meyn are building a lovely home there, and find much to do in connection with the building, laying out an old-fashioned garden, designing furniture, &c.

Supplementary Examinations at the National Conservator

THE supplementary examinations in all branches (sin ing, piano, violin, 'cello and all other orchestral i struments) will be held October 14 (Monday), from to 12, 2 to 4 and 8 to 9 p. m. The regular faculty, Rafa Joseffy, Adele Margulies, Leopold Lichtenberg, Euge Dufricke, Leo Schulz, Henry T. Finck, Max Spick Charles Heinroth, with others, will be in attendance these examinations, application to which are numerous.

The supplementary examinations are instituted in ord to accommodate many pupils and music students who ha been out of town on their annual vacations. There we so many applications that Mrs. Thurber, president, thoug it would be better to receive them at a stated period, a give them the benefit of the regular examining board. A missions are, nevertheless, daily for those who wish begin at once.

CAROLINE MABEN.—Miss Caroline Maben has removed 103 West Fifty-eighth street, where she has opened studio. She will continue to give lessons in Carnegie Ha but in her new studio will have more room for ensem work and for pupils' recitals.

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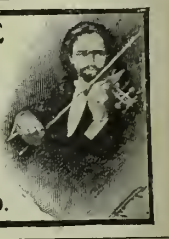

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MUNICH THE MUSICAL.

BY JAMES HUNEKER.

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II.

HAVE been congratulated on missing Frau Senger-Bettaque's Isolde; but I had to hear Gerhaüser's Tristan, so I do not feel so elated about not seeing the lady as I might. Nor, despite the fact that Nordica and Fremstad were in the "Tristan and Isolde" performance, did I enjoy it as much as "Die Meistersinger." Perhaps climatic influences had something to do in the matter; the day was raw and forbidding. When it starts in to rain here you forget that sunshine ever existed. Following is the housebill, for which I paid 2½ cents—an extravagant sum for value received.

"TRISTAN UND ISOLDE."

IN DREI AUFZÜGEN VON RICHARD WAGNER.

PERSONEN:

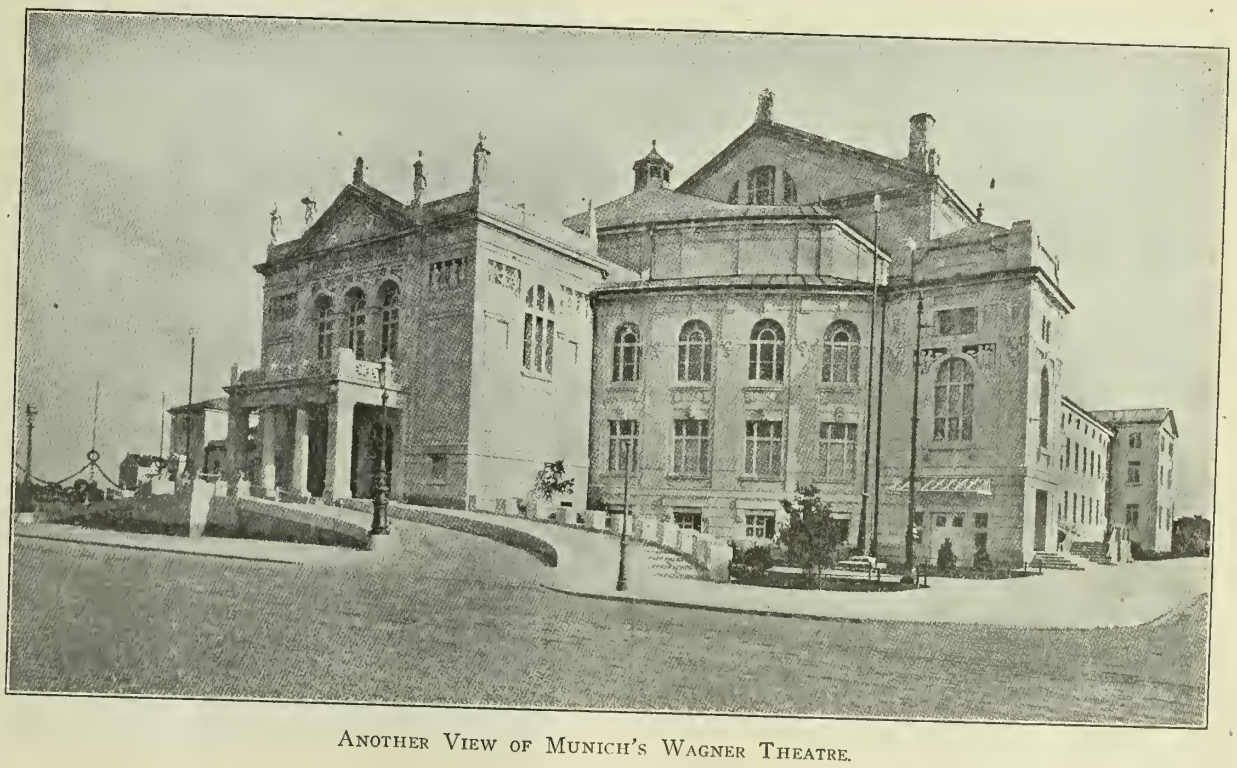
Tristan.....Herr E. Gerhäuser
König Marke.....Herr Klöpfer
Isolde.....Fr. Lillian Nordica a. G.
Kurwenal.....Herr Scholz
Melot.....Herr Mikorey
Brangäne.....Fräulein Fremstad
Ein Hirt.....Herr Hofmüller a. G.
Ein Steuermann.....Herr I. Mayer
Ein Matrose.....Herr Walter
Schiffsvolk. Ritter und Knappen. Isolden's Frauen.

The fanfares blown were the following: Before the first act Tristan's entrance theme—instead of the motive of the young seamen, as at Bayreuth; before act two the death motive, and before the third the Shepherd's motive. Robert Müller looked after the stage, the costumes being designed by Prof. Jos. Flüggen. The *dekorationen* was designed and painted by Frahm of the *Hof-theater*. It was very attractive and not without novelty.

Nordica rather startled the natives by her artistic singing. Her Isolde is a familiar assumption to us, but for Munich it seemed a revelation. I suppose the fact that a woman could sing the music without howling off-pitch provoked both wonder and enthusiasm. She wore some gorgeous costumes and wore them bravely. As there were no excisions made in the score the American soprano had much more to sing with Brangäne in the first and second acts and over Tristan's body in the last. I have heard her give the Liebestod with more volume, though never with such sorrowful tenderness. She has heard Ternina's execution of this scene to advantage. The second act after Tristan's entrance went heavily, for Gerhäuser is not an inspiring actor or singer, and Nordica has been accustomed to Jean de Reszké. There was little of the poetic, of the passionate in the love duo, while the intonation at times was like skating over very thin ice—you could hear it cracking. In the death scene the German tenor fell so clumsily that Nordica was caught in the tumble and together they sprawled over the couch. She extricated herself gradually with the aid of much muscular exertion and a cool head and was able to dispose the very lively corpse in a less awkward position.

Gerhäuser has a robust voice of the baritonal order, which he uses in a burly manner; he shouts when he becomes excited and he becomes excited whenever the score is not marked *piano*. Vocal dynamics, *finesse*, *nuance*, are all missing, the supposition being that Tristan is a rude warrior and superior to such. Yes, the real Tristan was; but Wagner's Tristan must sing most subtle and exacting music, and to do this he should master the art. Gerhäuser has not yet accomplished this; he enunciates clearly, and is a big fellow who is raved over by the knitting and coffee-drinking *Klatsch* here. I liked his steering of the ship, which has a real rudder and helm, more than his singing; and his entrance after the heroic music in act one was a dramatic, or undramatic, mistake. The noble measures lose their meaning if Tristan is not seen approaching. Nor need he come down from the deck as if surrounded by drums and trumpets—he is not a victor but vanquished, vanquished by love.

The Brangäne at this representation was Olive Fremstad, an American girl, who has been successfully singing abroad for the past seven years. Miss Fremstad's lovely contralto may be remembered in New York, for she appeared in concert there with Seidl. Her singing is now on a high artistic plane, and her conception and realization of Isolde's faithful companion are admirable. Her one fault is her youth, a fault that time will correct. Fremstad is slender, graceful and good-looking. Her slim, well-garbed figure is a novel sight on a Wagner stage, where the overgrown is accepted as the classic. I watched with interest the movements of this Brangäne, some of whose "business" was unfamiliar to me. She remains half concealed when the curtains part, for a huge tent is built in the middle of a solid looking ship. This tent or royal canopy screens Isolde and her tire-women from the scrutiny of the seamen. Brangäne lurks in the background until she is called. The chest wherein the potion vial is concealed is not the cumbersome affair we usually see; but I still wonder at the stilted pose of Brangäne, who stands with her back to the audience, while Isolde and Tristan are making eyes over the catnip. Couldn't the woman who caused the trouble feel remorse and in repentant agony fall across Isolde's couch?



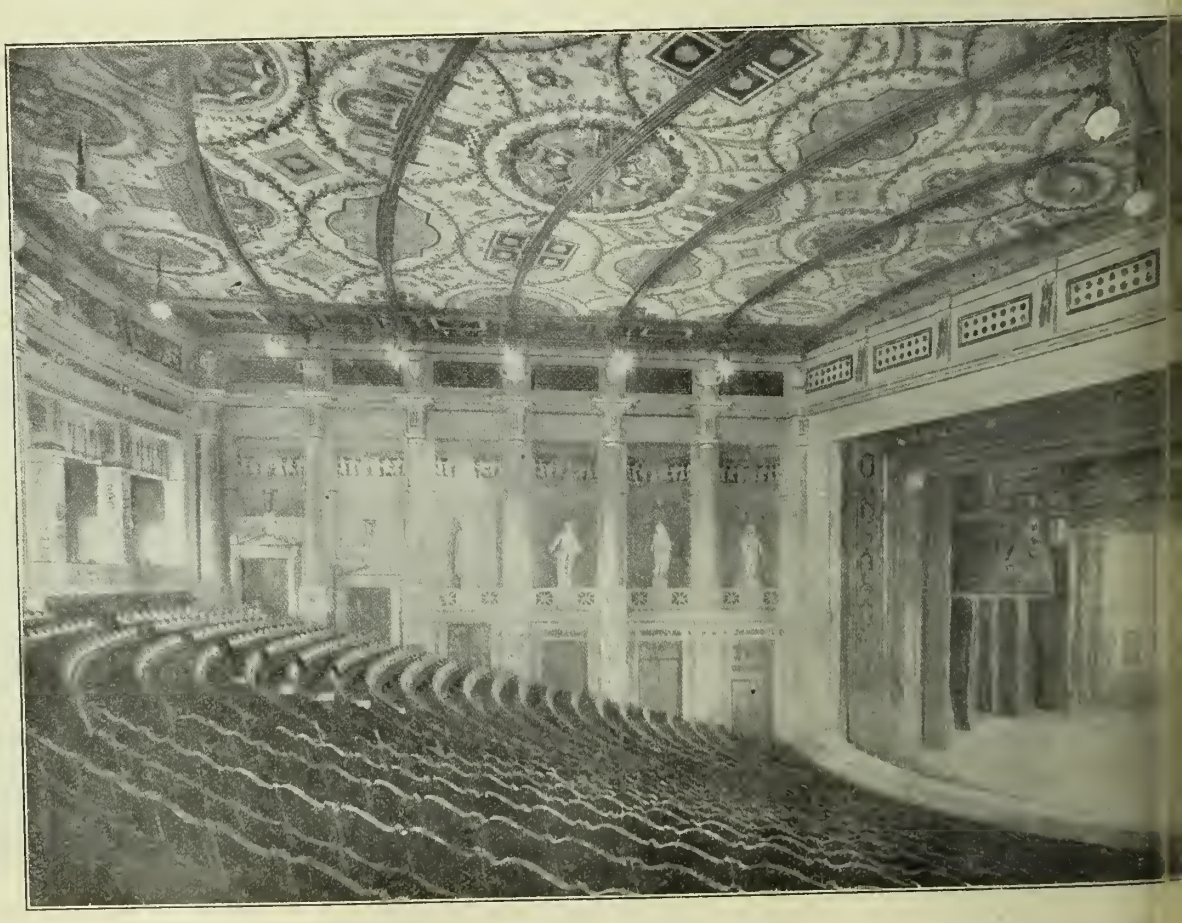
ANOTHER VIEW OF MUNICH'S WAGNER THEATRE.

Couldn't she do anything else but stare at the sea during this long exciting scene? This motionless figure is a dramatic error, she is a blot upon the action, she means nothing. It is always exasperating to see a stolid face or figure at a dramatic performance, and in the fierce passion unloosed by Wagner in his score and poem the impassability of Brangäne has always set me wondering if the composer really knew the stage as well as he said he did. To do Miss Fremstad justice it must be admitted that she made the most of her opportunities in this act and the other two. You know Brangäne sings in the final scene, though a mere dummy in the cut versions of the work. The interview with Isolde in the garden scene is fuller, too, and this contralto sang the music with a perfect understanding of its meanings; the warning songs were really thrilling. Fremstad is a Wagner singer both born and educated. Her Carmen is said to draw big houses here. Of her very dramatic and strong interpretation of Ortrud I shall speak hereafter.

Wagner usually divided his acts into three scenes each, so if there are omissions the symmetry of the score of the poem is lost. The third act of "Tristan and Isolde" is generally skeletonized in New York, and with the heavy cut in act two the drama is shorn of much of its significance. That the ungarbled version would interfere with the dinner hour and digestive functions of fashionable New York does not concern me in the least. What has art and fashion in common? The Germans take opera as a serious art and miss their evening meal for it—though they do make up for it later. But there are unhappy individuals in the world who cannot enjoy music unless in evening clothes and stuffed with rich food and wine.

How long, I wonder, will it be before the stage management of the Wagner dramas undergoes a radical change? The conventional Bayreuth tradition is as tyrannical in Munich as in Wahnfried. Everything else changes, Frau Cosima alters *tempi*, costumes, introduces scenic innovations, but the old-fashioned gesture, the mournful movements seem destined for eternity. Why? The music of these dramas is the most restless, modern and dramatic ever penned. The story of "Tristan and Isolde," to select a typical example, pulses at fever heat; all is movement. Yet with an orchestra flowing under their feet like volcanic lava, with words on their lips that burn and madden, Tristan and Isolde stalk ponderously about the boards, coolly clasp hands and eventually sit down on that damnable garden bench—O! sweet souvenir of German rustic retreats, with coffee and knitting needles—and try to hold on to their tone-productions. That all this conventional acting could be, should be, banished I need hardly say. Wagner started with the assumption that Greek sculpture should be patterned after. What ridiculous nonsense! Greek classical tragedy, we read, was a portentous affair, a solemn series of movements, rhythmic as the poet's verse. But Wagner, the musical revolutionist, was not a man to ape the classic. He was a romantic, a rotten-ripe romantic, the last of the romantics. He wrote romantic music set to romantic, mediæval themes. He was not a Greek in any joint of his body, for his art is often strained, morbid, fantastic. To glowing texts he wedded glowing music. Yet his characters on the stage wander about gloomily, wave ineffectual arms, in a word retain in all its senile decay the traditions of the German classic drama. What a revelation "Tristan and Isolde" will be when some audacious Wagner of stage managers appears and smashes the antiquated formula. Then shall we see young men, young women, acting with natural freedom and expressing in their gestures the psychology of the score; for bodily rhythms have their symbolism. Consider what Milka Ternina did in "La Tosca," what emotional shades she was able to send shivering across the footlights! But if you say any of these things to the most intelligent of stage managers here the answer is always conveyed in a wondering stare and an ejaculation: "Aber der Meister!" Let the master sleep!

I spoke of the tent in act one. It is a capital idea and an improvement over the side drop always used. Besides you can see the water at the sides and back of the ship, excellently painted water in this production. The gradual view of land is managed by shoving in on wheels a flat set representing a low lighthouse, beach, rocks, and finally a wooded country with the castle in the background. Pilots board the ship, there is much noise and jubilation, and in the midst of it all the lovers are



A Glimpse of the Stage.

not noticed—something that pleases one's sense of the actual. Maids throng up through a companion-way and help Brangäne to attire Isolde for the coming bridegroom and the act closes vigorously.

The tower from which Brangäne watches in act two—why always out of sight?—is lower than others that I have seen, so the frantic rush down the flight of stairs is not fraught with danger. The woods are charmingly painted in this set, but the hunting horns were as tremulously uncertain as in New York. The short duel between Melot and Tristan was funny, King Marke's spy being a litt fellow and seemingly nervous about Tristan's fc midable cleaver. Marke was extremely well pc trayed by Klöpfer, who has sung with success Covent Garden. The Kurwenal of Scholz did n impress me greatly. The fight in act three w not realistic. Fancy a sturdy warrior like Kı wenal stopping the conflict to sing a line! Yor musty Wagner tradition again! The lighting w fair, two sciopticons doing meagre duty in the fi act for cloud effects. But they cast such hea shadows that the illusion was thereby damag Lights were thrown on the water in the last sce which would have proved more striking if the sa had been moonlit. The enthusiasm was great o Nordica and Fremstad. It was decidedly a r letter day for American singers.

Kapellmeister Fischer, of Munich, conduct but without much passion. I longed for the d matic climax that never came—not even in prelude. It is conceded that the Munich band der Fischer is a trifle sleepy, but more poetic th pedantic. This latter difference is a direct allusi to Zumpe, who is inclined to dot his i's. I co not detect much poetry in Fischer's conducti though he gets a richer, warmer tone than de Zumpe. With such a matter-of-fact Tristan a Gerhäuser, who sadly hampered Nordica, it wo have been impossible to do more than Fischer i on this occasion. He finished the work on sc ule time, about 10:20 p. m. The orchestı strong in the brass and string choirs. I di fancy the first oboe or the wood generally. T echoes I spoke of last week were noticeable first act, and much of the prelude was smuc y color. There were many Americans and Eı present.

Both the "Tannhäuser" and "Lohengrin" p formances were excellent, considered as p d

tions. Much money was expended on scenery, costumes, and usually with good results. At the first "Tannhäuser" that I attended Ternina was the Elizabeth, Heinrich Knote the Tannhäuser. Zumpe conducted and Anton Fuchs managed the stage. Flüggen's costumes were used. Frahm painted the Venus grotto, Professor Brückner the Wartburg landscape. Both were beautiful. Mettenleiter painted the Singers' Hall on the Wartburg and Brückner the scenery for the last act. The fanfares sounded were the hunting call before act one; the Wartburg march fanfare before the second; and the "Verheissungsklänge" before the last act. Here is the cast:

"TANNHAEUSER."

UND

DER SANGERKRIEG AUF WARTBURG.

IN DREI AUFZÜGEN VON RICHARD WAGNER.

PERSONEN:

Hermann, Landgraf von Thüringen.....Herr Klöpfer
Elisabeth, dessen Nichte.....Frl. M. Ternina a. G.
Tannhäuser..... } Herr Knote.
Volfram von Eschinbach..... } Herr Feinhals.
Walter v. d. Vogelweide..... } Herr Walter.
Biterolf..... } Herr Scholz.
Heinrich, der Schreiber..... } Herr Mayerhofer.
Reimar von Zweter..... } Herr Mang.
Ritter und Sänger
Ein junger Hirt.....Frau Bosetti
Edelknaben..... { Fräulein Koch. Fräulein Pfaff. Frau Gaab. Frau Vogger.
Venus.....Fräulein Breuer
Drei Grazien..... { Fräulein Haber. Fräulein Habitz. Fräulein Olly.

Thüringische Ritter, Grafen und Edelleute. Aeltere und jüngere Pilger. Jünglinge. Sorenen. Najaden. Nymphen. Amoretten. Bacchantinen. Satyre und Faune. Thüringen. Wartburg. Im Anfang des 13. Jahrunderts.

Knote has not the "Tannhäuser" nature—he lacks heroic breadth. His voice was hard in the first act, but in the great duo with Elizabeth it mellowed to its accustomed suavity. All things considered he did good work in the pilgrimage *scena*; but I liked much better his Lohengrin and Walther. Ternina has been in better voice—I think that despite its southern skies Munich is trying on the ice. Her Elizabeth is one of her best characterizations. She was warmly received. Klöpfer again created an excellent impression with his Landgrave. The Venus was a trifle shrewish, the shepherd boy a very agreeable singer. The so-called Paris version was sung, or rather danced, and the tableaux, three instead of two, were very elaborate. Venus' grotto was a glittering dream, and the corybantic dance as furious and bacchanalian as Wagner—or the Paris Jockey Club—could have wished for. But when a group of flying cherubs was sent across the stage on palpable wires at the close of the revelry, the illusion revolted. And the wires soon became entangled with the gauze drops. I wonder why that third tableau was used? It is a pretty bower, but meaningless after the Europa and Leda pictures. Yet Wagnerians of the true blue Bayreuth brand foam at the mouth if the third set is omitted. Warum?

I did not care very much for Zumpe's reading. It seemed dry, academic.

The cast for the "Lohengrin" was this. Isn't it a prettily printed program?

"LOHENGRIN."

IN DREI AUFZÜGEN VON RICHARD WAGNER.

PERSONEN:

Heinrich der Vogler, ein deutscher König...Herr Klöpfer
Lohengrin.....Herr Anthes a. G.
Elsa von Brabant.....Fr. Lilian Nordica a. G.
Friedrich von Telramund, brabantischer Graf....Herr Feinhals
Ortrud, seine Gemahlin.....Frl. M. Ternina a. G.
Der Heerrufer des Königs.....Herr Scholz
Brabantische Edle..... { Herr Mikorey. Herr Mayerhofer. Herr Fuchs. Herr Mang.
Edelknaben..... { Frau Bosetti. Fräulein Koch. Fräulein Höfer. Frau Vogger.
Herzog Gottfried, Elsa's Bruder.....Fräulein Brünner
Sächsische und Thüringische Grafen und Edle. Brabantische Grafen und Edle. Edelfrauen. Edelknaben. Mannen. Frauen. Knechte.
Ort und Zeit der Handlung: Antwerpen, erste Hälfte des zehnten Jahrhunderts.

Zumpe again conducted, Robert Müller being stage manager. Burghart, of Vienna, painted the three sets of scenery—the bridal chamber being rather prosaic. In the second act, first scene, the practical staircase is built at the back so the descent of Elsa is quite majestic. Costumes were rich and varied. The moon did not "function" very well, and there were curious gradings of light in the dark scene which I did not like. The fanfares were the King's trumpets, Lohengrin's "Frageverbots" and the Gralmotiv.

The announcement that Nordica and Ternina would sing drew a large house. There is little to say that is new of Nordica's Elsa. It is one of the best things she does. Ternina's Ortrud was histrionically a forceful piece of work. Her voice was not at its best. Anthes, from Dresden, was a disappointment. He is not poetic, mystic, knightly, nor yet a great singer. His voice is genuinely German and "throaty," though in singing and acting he is more acceptable than Gerhäuser. Klöpfer was a satisfactory Heinrich, Nordica and Ternina easily carried off the honors, and the "dark" duo went very well. Feinhals as Telramund died well.

That the artistic average of the performances at the second Munich Wagner festival next August will be higher I do not doubt. A first season in a new house, with visiting singers and scanty, hurried rehearsals, is apt to prove a risky enterprise. So the performances in 1901 really have been of a high order, despite minor and major shortcomings, despite the opposition of Bayreuth—Frau Cosima Wagner contrived to persuade the Prince Regent Luitpold to open the new theatre the day after the closing of the Bayreuth season! The prices have been too high—$5 a ticket means a lot of money in Germany. This will not be the price for the regular Munich season—that is if the house is reopened during the winter or the spring. At present it is closed and may remain so until next summer. The company goes to the *Hoftheater*, where seats are more moderate. If Munich hopes to outrival Bayreuth, the first step toward victory will be the lowering of that 20 marks admission fee. Ernst von Possart and his associates deserve the highest praise for their arduous efforts to give Munich an ideal home for the Wagner music dramas in the *Prinz Regenten Theater*.

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Sofia Adriani, soprano drammatico, San Pietroburgo.
Lina Cassandro, soprano leggero, Padova.
Anita Budriesi, mezzo soprano, Padova.
Jenny Zussó, soprano leggero, San Pietroburgo.
Enrico Broggi-Muttini, baritono, Novara.
Giovanni Ottone, baritono, Novara.
Ernesto Pettinato, tenore, Catania.
Vittorio Emanuele Castellano, tenore, Torino.
Oliver H. Clark, basso, Boston.
Samuele Romanenko, tenore leggero, Odessa.

STUDENTS:

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Jennie E. Cushman, soprano leggero, Massachusetts.
Floy Bradshaw, soprano, California.
Norma H. Rockhold, contralto, California.
Florence A. Dillon, soprano leggero, California.
William Wolf, tenore, New York.
Wm. H. Wilmarth, baritono, California.
Alfonsina Moreno, soprano drammatico, Buenos Ayres.
Carlo Rajneri, tenore, Torino.
Adolfo Bucchignani, basso, New York. D. H.

EMMA WIZJAK.—Among the foremost teachers of vocal music in this city is Mme. Emma Wizjak, who has recently returned from a vacation spent in the White Mountains. Madame Wizjak has sung in the operas of "Faust," "Huguenots," "L'Africaine," "Lohengrin," "Romeo and Juliet" and others in the French, Italian and German schools. She has appeared in all the principal cities of Europe, including four seasons at the Apollo in Rome, San Carlos in Naples, La Scala in Milan, in Berlin, St. Petersburg and Moscow. Madame Wizjak has sung with such artists as Patti, Nicolini, del Puente and Galassi. She is an exponent of the old Italian method, which has produced wonderful singers. Madame Wizjak has her studio at 170 West Forty-seventh street, and hereafter will devote herself exclusively to teaching.

CONCERT IN AID OF ST. MARK'S HOSPITAL.—The annual concert in aid of St. Mark's Hospital will be given at Carnegie Hall, Saturday evening, November 30, and the musical program will be under the direction of Emil Paur.

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A LETTER FROM PARIS.

PARIS, October 1, 1901.

DEAR JACK—What a bore you are to expect me to tell you about my French studies, and what a bally idiot I was to promise to do so! But for the sake of your wife, who does not know French but wants to learn, I should never take up the pen of an unready writer.

I have settled here in Ville-Lumière, of course. For art, music and language students, "qui dit Paris, dit la France."

You know I always had a private belief that speaking a language is (or should be) like playing the piano or building a house. There must be a systematic way of doing all three. The budding pianist, young architect and linguist in embryo must surely make the most rapid progress when taught according to a method. Time is money, and systematic study means time and money saved.

I had heard of the Berlitz School, and as your wife's friend, Miss Sudbury, wanted me to try the so-called "Berlitz method," I did so. They gave me a man who knew no more English than I did French. He jabbered restlessly away with many feverish ejaculations of "Pappy, Pappy," and "leave, leave," and "vassy sissy," and "vassy selah"—only Selah did not end his canticle. My head ached trying to make out whether he wanted to leave his father, or his dad wanted to leave him in a cold, bleak world, but considering the thermometer (end of August), I rejected the latter hypothesis. The excitable Frenchman really meant to impart a knowledge of "papier, livre, voici, ceci, celà," to my benighted brain, but he only addled it. It is the famous "natural" or "conversational" method of object lessons, but the only thing "natural" about it was the black desire in my heart to throttle the teacher, once for his inoffensiveness, again for his incompetency, and a third and generous throttle for his damnable politeness. It was positively gnawing! They give you nothing to learn, nothing to write, and if you are made, perchance, to gabble an abortive French phrase, it is but little more comprehensible than your own blue English. One girl at the pension afterward privately confided to me that she wanted to live in a tent, or dwell in a cave, even though she had to eat raw bear—anything to get away from that obsessing "plafond, c'est le plafond, tapis, voici un tapis, le parquet, fenêtre, porte," &c., ad nauseam, which she had had from five different teachers during five consecutive lessons, with no prospects of ever getting away from the objects of the confounded room. Their teachers are paid 150 francs a month, and are seldom visible after thirty days. The excuse that change of teachers prevents pupils becoming too much accustomed to the voice of one person is tommyrot. Of course one learns next to nothing. Fancy the mental calibre of a 150 francs a month man! The joke is that the pupils pay a good price for the lessons, make a deposit down, and often grow so disgusted and discouraged that they never claim the lessons due on the deposit, reimbursement not entering into the scheme of the universe as conceived by the director of the school.

I was still looking for a teacher with a method, notwithstanding my Berlitzian disappointment. The Paris edition of the New York *Herald* showed a plenitude of names, but a dearth of methods. "Distinguished lady, ex-artist," "French most rapidly taught," "Certificated teacher" (I knew the value of certificates (?)) smacked of inky réclame. The next card was different. "Yersin method, Mlle. Nilande, French language, lyric diction, trial lesson, 37 rue de Chaillot." The non-committal sobriety of the two lines was insistent. The bare announcement carried unsuspected weight. What could that school be which manifested such serene confidence in the mere mention of its name? One is offered a lesson, and one judges therefrom of the merits or demerits of the system. "The proof of the pudding is in the eating"; so off I go to the Yersin-Nilande School to ask for a lesson. While waiting I idly located the school on the map, with a view to getting my bearings. Economy in cabs is the saving feature of my financial budget. No joke intended. It (the school I mean, not the joke) is situated on the rue de Chaillot between rue Bizet and avenue Marceau, quite accessible by omnibus, electric tram, underground and boat.

Mlle. Nilande enters. She probably asks me to be seated, but as she speaks in French she might be criticising the cut of my coat and I none the wiser. A brief examination reveals my total ignorance of that language. The lesson begins. It is in English. Indeed, how else could she begin to teach me French if she did not speak English? I have since learned that she is American, though no one would think so from her utterance. The strong national flavor is evaporated. It does not occur to one to think whether she is English or American. One has the impression, simply, that she speaks most excellent English. Its purity is admirable; like water, it is almost colorless. It is pleasing to listen to her well modulated voice, to the words articulated with a smooth, rhythmical precision, a certain clean cut ease of enunciation, which gives to her speech a rare charm—that of spontaneity. Most people work so hard when they talk. I was not surprised to learn later from one of her pupils (who has been studying with Sbriglia) that several people whom she knew had gone to Mlle. Nilande in order to rid themselves of their "nasal twang" and the habit of excessive use of the "white voice," the results being most gratifying. Make a note of this, but don't say I mentioned it.

As to the way Mlle. Nilande speaks French, the position she holds is, to my eyes, the highest possible indorsement of her ability as a teacher and of her own perfect pronunciation and mastery of French. Nell (see note below —Ed.) was dining at a pension, avenue de Villers, a mon ago, and happened to meet Miss S——z, who is studyi singing with Hardy-Thé, the Frenchman to whose conce you took me last winter upon the occasion of my flying t to Paris. You told Nell Hardy-Thé was an excelle authority on diction. As she is constantly "swoopin down on people whose experience she thinks will help h in writing her book, she "pumped" Miss S——z. Now l ten, Jack, and you will see there is a chance of your s ceeding at the Opéra here after all, notwithstanding th refusal to take you last year and the year before on count of your accent. Miss S——z said that Hardy-T urged her repeatedly to take lessons of Mlle. Nilande, claring that it was his business to teach her how to si but that he had neither the time, inclination nor spec ability required to teach her the French language or pronunciation of her French songs; that he had heard the Yersin method for some time past, and knew it be the quickest and best means for a foreigner to acqu the language and the only way to get rid of his accent, a that he had believed the Yersin sisters alone were c able of teaching their method. It was only when his o pupil, F—— H——— (a man who has studied and spok French all his life, and lived in Paris over eight year suddenly improved so remarkably in his pronunciation singing that he asked the reason, finding that the said p had had a few lessons with Mlle. Nilande, and that Hardy-Thé, became aware of the Yersins having someb here able to teach. He further stated that he had never s Mlle. Nilande but once, talking with her perhaps a qua of an hour, but it was ample time for him to find out, his amazement, that she spoke French without any A ican or English accent whatever. He would never h taken her to be an American from the way she sp French. Nell says she was so "staggered" (you know American slang) to hear a French professeur de chant de diction praise an American teacher that she wrote it off to me "instanter," as she was going on to Germany next day. I had, however, already had a trial lesson, needed no recommendations from anybody to induce m try the method. I am sending you by registered mail Yersin phono-rhythmic method of French pronunciat accent and diction, together with a Nilande School circu showing you that with the correct pronunciation from start you learn the language quickly and thoroughly. have had but thirty lessons, and my progress in Frenc the admiration of the pension. The men openly accuse of having a French mistress to whose kind not to say fectionate aid and conversation they attribute my rapid provement, while the women here say I had a Fre nurse when a child, both suppositions being erroneou hasten to add, though I admit that the former might prove a disagreeable reality if my forty-nine birthdays a growing intellect had not bulged out my forehead so

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my hair beat an honorable retreat to the nape of my neck. If I were your age, now, I might find the Parisian women capiteuses, and—but there, your wife might read this. I have bought myself a conduct, you know, je me suis acheté une conduite.

I suppose my French progress surprises you, for I am the dullard of the family, never could get beyond first year at Rugby, as you are aware, and my orthography and composition are what your wife said a Scotchman's kilts were, indecent. I have been jogging along in a rut, teaching my men mechanical drawing, and have never studied anything but patterns for twenty years. C'est mon métier. Don't even read. My pipe and designing receive my undivided attention. I'll cheerfully lick the man who insinuates that I don't know English grammar and write badly; not because he tells the truth, but because it hurts my feelings to hear him say so. Now then, Jack, when you think of your bald-headed brother Oliver buckling down to a blessed book and learning how to pronouncee correctly, spell correctly and recognize fifteen sounds, and when you picture him absorbing the overwhelmingly simple fact that the whole French language is simply the repetition of those fifteen sounds, and that foreigners don't succeed in pronouncing French words as an educated Frenchman does, because they don't know, don't pronounce and can't pronounce the sounds of which those words are composed, you will see that your aforesaid brother Oliver "has a good thing," as the Americans say.

I am not going into the question of why they do not pronounce correctly. It is a matter of the training of the ear, and you will find it all explained in the Yersin book. You know I have no ear whatever—couldn't carry a tune if my life depended on it—and can't join in "God Save the Queen" (I mean the King), because I get off the key so terribly. It took me nine lessons to be able to pronounce properly the sounds "un," "é" and "eu," as for instance in the words "emprunter," "défunte" and "un peu." A musician or singer usually gets them the fourth or fifth lesson, Mlle. Nilande says, yet now I have them, and do not even think of them as I say them. You see it is the secret of French pronunciation which this method reveals.

As to the language, Mlle. N. is a wonderfully good teacher. At my first lesson I was in the condition of Paul Dombey, who wondered in pathetic perplexity if a verb always agreed with an ancient Briton or three times four was Taurus, a bull, and I assure you I could not tell a tense from tuppence. But learning verbs is easy, because I am taught at the very outset how to form and pronounce them. Rules of grammar? Why, my boy, I am astonished to find how few they are, how quickly remembered and how soon one gets to follow them automatically, as it were. This Yersin teacher drills you most systematically, wakes you up and makes you think before speaking, so that you know you are right when you pronounce such or such a word in a certain way, or put it in a particular place in the sentence. All the parts of her instruction fit into each other like the gearing of my machines; the reading aloud and the speaking and the acquiring of a vocabulary, the translating and the writing, the familiarizing yourself with idiomatic construction and the studying of French literature and history are all parts of a complete system of instruction.

As you don't care how you speak—very foolish of you I think not to care, when it is so easy to speak well by this method—you would only want the lyric diction, about which I know nothing, save that it is bound to be good, since Sbriglia and Delle Sedie (Italian), and Bouhy (Belgian), and Hardy-Thé (French), all recommend it, as I learn from the Americans at the pension.

As for me, I expect to take another thirty or forty lessons (probably three a week, instead of every day, as I have been doing), and then join one of the classes, as by that time I shall be able to get along nicely without the private lessons. They are dear, 7.50 francs each, but they are worth it. The classes I think are 50 francs for twenty lessons—but you will see all about terms by prospectus, which I shall try not to forget to inclose with book.

If I had been trained to study as you are, or had had a good ear, I could undoubtedly have done in fifty lessons what it will take me seventy to accomplish. Then, too, I am getting old, forty-nine Michaelmas; think of it. Time, Time! How I hate that grim old measurer of days:

"Le Temps qui s'enfuit
Une horloge à la main.

Mais oui, parfaitement, je te cite Boileau, mon vieux!"

Here ends my plain unvarnished tale. I have not written you for three months, and I do not expect to write you for another six. Should not do so to-day were it not that you will be glad to know you can learn to sing French without accent if ever your engagements in Germany permit you to come to Paris; and it would be far from disagreeable to you to have your wife follow a course of study by which her speaking voice would lose its somewhat unpleasant nasal quality.

Hoping that your Berlin successes will not turn your head, and with best of good wishes to your wife and Nell. Yours, OLIVER.

(NOTE.—Nell is the cousin of Jack's wife.—ED.)

KATHARINE FISK.—Mme. Katharine Fisk is commencing a season which gives every promise of being long and active, with a song recital at Norwalk, Conn., to-night, October 9. The program will include a group of children's songs which are especially artistic and attractive, and which, with other unusual and beautiful numbers, Mrs. Fisk has added to her extensive repertory during the summer. This is Mrs. Fisk's fourth annual song recital at Norwalk, where her rare art and her attractive personality have won for her, and deservedly, a large following.

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NEWS FROM MILAN.

MILAN, SEPTEMBER 15 1901.

THE old Scala Theatre Company, of which I spoke in my last letter, has definitely ceased to exist. At a meeting of the directors held last month in the green room of the Scala, after passing a vote of thanks to those who had co-operated so efficiently in promoting the success of the last three theatrical seasons, and especially to the Duke Visconti d'Modrone, who more than the others had contributed also large sums of money, all the members of the board resigned.

Although the now defunct company has legally fulfilled its mission, it has nevertheless left, as a sort of heirloom, the famous action brought by the artist, Signora Dé Frate, some two years since against the Scala Company for payment of 100,000 lire damages, consequent on the non-representation of the opera "Norma."

It is a most complicated question, so much so that it has already dragged on about two years. The ultimate decision will certainly form a valuable precedent for artists having to claim their rights against theatrical managers, who inconsiderately, and sometimes even from caprice, may compromise the future career of any artist. The Signora De Frate, although she has not yet obtained complete satisfaction, has already several judgments in her favor.

Coming back to the question of the position of the Scala, the municipality of Milan has at last appointed a commission to submit for public consideration the question whether or no this theatre, which in times past has been of world wide importance, shall be carried on or not. The Scala is for Milan, as indeed for all Italy, not only a good artistic fashion of boundless limits, but also a financial resource of no little importance. But its statutes are not satisfactory to the majority of the Milanese public, saturated as they are with modern socialistic ideas, for the reason, as they put it, that only the rich can profit by its representations.

Now that the municipality of Milan has, with public money, to supply the endowment (absolutely necessary to enable the theatre to continue), it is not, they say, just nor admissible nowadays that this should be for the sole benefit of the rich; that if the rich want a theatre to themselves, let them spend their own money; that if the municipality have to pay money belonging to the city of Milan, let it be in such manner that all, of whatever degree, may profit by it.

The commission now appointed by the municipality of Milan must submit the question whether the opening of the Scala be really useful and necessary, and, if answered in the affirmative, then find the mode by which all and everybody may enjoy the advantage of it. The reply must be given by the people themselves by a vote called the "referendum."

Allowing the modern idea of the sovereign people, the idea of the referendum would appear just, but submitted to artistic judgment it can only be called ridiculous. In fact the voters summoned to give their votes are those same who hold the political right to elect their town councillors, which means all those who just know how to write their own name. Is it possible to imagine anything more absurd than that such persons should be called on to judge of an artistic question of so difficult a nature? And then, these people for the greater part not having any direct interest in the theatre, only look at it as a meeting place for the rich, where even if they were able they would not have the courage to go, because the representations being also of an artistic nature would not be within the pale of their comprehension. What then will be their reply? At Milan, as all over the world, the public choose their special amusements according to their social position, their education and their artistic feelings. Some, for example, having to choose between "Tristano ed Isotta" at the Scala and a horse circus with clowns, would prefer the latter, because of the former he would weary, while the latter would amuse him, and the general public are mostly of this opinion.

But, even supposing that the vote favored a continuance of the Scala with municipal subsidies, this would only be on the one condition that the theatre was accessible to all persons of whatever class. And here lies the knotty point of the question. The Scala, unhappily, now lives principally on its past glory; a glory given to it by our ancestors by high class representations of operas, which to this very day constitute the glorious richness of the Italian repertory. In fact it was at the Scala that Rossini, Bellini, Donizetti, Verdi—to cite only the principal composers—gave the first representations of their chef d'œuvres; it was at the Scala that the greatest singers in the world gave to Italy its pre-eminence in the world of song; it was at the Scala that the most celebrated dancers, by their punte (steps) helped Austria to govern the good natured Milanese, and it was from the Scala that artists went with the "cachet" of celebrity, to carry abroad an art which was completely and entirely Italian. Now, unfortunately, of all this there remain but the recollections—the monuments as it were.

But, even compelled as we are to adapt ourselves to present circumstances, the representations at the Scala are still the best that can be artistically imagined or found in any theatre. Take from the Scala this very distinctive mark; put on the boards representations that could be found at the Fenice of Venice, the San Carlo at Naples, the Argentina at Rome, the Regio of Turin, and we shall have taken from the Scala the only reason for its existence!

For this is clear, that if the entrance prices are to be such as to be within the means of every class, then they must be extremely low and such as not to meet the expense of important representations; unless, indeed, the municipality be disposed to concur with the managers in their good intention by large grants of money—supposition which may be excluded a priori.

More than this; what has also contributed greatly to the fame of the Scala is the class of persons who frequent it, and who are the ornaments of this old and gilded house of Picrmarini. However much anyone may wish to form an idea of it, he must see, for example, an important first night, in order to convince himself that the reality surpasses any preconceived notion. I can remember journalists from abroad who had come to the Scala on important occasions, and who were compelled to admit that the Scala was superior to many other first-class European theatres. And I remember, too, how last season at the first night of "Messalina," in which Tamagno sang, two American ladies, whom I had the honor to accompany, although accustomed to the Paris Opéra, where they frequently went, were wonder stricken with the splendid appearance of our theatre, enlivened as it was by its light, its "beauty" and their sparkling jewelry, such as they had never before thought possible; for the Milanese aristocracy, unpretentious as they are in their everyday life, when at the Scala display a startling magnificence not to be seen on any other occasion—the Grand Prix not excepted.

Now, if to an ordinary spectacle we add an audience still more ordinary, will not the Scala become a very ordinary theatre? And here I ask: Is the referendum necessary; is it necessary to excite such profound study in so many super-excellent men; is it necessary to turn a whole country upside down on a question of the management of any theatre, however great or small? Do not all the theatres in the world work splendidly and with good performances without upsetting anybody or causing so much trouble?

I am firmly convinced that the great question of the Scala Theatre will not be solved by any referendum. In any event the vote of all intelligent people, who have the welfare of their country at heart, will be that the Scala Theatre is necessary for Milan, because it places the city, artistically speaking, among the first cities of the world, besides bringing to it a not indifferent financial profit from the many strangers it attracts. And the question of the Scala would also be much simplified if the Ricordi question could be settled; the subvention of the municipality would be much reduced if the pretensions of Ricordi, as regards the choice of operas (which he can almost dictate) and his terms for rights of representations, were more limited.

At Turin some of the leading ladies of the aristocracy formed themselves into a company for the noble purpose of subscribing toward a series of representations of high artistic interest; they had succeeded in obtaining from the municipality a sufficiently liberal subvention; they had secured the co-operation of first-class artists well known for their interpretation of Wagner's operas; nothing was wanting but the consent of the editor Ricordi, who was requested to name the price he required for his permission to give the operas in question. All the work, however, of so many estimable people, the noble initiative of so many of our brightest artistic lights, had to give way to the caprice of a single individual—had indeed to be entirely abandoned—because the price demanded by Ricordi (who did not wish this series of representations) was so absolutely absurd that the company had to dissolve rather than face the enormous and sure loss which his preposterous pretentions involved. The press likewise took the matter up for a while, but they, too, had to yield.

And this failure of artistic results at the Scala, at Turin, at Rome, draws from certain critics the exclamations: "The final experience of patronage as applied to art has now been attained! It is time to do away with the theatre of the past—that is to say, art reserved for the upper classes—there must be an end of theatres limited to or sustained by the rich, the municipalities, the Government, &c. * * * We must think of the theatre of the future, the theatre for everybody, enriched and sustained by all classes, living on its own strength. Take for example the Costanzi at Rome, which without patrons, without subventions, has been able to give good entertainments throughout eight whole months with the sole concourse of the great public."

But just at the moment when these critics are making their voices heard, are endeavoring to console themselves for the lack of patronage, and are dreaming of the popular theatre of the future, the management of the Costanzi Theatre—that theatre which they hold up as an example—losing all hope of being able to support the expense of a long series of representations on the sole incomings from the public, announce that next season the number of representations will be reduced to half! F. ORLANDI.

FREDERIC LAMOND.

FRANKFORT-O-M., September 29, 1901.

THE peculiar fact appears that certain eminent pianists of Europe are so busily engaged here that it becomes difficult for them to leave the Continent even to play in Great Britain. Frederic Lamond, himself a Scotchman, stands in such favor on the Continent that he is unable to accept outside engagements, as the following booked appearances prove; and it must be observed that the season has not yet opened, and that many additional dates are to be filled. Let us glance at the list:

DATES AND PLACES.

Amsterdam (Concert des Lehrervereins)	October
The Hague (Concert des Lehrervereins)	"
Eisenach (Beethoven Festival)	October 5 to
(A Beethoven program only.)	
Gotha (Musikverein subscription concert, Tschaikowsky Concerto, op. 23)	October
Erfurt (Recital)	"
Berlin (Recital)	"
Copenhagen (Recitals)	October 17, 21, 25,
Berlin (Recital)	November
Lubeck (Orchestral)	"
Brunswick (Recital)	"
Dortmund (Concert with Petschnikoff)	"
Dresden (Recital)	"
Berlin (Recital)	"
Munich (Recital)	"
Berlin (Recital)	"
Dresden (Recital)	"
Augsburg (Recital)	"
Munich (Recital)	"
Frankfort (Recital)	December
Paris (Art Concerts of Société Philharmonique)	December 6 to
Dresden (Recital)	January
Dresden (Recital)	"
Vienna (Recitals)	February 5, 7, 11,
Bremen (Orchestral)	February
Bremerhaven (Orchestral)	"
Hamburg (Recitals)	February 23 and 28; March 18 and
Berne (Orchestral)	March

These are Lamond's Continental engagements up to the present time, but before the close of the season they will be doubled. The activity represented by such a virtuoso campaign, as you in American might call it, can only be appreciated by those artists who are occupied before the public. The strenuous work, the concentration of effort, the physical energy and the nervous force needed to bring such a season to a successful close belong to few artists only. Lamond may devote the whole of next season to Russia and Scandinavia.

The new palatial theatre building of this city is now approaching completion. It is one of those new conceptions in architecture that blend the classical with the Renaissance and adapt the scheme to modern, practical purposes. It will outstrip in beauty and perfection of detail any theatre in Europe. DRI

MME. OGDEN CRANE.—Mme. Ogden Crane, the celebrated vocal teacher, has taken studio No. 1007 Carnegie Hall for the convenience of her uptown pupils. Madame Crane will be at the Carnegie Hall studio Tuesdays and Fridays from 12:30 to 4:30 p. m. The balance of the time she will be at her old studio, No. 3 East Fourteenth street.

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Musical . . People.

Miss Harriette Cady gave a piano recital on October 2, at Middlebury, Vt.

Miss S. Belle Stone has reopened her studio at 316 Beckley Building, Rochester, N. Y.

Frederic Martin is giving a series of talks on the Beethoven symphonies at his home in Harrisburg, Pa.

The music department in the college at Lake Charles, La., will be directed by Miss Wallie Redman this season.

Charles Haverdell, a tenor, has been engaged for vocal instructor at the Wolfram College of Music, Cleveland, Ohio.

Miss Katherine Ridgeway and her concert company are giving musicales in the Y. M. C. A. courses in the West.

Andrew Lang, the orchestra leader of Providence, R. I., has resumed his teaching at 400 Westminster street, Providence.

Arthur Morgan, of Taylor, has been appointed bass soloist at the Providence Presbyterian Church, Scranton, Pa.

Mrs. Lida Buckingham gave a concert at Houston, Tex., on September 27, under the auspices of the Caledonian Society of Houston.

Miss Marguerite Y. Bosch, a New York soprano, sang recently at a special musical service at the Epworth M. E. Church, Norfolk, Va.

Miss Eva S. Mott, who recently returned from a sojourn in Florence, Italy, sang last month for the Universalists at St. Albans, Vt.

Miss Bertha Sonntag, a graduate of the Royal Conservatory at Munich, is planning to give song recitals in the West. Miss Sonntag is a contralto.

George Lawrence, of Washington, D. C., gave a musical at his studio last week. Mr. Lawrence expects to give a recital in the latter part of October.

Frederick H. Haywood is attracting large audiences to his organ recitals in the John Street Church, Lowell, Mass. As is customary, singers assist at each recital.

Arthur Johnson, a pianist from the East, who studied in the Royal Conservatory at Leipsic, has moved to Seattle, and will make that city his permanent home.

Miss Lois D. McCobb, a graduate of the New England Conservatory of Music, is the new vocal instructor at Winthrop College, at Rock Hill, near Charleston, S. C.

Miss Susanne Baker, of Tacoma, Wash., who hopes to become an opera singer, will study in New York this winter. Miss Baker is a protégée of Mrs. Charles H. Jones, of Tacoma.

Bruno Steindel, 'cellist, with his wife as the piano accompanist, gave a recital on September 26 at Beecher Chapel, Galesburg, Ill., in the "Artists' Course" planned for this year.

Mrs. Frank Kondolph, who removed from Rochester to Pittsburg, has been succeeded at the First Presbyterian Church by Miss Taylor, who formerly played the organ in the Westminster Church.

The musicians of Woonsocket, R. I., extended a hearty welcome to Chumford E. Giguere and J. Arthur Gers, both students who recently returned from their studies at the Brussels Conservatory.

Emanuel Fiedler, who is a member of the Boston Symphony Orchestra and a graduate of the Vienna Conservatory, with diploma and gold medal, will teach the advanced class in violin in the Lorthner Music School at Worcester, Mass.

Miss Ella Morris Jones, a pupil at the Michigan Conservatory of Music under Mrs. Inez Parmater, gave a song recital in Saginaw last week.

Miss Nanka Estelle Faucette, a young woman of Little Rock, Ark., and a typical daughter of the South, has recently won distinction through her latest musical composition, "Southern Echoes."

Miss Gertrude Tracy, a pianist of Topeka, Kan., is planning to come to New York for the purpose of taking lessons on the pipe organ. Miss Tracy's friends in the West gave her a farewell concert on October 2.

Miss Bertha Titus, soprano; Miss Viola King, contralto; Charles S. Stoughton, tenor, and Charles E. Mayhew, baritone, will sing Liza Lehmann's "Persian Garden," in the South Unitarian Church, Worcester, on October 18.

Henry Conrad Ostrom gave a piano recital at the Old South Church, Worcester, Mass., on October 1. His program included numbers by Rachmaninoff, Mendelssohn, Chopin, Henselt, Goldmark, Sinding, Jensen, Moszkowski, Raff and Liszt.

The musical faculty at the Baptist Female University at Raleigh, N. C., gave a concert at the opening of the university year last month. Miss Marion Dunwoddy, Miss Julia Brewer, Miss de Veaux Royer, Miss Alice Hammond and Miss Janie Williams contributed the program of piano, violin and vocal numbers.

Amy Murray.

IN view of the fact that Amy Murray, the gifted Scottish-American singer, will be heard in many parts of the United States and Canada this year a retrospective glance at her remarkably successful season of 1900-1901 is of special interest at the present time. Her engagements began on October 12, in Scotland, and ended on July 26, in Nova Scotia. During the interval she traveled from Illinois to Cape Breton and from Ontario to Virginia, appearing in thirteen States of the Union and five provinces of the adjoining Dominion. She made three trips to Canada, the last consisting of twenty-five dates in the Maritime Provinces. Notwithstanding all this, Miss Murray found time for fifteen engagements in New York and eleven in Brooklyn. Among the other prominent cities in which she sang may be mentioned Boston, Montreal, Chicago, Milwaukee, Ottawa, Albany, Columbus, Cleveland, Dayton, Ohio; Newark, N. J.; Washington, Baltimore, Trenton, N. J.; Norfolk, Va., and Halifax.

After filling engagements in Maine, New Brunswick and New York State, Miss Murray leaves at the end of this month for a concert tour of Ontario. In December she will revisit Quebec, New England and the Maritime Provinces, appearing in Halifax, St. John, Fredericton and other places, all of which are extending to her a most cordial welcome. January will find Miss Murray in the West, and March in the South, while during May she will continue her provincial tour, singing in St. Johns, Newfoundland. Thence she will sail for Scotland, to be one of the honored vocalists at the Gaelic Society's concert in Inverness.

The many sided nature of Miss Murray's work has brought her into personal contact with a vast number and variety of people. Not only musicians but literary connoisseurs are irresistibly attracted by it, as well as all conditions of Scottish folk, particularly those who "have the Gaelic." Her researches into Gaelic folk-song have brought her recognition in many quarters. "The fact that you have gathered these songs while living among the people of the North," writes Sir A. C. Mackenzie in a complimentary letter to Miss Murray, "and the enthusiasm which led you so far in order to carry out your researches, must eventually bring its recompense, if only in the increased interest which is thereby attached to your lectures on a subject you seem to have made quite a personal one. For my own part, as a colleague who has done some work in a similar direction, I can fully appreciate the value of your labors, and can therefore cordially wish you all success."

And the Highlander, working in the mines on Cape Breton Island, with the poetic imagery of his race, likened Amy Murray's visit to his town to the coming of the "Fiery Cross"—the token sent through the glens in olden times to rouse the clans.

Ellison Van Hoose.

THE success of Ellison Van Hoose at the Worcester Festival will prove very gratifying to his friends. The tenor appeared to special advantage in the Massenet aria, as the appended criticisms will show:

Mr. Van Hoose sang the aria "Adieu donc," from Massenet's pornographic version of the story of Herod, Salome, John the Baptist and the charger. Mr. Van Hoose, during the festival, has sung in a manner to call forth respectful attention. He is not only earnest and sincere—wretched singers often possess these estimable qualities—but he has a voice of good compass, one that, under favorable conditions, would lend itself easily to the expression of contrasted emotions; and he shows intelligence in technical and æsthetic management of this voice. He sang this afternoon freely and with great dramatic fervor.—Philip Hale, in Boston Journal, September 28.

Ellison Van Hoose made the great success of the day, which was due partly to the fact that he is a newcomer here, but more to his manly, robust voice and earnest manner.—New York Sun, September 26.

Both men were superb. Dufft has long been a favorite here, but it was Van Hoose's first appearance. His robust voice and dramatic style won the audience at once, and his work was altogether well worth hearing.—New York Times, September 26.

The solo quartet was finely balanced, and their singing, both singly and together, was artistic and effective. Mr. Van Hoose, a newcomer, scored a decided hit. His voice has the true tenor ring, he manages it with skill and taste, and in all his work he gave abundant evidence of the artistic temperament. The tenor part in the Requiem is a congenial one to a good singer, and Mr. Van Hoose proved himself a most worthy exponent of its many beauties.—Providence (R. I.) Journal, September 26.

No little interest attached to the first appearance of Mr. Van Hoose. A good reputation had preceded him, although coupled with it was the fact that he is a comparatively young tenor. The only trace of youth in his work last evening lay in the delightful freshness of his voice It is a highly individual voice, robust, virile, yet smooth, and always musical. An energetic, dramatic temperament goes with it, as ought to accompany such a voice, but Mr. Van Hoose has evidently learned that temperament, as well as voice, must be studied and trained. This means that he held himself in firm control, and never overdid his part, a noteworthy fact in a singer whose voice is so powerful and whose presence is so magnetic. His interpretation of his role was purely artistic, and was so recognized by the audience. There was a storm of applause at the conclusion of his chief solo, but the construction of the Mass would not allow it to continue. As Dr. Dufft is a welcome veteran, Mr. Van Hoose is an equally welcome newcomer. Both men sang superbly.—Worcester Telegram, September 26.

Ellison Van Hoose will be an especial favorite here. He gave the Massenet aria, "Adieu donc," at the close of the concerts. Mr. Van Hoose has a voice of exceeding compass, beautiful to listen to, and of great versatility. It is a pure tenor, wholesome and magnetic, as is his presence. He impresses one as a singer devoted ot his art, with a voice under perfect control.—Worcester Spy, September 28.

Mr. Kneisel's stimulating accompaniment made the composition a welcome feature of the afternoon concert. So, too, was a tenor air, new to American concert rooms, sung by Mr. Van Hoose. "Adieu donc," from Massenet's "Herodiade," a very good song very well sung.—New York Tribune, September 28.

The concert was highly enjoyed by the audience, both soloists scoring a pronounced success. Mr. Van Hoose, whose work in the Requiem on Wednesday evening attracted so much favorable notice, was heard in an aria which afforded him a more favorable opportunity to display the power and range of his voice and the results of his long training in dramatic singing. His performance was a most brilliant one, in which there was no suspicion of "playing to the galleries." Voice, delivery and style were all admirable, and the liberal applause which he received was fairly earned.—Providence Journal, September 28.

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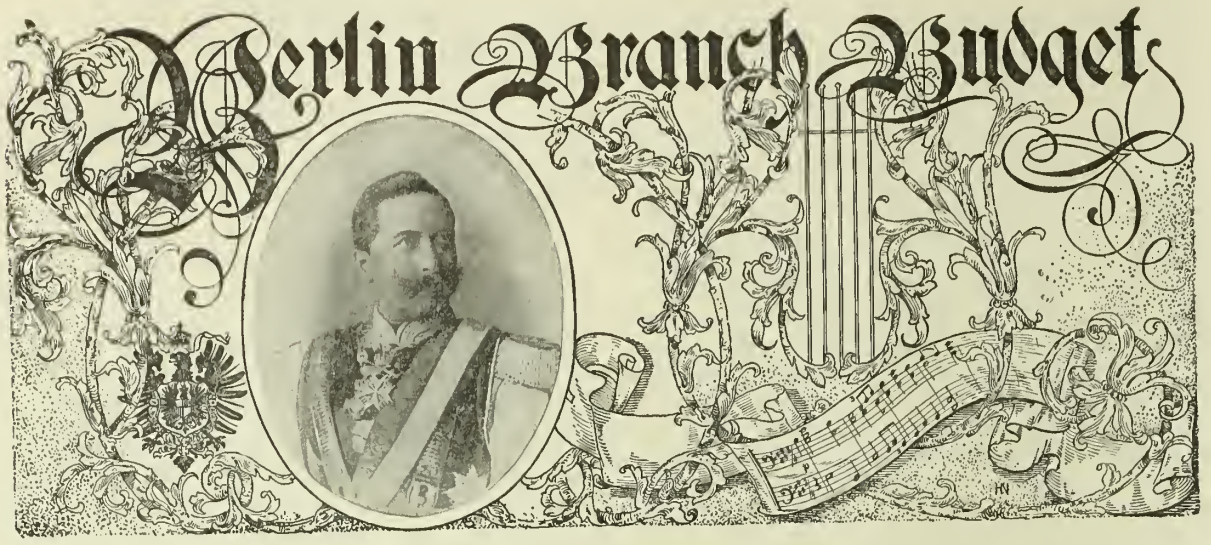

GERMAN HEADQUARTERS OF THE MUSICAL COURIER,
BERLIN, W., LINKSTRASSE 17.

September 22, 1901.

AS the concert season has not yet begun—its floodgates, however, will be opened promptly on October 1—attention could be paid musically to the operatic productions of the past week. Leaving the legitimate field of grand opera to the editor-in-chief of THE MUSICAL COURIER, who during his short sojourn in the German capital attended performances of both "Der Freischuetz" and "Tannhäuser" at the Royal Opera House, I contended myself with witnessing the first representations of two new operettas, both of which met with a considerable and not quite undeserved amount of success, and will probably experience a more or less extended "run" at their respective theatres.

At the Friedrich-Wilhelmstaedtischer Theatre, in fact, they seem to have been sure in advance of the success of their new operetta, which was C. M. Zichrer's "Die Landstreicher" (The Tramps), for not only had the management gone beyond its usual outlay and unparsimoniousness in the way of stage setting and general mounting of the novelty, but also the cast behaved and sang with a freedom and assurance betokening confidence in their roles, and with an ease and certainty one does not often notice at first representations. Hence I can indeed proclaim the very best results, as far as the performance of "The Tramps" is concerned. This was notably the case with Siegmund Steiner, one of the best of operetta tenors of the present day, who, with the tasteful, finely shaded delivery of a truly Viennese waltz song captured his audience at the first attempt. The ladies Reichsberg and Door looked even more delightful than they sang in the part and breeches of two young lieutenants. Miss Celice and Mr. Becker were both exceedingly amusing as the tramps, and Hanno, an old acquaintance, represented credibly and creditably the old prince, with the ballet girl eloping attachment, the latter word in the double sense of its meaning.

The plot of the play "The Tramps," by L. Kreun and C. Lindau, is full of life, bustle and action, which never comes to a standstill, and is on the whole very amusing. Perhaps it would have been better still for the effectiveness of the entire work to have cut slightly the somewhat too long drawn out second and final act, and to have taken instead part of the first into this second act, as the amount of real fun and action is disproportionately greater in the former than in the second act. Be that as it may, and granting even that the idea of the book is by no means new, but smacks perceptibly of that trusted old favorite "Robert and Bertram," as did also the in New York once so popular "Erminie," the way in which the old story has been treated, and is newly dressed up, makes it very palatable again. The story this time tells us the adventures of a diamond necklace and a 1,000-mark bill. Both of these valuable articles were lost by Prince Adolar, and have been found by a pair of tramps, a lively young fellow and his spouse. The lucky accident, however, turns out disastrously for the finders. At the first attempt to change the 1,000-mark bill, they make themselves suspicious; they are taken prisoners and are brought before a police judge. He happens to be a young magistrate, who has things more important to him on his mind than the dealings with the alleged culprits. He is head over heels in love with the pretty daughter of an innkeeper, and to her he hastens, after he has ordered the tramps to be taken into temporary custody pending trial. Prince Adolar arrives upon the scene after the magistrate has left, and wants to announce the loss of the valuables. He is not alone, for he travels in company of Miss Mimi, a beautiful prima ballerina, to whom he promises the diamond necklace in case it shall be recovered. The favorable moment of the absence of the police judge is seized by the tramps to break jail, which is an easy thing to do usually upon all stages; so easy in fact that a little niece of mine, whom I had taken once to a performance of "Aïda," said to me after the harrowing final scene: "But Uncle Otto, why don't they jump into the orchestra, if they can't breathe any longer in that cellar beneath the church?" O thou happy, simple soul, may the Lord preserve thee thine innocence for a long time to come! Well, the male tramp dons the official clothes of the magistrate, and his wife the traveling costume of the beautiful Mimi, which the latter conveniently left in the police court. Thus when the police judge returns to his courtroom, he finds the two prisoners gone, and in their stead another couple who in desperation declaim before him the story of their mishaps.

Meanwhile the tramps have made their way to the Black Eagle Inn, situated high up in a mountain resort, and here we find them in possession of the rooms which have been reserved for Prince Adolar. With the glamor of the diamond necklace and the aid of the 1,000-mark bill, which the tramps found again in the official clothes of the magistrate, they are enabled to lord it in new costumes, and to create with mine host the impression that they are the expected princely couple. All goes well up to the moment when the latter arrive in reality. But also in this critical situation the two tramps do not lose their presence of mind. They make a clean breast of it to the prince, who, on his part is bound to silence because he travels with a ballet girl under the assumed name of Meyer, and thus the threatening disaster is once more averted. The diamond necklace is restored to the prince, who immediately places it upon the shining neck of Mimi, and pays besides a finder's reward of 5,000 marks to the tramps. All this takes place during the preparations for the golden wedding celebration of the host of the Black Eagle. The festivities are at their height, when the magistrate, whom the longing after his sweetheart, the landlord's daughter, has led thither, appears upon the scene, and of course recognizes the tramps. Thus for the second time they are threatened with arrest. Their genius, however, does not forsake them, and once more they avoid "the heavy hand of the law," for they boldly assume the uniforms of two lieutenants, while the latter are taking a bath at the hotel. The tramps escape in this disguise, while the real prince, who travels incog., is made prisoner. All this happens in the first act. The second one merely brings the solution. The prince, who is by no means so very eager to present the ballerina with a necklace of immense value, has ordered an exact copy of it with false diamonds, from his jeweler. He meets the tramps at a masquerade ball, and asks them to get the genuine necklace back for him from its present owner, and to substitute the spurious one in its stead. This difficult task they solve brilliantly in the disguise of magicians, and they fool the vain Mimi in such amusing and funny style that the audience roared with laughter.

Ziehrer's music is not much more than an exhilarating frame embroidered around the action, and in episodes it breaks forth in approved operetta style in waltzes, marches and the usual final ensembles. It is not particularly original music. Who demands that of modern operetta anyhow? But it is well written, euphoniously orchestrated and has a certain swing and go to it that is always sure to catch the public at large. Though specifically Viennese in its character, it does not grow wearisome through the continuity and sameness of the waltz rhythms in which some other operetta composers of that school indulge themselves to a degree producing monotony. Ziehrer, however, who has become known as a good military march composer gives evidence of his not uninteresting gifts in this direction by varying the rhythms in his score through frequent introductions of common time and two step music, while at the same time he does not neglect his Viennese waltzes.

The second operetta novelty was proffered at the Theater des Westens, where Director Hofpauer, after vainly trying to rival with the Royal Opera House in producing grand opera in a more or less worthy style, seems to be drifting gradually but surely into the exclusive domain of operetta, or at best of light opera, Spieloper, as the Germans call it.

The name of the novelty is "The Débutante." The well-known "Father of the Débutante" has nothing to do with the libretto, which was constructed, or let me say misconstructed, out of Meilhac and Halévy's vaudeville "The Husband of the Débutante," into a new concoction which had the Viennese librettists H. von Waldberg and A. M. Willner for authors. They were also the parties present at the première, and came out smiling after each of the three curtain falls to thank for the applause which a not over numerous audience bestowed in a not hyper-enthusiastic fashion. The composer, however, Alfred Zamara, had stayed at home, having been prevented through illness from attending the Berlin première of his work. And yet he deserved the lion's share of the public's good will, for his music has many merits, except the one of originality. Another one, also one of a negative nature, is that Zamara refrained from co-

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posing, or setting to music, a good deal of what the librettists wrote down in their joint book. The jokes they attempted and the puns they perpetrated were too much for him, at least too much for utterance clad in music. What he did compose, however, shows the hand of a good musician in every way, especially in effective and yet not over elaborate orchestration. One feels in the instrumentation the experienced and trained musician who was brought up in the orchestra, for Zamara's father was for many years first harpist of the Vienna Court Opera, and his son performed upon the tympani in the same renowned body of artists. What distinguished Alfred Zamara's first operetta, however, more than the mere technical artisanship, is the fact that he holds aloof from the conventional operetta style. His is not the customary and approved dance phrase music to which the trivialities in the libretto seem to coax him, and I consider it high virtue that he was able to avoid the employment of banalities. On the other hand, he asks more of himself than he was able to fulfill, when he tries to write really dramatic music, as for instance in the third act of "The Débutante," where the intentions of the composer are manifestly of a higher order, while his themes lack pregnancy and he himself is as yet incapable of giving them the development which from a mere talented sketch would make of them a complete musico-dramatic art work.

The story of "The Débutante," in the garbled version of the above named two Viennese librettists, freed from all the clap-trap of buffoonery which they added to the French original, is shortly told as follows: Lamberthier, an employee in a savings bank at a small salary, is about to marry a conservatory girl, who loves him, but who also loves art, having made a hit as soubrette in some amateur theatricals. The marriage is about to take place, when the man who is officiating as registrar, but who is at the same time also director of an operetta troupe—in France and in operetta such things are both possible and permissible—learns that his diva has fallen ill and that the young woman whom he is on the eve of making a bride would make a good substitute. He engages her on the spot, viz., in the registrar's office, and the débutante, in whose breast love for matrimony and love for art fight a duel, is won over for the latter by an aunt, a sort of mother of a wonder child, who point out that the high salary would go well with her husband's scanty earnings, and his own misgivings are overcome by the truism that even on the stage virtue and marital faithfulness are not an impossibility.

He begins to think somewhat differently of the aspect of things in general and of his wife in special, when he sees her ready to go on upon the stage in the second act. Director and stage manager have to employ a trick by sending him into a cavernous abyss by means of a stage trap before they can get rid of him and his jealous ravings. The débutante, however, makes a tremendous hit à la Nitouche, and in the third act we find her on the high road to financial success. Like so many other prima donna husbands, hers also has become her manager, and he plays off that he is satisfied in this sole employment. Not she, however, for she wants him, who she loves with true conjugal affection, also in his capacity as husband. In a really quite dramatic and passionate scene the débutante renounces her artistic career and wins over her impresario as her husband; so that, when the curtain falls, the audience can rest assured that with the money the famous prima donna has earned and the salary of the savings bank clerk, who resumes his old position, they will live comfortably and happy ever after.

The performance of the operetta was not by any means a very smooth one; in fact, Korolanyi did not seem sure of his score, for he conducted without lifting his nose from the music sheets. But in the role of the débutante I made the acquaintance of a young woman who is bound to make a career as soubrette. Her name is Doninger, and she is just as nice, comely and appetizing in her stage appearance as she is histrionically pleasing and vocally gifted. Hers is not a big voice, but it is of very pure and sympathetic quality, and she sings with far more than average musical feeling and intelligence.

Outside of this rising young star the cast contained of noteworthy interpreters only the irresistibly funny comedian, Mr. Wellhof, who, the more I see and hear of him, the better I like him, and who always reminds me of Max Lube, of New York, with this difference, that Wellholf also possesses a voice, while Lube's vocal organ, as far back as I can remember, always sounded to me like a cracked copper frying pan.

This time Teresa Carreño is going to try it "for the fourth and last time." She feels sure that she has struck the right husband at last and that she never before in all her experience knew what "*real* love" was. The funny part of it is that number four is the younger brother of number two. You all knew Tagliapietra, the quondam baritone, "Tag," as we used to call him for short, and Talgpeter when we were in Dutch mood. Well, here is luck to the young couple! May they live long and prosper!

Privy Councillor Henry Pierson, director of the Berlin Royal Intendancy, was decorated by the young Queen of Holland with the Commander's Cross of the Netherlandish Order of Orania-Nassau.

A new two-act opera entitled "The Polish Jew," by Karl Weis, was yesterday produced for the first time at Leipsic, with considerable success.

Among the first concert announcements for the coming season is advertised a composition soirée of Karl Kaempf, to be given at Bechstein Hall on the evening of October 2. The Berlin papers mention in the advance notice that the composer will perform three tone poems upon the Mason & Hamlin organ, especially written for that celebrated instrument of American manufacture, and that he will also play the accompaniments to four of his songs upon the same.

Arthur Nikisch, whom I had the pleasure of meeting at Ostend a fortnight ago, was in Berlin last week, where he settled with Manager Wolff the preliminaries and programs of the cycle of ten Philharmonic subscription concerts of the coming season. The scheme will embrace the usual quota of Beethoven, Mozart, Haydn, Brahms, Schumann and other well-known symphonies. Furthermore, Volkmann's D minor and one symphony each of Bruckner, Tschaikowsky and Saint-Saëns will be performed. The novelties will comprise Sigmund von Hausegger's "Barbarossa" Symphony, which I described in words of praise

VICTOR HARRIS IN SAN FRANCISCO.

THE interesting photograph reproduced above was made during the annual jinks (or summer festivities) held by the Bohemian Club, of San Francisco, last August. The club includes in its membership most of the best known composers, singers, painters, sculptors and actors of the Pacific Coast, and at its last encampment in its own grove among the celebrated big redwood trees of California it extended the honor of conductor to Victor Harris, of New York, who spent last summer in a four months' tour of travel all over the United States. Mr. Harris conducted the orchestra of forty, and chorus of forty-five, at its performance, and composed several special numbers for them. The above is a reproduction of one of the morning concerts under the redwood trees, with Mr. Harris conducting.

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when I heard it for the first time last season under the composer's direction; also a new symphony with chorus by the Russian Scriabine; a new symphonic poem, "Elaine and Lancelot," by the young Hollander, Anton Averkamp, and two orchestral legends by the Finnish composer Sibelius, which were performed at last summer's Tonkuenstler meeting at Heidelberg. Of Strauss the program promises "Thus Spake Zarathustra" and "Death and Apotheosis." Wagner will be represented by the "Tristan" Vorspiel, "Siegfried" Idyll and the "Faust" overture; Berlioz by the "Carnaval Romain" and the "Benvenuto Cellini" overtures; and Mendelssohn, poor, neglected Mendelssohn, with the "Meeresstille und gluecklichc Fahrt" overture, while Liszt has also to be contented with only one performance, that of the symphonic poem, "The Ideals."

For the six subscription symphony soirées of Richard Strauss at Kroll's the following novelties are announced: Mahler's Fourth Symphony (very first performance), Charpentier's "Impressions from Italy," Bruckner's Third (D minor) Symphony, Love Scene from Richard Strauss' newly completed opera "Die Feuersnoth" (first performance), and Vincent d'Indy's "Enchanted Forest." Among the soloists, aside from those I mentioned before, will be Scheidemantel, from Dresden; Ernst Kraus, Professor Halir, who will perform C. H. Loeffler's Violin Concerto, and Dr. Otto Neitzel, from Cologne, who will venture to play here his own piano concerto.

At the Royal Opera House the complete cycle of "Der Nibelungenring" was given during the latter half of the past and the earlier part of the present week. For October the intendancy is preparing a newly studied and newly mounted representation of Marschner's "Hans Heiling," with Baptiste Hoffmann in the title part and under Dr. Muck's direction. Also newly studied and staged Goetz's opera, "The Taming of the Shrew," will soon be put on again, and the valuable much neglected work will be conducted by Richard Strauss. The two novelties promised for the earlier part of the season are Charpentier's opera "Louise," and Richard Strauss' "Feuersnoth."

Bechstein Hall has at last been decorated with a bust of the late Carl Bechstein, the great piano manufacturer and founder of the world-renowned house of Bechstein, after whom Mr. Wolff's pretty concert hall was named. The bust is an excellent likeness cast in darkly colored bronze, and is placed upon a yellow marble slab on the rear wall of the hall opposite the podium.

My next budget I shall probably write on the ocean blue, bent upon a short visit to my friends in New York, whom I have not seen for a period of more than nine years.

Among the musical callers at the Berlin office of THE MUSICAL COURIER during the past week was Daniel Visanski, the young American violinist and favorite Joachim pupil, who spent the summer at Sassnitz, on the Baltic, who intends to study for one year by himself in Berlin and then will go for a short while to Paris, after which he will start upon his career as a concert performer; Mrs. Leopold Godowsky, of New York; Sam Grimson, the young and talented London violinist, who is also one of Joachim's personal pets, and who will be heard in a number of concerts in Germany in the course of the coming season. Louis Hirsch, of New York, brought with him a letter of introduction from my old and esteemed friend Rafael Joseffy, and truly he could hardly have delivered a stronger recommendation. The young man has studied the piano with the great New York pedagogue and master for two years and a half, and intends to place himself in Berlin under the guidance of Dr. Jedliczka for finishing lessons. Miss Germaine Ames, a young vocalist from Chicago, informed me that she began studying with Professor Blume here, and so far is satisfied with the progress she achieved in the cultivation of her alto voice. Miss Jessie Belle Wood, an auburn haired young woman of a face and figure that justify her middle name, also hails from Chicago, and has come on to Berlin in order to be able to resume and continue here her pianistic studies with the eminent virtuoso and equally excellent teacher Leopold Godowsky. Miss Rose Halpern, from Warsaw, one of the most musical amateur pianists, and at the same time an excellent and charming young lieder singer, who made vocal studies in Paris under Madame de la Grange and others. Mrs. Anna F. and Miss Beatrice M. Davidson, of New York, which latter young lady will make her operatic début at Elberfeld on October 16 as Leonora in "Trovatore." Mrs. Stencel, of San Francisco, who came with the amended program for her daughter, young Alma Stencel's first Berlin concert. The fourteen year old miss will perform the Sauer and Liszt E flat piano concertos with orchestra, and between these virtuoso compositions will interpret a group of classical unaccompanied pieces. Ernest Schelling, the young American pianist, after having studied with Paderewski, as his only pupil for several years, will give his first concert in Berlin on October 7, when he will perform with the Philharmonic Orchestra the Schumann Concerto, the Chopin F minor Concerto and the Polish Fantasy of Paderewski. Miss Leona Clarkson, from Atlanta, Ga., a talented pupil of the excellent piano pedagogue Alfredo Barili. The young lady has made application for entrance in the Royal High School, and by the way she performed for me the Chopin G minor Ballad and Bach's Chromatic Fantaisie and Fugue, I am justified in thinking that she will find no difficulty in being accepted as a pupil, provided at the examinations the number of applicants is not, as usual, ten times greater than the Royal Institute of Music can accommodate. Lastly, Jaques Weintraub, court concertmaster at Gera, who will concertize here on October 3, the very night on which Arthur Friedheim intends to give his first piano recital in Berlin, after an absence of more than a dozen years.

O. F.

MAXSON, OF PHILADELPHIA.—Frederick Maxson, the well-known organist and instructor of Philadelphia, has begun what promises to be an unusually busy season. Many new pupils have come to him, hearing of the invariable engagement by churches of his competent students, and he is just reorganizing his choir at the Central Congregational Church, preparatory to the notable musical evenings he gives. His next organ recital is at the opening of the organ in the Presbyterian Church of Richmond, Philadelphia, and he plays at a wedding at Germantown the same week. It will be seen his services as executant and teacher are much in demand.

GREGORY HAST.—Gregory Hast, the celebrated English tenor, who will make his first visit to this country this season, under Manager Charlton's direction, is to sail on the Umbria, October 26, reaching New York just in time to fill his first booking, November 4. Mr. Hast has been enjoying a delightful and well earned summer holiday at a beautiful place in Buckinghamshire, after a very exacting season which averaged some weeks twelve and fourteen engagements, including recitals, concerts and "at homes." Liza Lehmann's song cycle, "The Daisy Chain," was written for Mr. Hast, who sang it at the first performance in England at one of the London ballad concerts.

NEW YORK ARION.—The dates of the New York Arion concerts for the season are: November 17, December 15 and April 6. On March 30 the Arion will give the annual children's festival, and the carnivals and other events will be given as usual.

LONDON NOTES.

LONDON, OCTOBER 1, 1901.

TO illustrate the present activity which is centred in one spot musical here I send you some dates and programs of events at the Queen's Hall Promenade Concerts. An enormous amount of work is being done when one considers the time limitation and the fact that one single headed management is doing it. The character of the work must also appeal to the musical mind and its approval can be depended upon on the part of fair thinking musical people:

MONDAY, SEPTEMBER 30.

A Faust Overture.....Wagner
Prelude, Lohengrin.....Wagner
Overture and Venusberg Music (Tannhäuser).....Wagner
Prelude and Liebestod (Tristan and Isolde).....Wagner
Ride of the Valkyries.....Wagner
Verwandlungs Music and Closing Scene, Act I. (Parsifal)...Wagner
Grand Fantaisie, Gondoliers.....Sullivan
March, Lorraine.....Ganne
Madame Sobrino and Joseph O'Mara.

TUESDAY, OCTOBER 1.

Overture, Mignon.....Ambroise Thomas
Symphonic Poem, Il cuore di Fingal.....N. Celega
(First performance in England.)
Invitation à la Valse.....Weber-Weingartner
Overture, William Tell.....Rossini
Menuet des Follets, Faust.....Berlioz
Danse des Sylphes, Faust.....Berlioz
Marche Hongroise, Faust.....Berlioz
Grand Fantaisie, Tannhäuser.....Wagner
March, Le Père la Victoire.....Ganne
Miss Florence Schmidt.
Mme. Beatrice Langley, solo violin; Wilhelm Backhaus, solo piano.

WEDNESDAY, OCTOBER 2.

Overture, Sakuntala.....Goldmark
Unfinished Symphony.....Schubert
Violin Concerto.....Tschaikowsky
Symphonic Poem, Les Préludes.....Liszt
Grand Fantaisie, Aïda.....Verdi
Wedding March.....Mendelssohn
Mme. Jennie Norelli and Philip Brozel.
Hans Wessely, solo violin.

THURSDAY, OCTOBER 3.

Rhapsodie for Orchestra.....Lalo
Overture, Ruy Blas.....Mendelssohn
Three Dances from Henry VIII.....Edward German
Overture, The Flying Dutchman.....Wagner
Chanson de Nuit.....Elga
Träumerei.....Schumann
Violin Concerto, No. 2.....Wieniawski
Hungarian Rhapsodie, No. 1.....Liszt
Grand Fantaisie, Lohengrin.....Wagner
War March of the Priests.....Mendelssohn
Miss Jessie Goldsack and Denham Price.
Mlle. Inez Jolivet, solo violin; Albert Fransella, solo flute.

FRIDAY, OCTOBER 4.

Overture, Fidelio.....Beethoven
Symphony No. 6 (Pastoral).....Beethoven
Romance in F.....Beethoven
Piano Concerto No. 5, in E flat (Emperor).....Beethoven
Overture, Ruins of Athens.....Beethoven
Grand Fantaisie, Yeoman of the Guard.....Sullivan
Marche Romaine.....Gounod
Mme. Jennie Norelli and Ffrangcon-Davies.
Percy Frostick, solo violin; Wilhelm Backhaus, solo piano.

SATURDAY, OCTOBER 5.

Overture, Les Dragons de Villars.....Maillart
Overture, Fra Diavolo.....Auber
Suite, L'Arlésienne, No. 1.....Bizet
March, Le Cid.....Massenet
Hymne à Sainte Cécile.....Gounod
Solo violin, Arthur W. Payne; solo harp, Miss Miriam Timothy; grand organ, Percy Pitt.
Minuet in A.....Boccherini
Valse and Mazurka (Coppélia).....Delibes
March, Der Letzte Inka.....J. C. Adam
(First time of performance.)
Grand Fantaisie, Faust.....Gounod
Hungarian March.....Berlioz
Mme. Marie Roze, Mme. Kirkby Lunn and Philip Brozel.
Madame Von Stosch, solo violin; Arthur Smith, solo post-horn.

MARK HAMBOURG.

Mark Hambourg's recitals take place at Queen's Ha October 5, 19 and December 21, and will attract large a

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semblages of musical folk. Hambourg now enjoys a reputation as a sincere, earnest, gifted and ambitious artist, and in his work he has gradually forced himself into the very first line of living piano virtuosi. As he is known in America, I append his three recital programs in full, with all details:

PROGRAM OF THE FIRST RECITAL.
Saturday Afternoon, October 5, at 3.

Gavotte and Variations, A minor.....Rameau
Fantaisie, C major, op. 17, in three parts.....Schumann
Sonata, B flat minor.....Chopin
Six Studies.....Chopin
A flat, E minor, D flat, op. 25; E major, op. 10; G flat major; A minor, op. 25.
Prelude and Fugue in F minor.....Lucas
Nocturne, G major.....Rubinstein
Arabesque.....Leschetizky
Paraphrase on Eugène Oneguine.....Tschaikowsky-Pabst

PROGRAM OF THE SECOND RECITAL.
Saturday Afternoon, October 19, at 3.

Faschingsschwank.....Schumann
Sonata Appassionata, op. 57.....Van Beethoven
Nocturne, E major.....Chopin
Polonaise, B flat major.....Chopin
Two Studies.....Chopin
Scherzo, C sharp minor.....Chopin
Variations on a Theme of Paganini.....Hambourg
Mélodie.....Gluck-Sgambati
Barcarolle, G major.....Rubinstein
Wedding March.....Mendelssohn-Liszt

PROGRAM OF THE THIRD RECITAL.
Saturday Afternoon, December 21, at 3.

Sonata, op. 31, No. 3, E flat.....Van Beethoven
Fantaisie, C major, op. 15, The Wanderer.....Schubert
Des Abends.....Schumann
Träumeswirren.....Schumann
Nocturne, G major.....Chopin
Ballade, F minor, No. 4.....Chopin
Study on False Notes.....Rubinstein
Study, La Trille.....Schulhoff
Study, (Staccato).....Sinigaglia
Volkslied.....Hambourg
Gavotte Moderne.....Hambourg
Rhapsodie No. 6.....Liszt

NORDICA.

Madame Nordica leaves for the United States on October 26, on the St. Louis from Southampton. Mrs. Fox, of Philadelphia, will be a passenger on the same steamer.

HUNEKER.

Mr. and Mrs. James G. Huneker leave for America on the Palatia, October 21, starting from Portsmouth. They are in Paris to-day.

NEVADA.

Madame Nevada and her concert company leave for America on the Savoie from Havre on November 2. The company consists of Pablo Casals, 'cello; Leon Moreau, pianist, and Magnarre, flutist. The tour will run for six months in the United States and Mexico, and much of it is already booked.

HAROLD BAUER.

After a successful tour in Northern Spain, Harold Bauer, the pianist, returns to that country about October 15 for another line of performances. FIS.

BESSIE GREENWOOD, MERRIMAN'S PUPIL.—The following is from the Buffalo, N. Y., *Commercial* of recent date:

At the organ recital given by Mrs. L. Huntington Woodman, of Brooklyn, Thursday afternoon, at the Temple of Music, Miss Bessie Greenwood, of Hornellsville, N. Y., a pupil of Dr. La Frone Merriman, sang Dell' Acqua's "Villanelle," the Bach-Gounod "Ave Maria" and Gounod's "Repentance." Miss Greenwood is the coloratura soprano who aroused so much interest by her singing at the reception to Mrs. McKinley on President's Day, September 5, and who was just about to sing the next day at the President's reception in the Temple when the fatal shots were fired by the assassin Czolgosz. Miss Greenwood possesses a voice of great compass and flexibility, and her singing is extremely sympathetic. She was repeatedly encored at the organ recital, and the purity of her voice and the ease and beauty of her extreme high tone, notably a high F sharp in the "Ave Maria," caused much comment. Many of the ladies who were present at the reception to Mrs. McKinley and the members of at least one of the bands went to the Temple purposely to hear her. Miss Greenwood has a charming manner as well as a beautiful voice.

ARTISTS THEIR OWN MANAGERS.

IN a recent issue of this paper appeared an editorial headed "What Is the Trouble?" in which the growing tendency of artists to manage their own tours was lucidly treated. The editorial has aroused a lot of controversy, and the following letter from R. Norman Concorde, of the Concorde Concert Control, of London, may be interesting:

LONDON, August 17, 1901.

Editors The Musical Courier:

I have read with interest the leader in THE MUSICAL COURIER of August 7 on the subject of artists being their own business managers and hope that you will have space for this letter, in which I will try to give a glimpse of the other side of the question.

You wonder, and kindly enough—or at least so I read your remarks—what will become of the poor managers if the fashion for artists to conduct their own business becomes general. Musicians are proverbially and sadly unbusinesslike and the more engrossed they are with their art and its continuous study the less likely are they to find time, strength and peace to manage their business. Ask any artist who has arranged even a single concert at which he has performed if he did his art and himself justice on that occasion. Ask him also if he saved money by it and if everything "went" to his satisfaction. I find that those artists who have had a taste of managing their own concerts are most anxious to hand over all future trouble to a competent manager.

Of course there are artists whose positions are assured, who do not, or need not, give concerts, for their engagements are numerous, but it would take a lot of "black and white" to convince me that they have arrived at their positions without the aid of some manager. Two at least of those you mention (I have not the honor of knowing them all) would certainly have taken longer to arrive where they now are had it not been for the reputation and pushing of their respective managers. Managers can make mistakes; they can be and often are lazy and incompetent (even as a great many artists are lazy and incompetent); they can sometimes even be so ungrateful as to expect payment instead of glory only for their labor in introducing and placing an artist, but they are still necessary middlemen, while the supply is so much greater than the demand, and if for no other reasons their existence is justified on economic grounds.

As regards the engagers, what guarantee have they as to the ability of an artist if they do not get him through some reliable bureau? With all due respect to the nobility of the artists' nature, I do not think I should care to engage an artist on his own recommendation! Would you? The artist needs someone to blow his trumpet for him, and woe be to the trumpeter if the tune is not to his satisfaction. I assure you that to manage business for these hypersensitive and generally impossible (as far as business is concerned) creatures is often enough to drive a manager mad, and the trouble he has is very underpaid by the 10 per cent. on which he is supposed to grow so rich. The majority of engagements are of course for small fees, and it is quite an every day occurrence to have so much expense in telegrams messengers, postages, &c., over a single engagement for some thoughtless and inconsiderate artist, or some unbusinesslike engager that the commission does not cover the out-of-pocket expense.

To return to the question of recommendation (excuse my wandering, I have not time to compose a concise letter), there is no denying that there is a glut in the artistic market, and the agent is needed to weed them out and offer the public only the flower thereof. If an agent is honest and knows his work his word will soon be relied on as to the quality of those people he recommends. Of course, as in other business, the individual work of the principal is as necessary as that of the agent, and artists must not expect that their mere existence will secure success. The public are not musical bloodhounds, with an instinct for scenting out geniuses. The artist must consider himself from a commercial standpoint, and unless he has something to sell that no one else possesses he must not expect to become known without intelligent advertisement.

Merit *only* cannot secure success quickly, and even mediocrity can obtain a position if it has the wherewithal to put itself in an advantageous light before the public. It is only necessary to look round at modern successful artists to verify this. In other professions the expenses of articling or college fees have to be borne and afterward probably a large sum laid out in the purchase of a practice. And those in the musical profession must also see that a prosperous position cannot be expected in a comparatively short period without ability, hard work and the expenditure of money to let the public know of their existence.

It would cost far more for an artist to make himself known than it would if he obtained the services of some good agent, and he could not do it satisfactorily with even double the money. A new artist needs someone to place him for many obvious reasons. Once placed, if he hits the popular taste, he will soon find himself too busy to wish to manage his own business, unless he means to sacrifice his art and his dignity in "puffing" himself. Even the most money grabbing should see that this would be an expensive and shortsighted policy. A truly great artist can perhaps afford an individual manager, though no doubt if we knew the details of each case then we should find that each manager has other ways of adding to his income. Certainly the 10 per cent. does not pay, and if it were not for other business we poor managers would soon be begging the artists to conduct their own affairs. No; certainly the artist has the better of it—and very much the better of it! The good artists will still want managers, and the bad ones—but there we come to an end.

In conclusion I would add that I think that my reputation for independence and what some people are kind enough to term my "Quixotic" attitude toward incompetent performers and my refusal to act for them should make my opinion on this subject acceptable as that of an unprejudiced person. Yours faithfully,

R. NORMAN-CONCORDE.

THE PHILHARMONIC CONCERTS.

AMONG the artists engaged as soloists for the concerts by the New York Philharmonic Society this season are Harold Bauer, pianist; Jean Gerardy, 'cellist; Fritz Kreisler, violinst; Madame Schumann-Heink, contralto, and Pol Plançon, basso. The dates of the eight concerts and eight public rehearsals follow: November 15 and 16, December 6 and 7, December 20 and 21, January 10 and 11, January 31 and February 1, February 14 and 15, March 14 and 15 and April 4 and 5.

Following are the names of the officers: Andrew Carnegie, president; Richard Arnold, vice-president; Aug. Roebbelen, secretary; H. Schmitz, treasurer; Emil Paur, conductor; directors, R. Klugeschid, Henry P. Schmitt, L. Kester, Felix F. Leifels, J. M. Laendner, Gustav Dannreuther; trustees, Carl Sohst, Henry G. Boewig, Ernst Bauer; librarian, John C. Rietzel. This is the society's sixtieth season.

NEW PERCY STUDIO.—Richard T. Percy has issued the following:

Richard T. Percy has removed from the Knickerbocker Theatre Building to Carnegie Hall, studio 1201, entrance at Seventh avenue corner of Fifty-sixth street, where he will resume teaching Monday, September 30.

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Musical Clubs.

Mendelssohn's oratorio, "St. Paul," will be sung at the first concert this season by the Choral Union, of Newburyport, Mass.

To-day, October 16, the members of the Ladies' Musical Club, of Richmond, Ind., opened their season with a piano and vocal recital.

The Twentieth Century Chorus, of Indianapolis, Ind., gave an interesting musicale to open the season in Lyra Hall, 1228 South Meridian street.

Arthur Plagge has resigned as musical director of the Syracuse (N. Y.) Liederkranz to accept the conductorship of the Buffalo (N. Y.) Saengerbund.

Conductor Swan, of the Mendelssohn Choral Club, of Roseville, N. J., conducted the first rehearsal of the autumn in the large hall of the Roseville Athletic Association. This club is reported to be in a flourishing financial condition.

November 19 is the date set for the opening musicale by the Diatonic and Amateur musical clubs, of Albany, N. Y. A series of joint musicales will be given this autumn and winter, and the co-operative plan is expected to be more successful than independent efforts.

Rehearsals of the Arlington (N. J.) Choral Society will be held this year in the chapel of the First Presbyterian Church at Arlington. Carroll Beckel, the conductor, promises excellent programs for the two concerts to be given by the society on December 5, and in April, 1902.

The Schubert Oratorio Society, of Newark, N. J., expects to sing at its concerts this season "The Light of Asia," by Dudley Buck, and Verdi's "Requiem." Louis Arthur Russell, the conductor of the society, is hoping for an addition to the ranks of the active membership.

Joseph Mosenthal's setting for Bryant's "Thanatopsis" is the first work taken up by the Orpheus Club, of Newark, N. J. The rehearsals, under the direction of Conductor Ward, are being held in the lecture room of the Church of the Redeemer, corner of Broad and Hill streets, Newark.

John C. Dempsey conducted the recent concert by the Patchogue (L. I.) Choral Society, given at the Carlton Opera House at Patchogue. The soloists were Mrs. Eva Gardner Coleman, soprano; Mrs. Wilmot M. Smith, mezzo soprano; Theodore Van Yorx, tenor, and John C. Dempsey, basso.

The Orange (N. J.) Mendelssohn Union, of which Arthur Mees is the musical director, will give two concerts this season, January 16 and April 23, 1902. Chadwick's "Judith," sung at the Worcester Festival, and "The Spectre Bride," by Dvorák, are two works which may be rehearsed by the Union.

The Friday Morning Musical Club, of Worcester, Mass., opened its nineteenth annual season with a Chopin program. Miss Frances Morse read a paper on the life of the Polish composer, and illustrations on the piano were played by Miss Morse, Mrs. Brand and Mrs. Schmidt.

The first rehearsal this season by the Cleveland (Ohio) Vocal Society was held on October 7. At the first concert, to be given in the Chamber of Commerce hall, December 12, the following works will be sung: "Noël," an oratorio by Saint-Saëns; "Te Deum," by Verdi; "The Sailor's Christmas," by Chaminade; "A Calm Sea and a Prosperous Voyage," by Beethoven.

Baxter Hall, at Rutland, Vt., has been engaged by the local Philharmonic Club for the first concert of the season, December 11. The dates of the study meetings of the club are November 6, December 4, January 15, February 5 and March 5. February 18 the club will give a reception. Miscellaneous programs are announced for the study meetings, with classical, romantic and modern composers as topics for discussion.

Musical matters at Seattle, Wash., will be interesting this autumn and winter. The Ladies' Musical Club gave a concert on the last day of September. The officers of the club for this season are: President, Mrs. R. W. Emmons; vice-president, Mrs. W. H. White; recording secretary, Mrs. G. F. Meacham; corresponding secretary, Mrs. George A. Hawley; treasurer, Miss Beach; financial, Mrs. A. B. Stewart, Mrs. F. R. Van Tuyl, Mrs. Maurice McMicken; press, Mrs. M. A. Gottstein; social, Mrs. W. D. Perkins, and librarian, Mrs. Ivan Hyland.

Vittorio Carpi.

THE New York *Tribune* of Sunday, October 6, publishd a good picture of Vittorio Carpi, the vocal teacher, with the following:

Sig. Vittorio Carpi, who will be remembered by patrons of the old Academy of Music as a member of the Strakosch company in the season of 1875, has taken up his residence in New York. Signor Carpi was a director of the vocal department of the Chicago Conservatory of Music from 1890 to 1896, but before and after that period he taught in various parts of Europe, chiefly Milan, London and Homburg. He counts Lady Curzon (formerly Miss Leiter, of Chicago) among his pupils.

Signor Carpi is already very busy with pupils at his studio, 210 West Fifty-ninth street. Although born in Italy Signor Carpi is a great enthusiast of this country. The following anecdote is very interesting:

"In his opera tour in the United States in 1875-76, Signor Carpi sang on the night of December 31 at the Grand Opera House, in Cincinnati, in the opera "Martha," and at the end of the drinking song, instead of singing 'Hurrah! trallallera la,' he promptly substituted the words 'Hurrah for '76!' it being the New Year's eve of the first century of American liberty.

"The public, surprised and enthusiastic, raised a storm of applause for him, and made him sing it four times, at the same time singing it with him. The entire press gave him splendid notices praising the patriotic thought.

"Signor Carpi was one of the few favorite artists who sang in Florence, Italy, on the occasion of the Michael Angelo celebration. The night of August 18, 1876, he had the honor to sing at the serenata given by the Venice Artistic Club in the Lagune, in honor of Her Highness the Princess Margherita. Princess Margherita's gondola was attached to the concert boat, and thousands of gondolas were all around preceding or following the concert gondola. A clear and a splendid moonlight completed the magnificent spectacle. The artist was personally congratulated by Her Highness the Princess."

LEWING-STEWART CONCERT.—Mme. Adele Lewing gave a successful concert in James' Hall, Madison, N. J., October 9, in conjunction with Miss Effie Stewart. Both artists are re-engaged for a concert at the same November 6.

MRS. EUNICE ST. CLAIR MARTENS.

AMONG the concert artists who bid fair to achieve great success this fall and winter in the concert field is Mrs. Eunice St. Clair Martens, of Chicago, who has already been heard in New York, and who has earned the title of "The Lark."

Mrs. Martens was born in Quebec, but her parents moved to the United States when she was a child, and she considers herself a Western girl. Her laurels as a singer to a great extent have been won in the West. She was given the title of "The Lark" when a child because of the clearness and purity of her singing tones.

In Chicago she studied music under Mrs. Pauline Lathrop, and under her advice went to Paris and placed herself in the hands of Sbriglia. She only returned to this country a short time ago, and gave an evidence of the magnificent quality of her voice when she appeared here last July at one of the Kaltenborn concerts. Her voice is a dramatic soprano of wide range and charming quality. She sings with exceeding purity of tone and great flexibility. Her pronunciation is distinct and her interpretation correct. She is considered by experts to possess the great secret of temperament, which is the one thing so essential to the success of singers.

Mrs. Martens' reading of ballads is pronounced exceptionally fine because of this temperament and her ability to so clearly enunciate and phrase perfectly. Her talents are very certain to bring her most conspicuously to the front among the admirers of fine singing in New York city when she is heard here this fall.

EFFIE STEWART.—While in Boston and Providence recently, Miss Effie Stewart met such men as Emil Mollenhauer, Arthur Foote, George Chadwick, B. J. Lang and Jules Jordan and all expressed themselves pleased with her singing. A sterling artist like Miss Stewart deserves the encouragement she is receiving, and doubtless she will be heard at concerts in New England this winter.

BOSTONIA SEXTET.—C. L. Staats, the noted clarinetist and director of the Bostonia Sextet Club, was obliged to decline Mr. Gericke's offer to resume his old place in the Boston Symphony Orchestra on account of the engagements of the club. Beginning January 6, 1902, Mr. Staats and the club, assisted by Miss Edith Viola Ellsfree, will make a tour of fifteen weeks through Canada, Ohio, Pennsylvania, the West and South.

THE APOLLO CLUB.—The Apollo Club, of New York, enters upon its tenth season with the promise of greater musical success than it has ever before enjoyed. Concerts will be given on Thursday evenings, December 5, 1901; February 20 and April 10, 1902, in the grand ballroom of the Waldorf-Astoria. A new and attractive social feature has also been inaugurated. Complimentary invitations will be issued to the club's private rooms, whereupon three evenings during the season a musical program of high merit will be given by the club, assisted by its artist friends.

The officers of the club for the year are: President, Frank S. Hastings, the widely known patron and lover of music; first vice-president, William R. Pitt; second vice-president, Charles Forster; secretary, John J. Page; treasurer, O. B. Thomas.

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THE CAPPIANI COTTAGE.

AMONG the many pretty cottages along the Old Orchard Beach there is none which offers so many attractions as the charming and spacious summer home of Madame Cappiani, the eminent vocal teacher. Situated upon a prominent point of the beach, it commands a magnificent view of the ocean, which stretches out on the one side to Biddeford Pool (about a mile away), and on the other so far that upon a clear night the lights of Portland can be easily seen.

To the west lies a large pine forest, which, with its balmy pine odor, in combination with the bracing oxygen of the sea breezes, makes this villa delightful.

It is through these beautiful woods and the shady avenues of Old Orchard and Saco that Madame Cappiani is seen daily from 7 to 8 taking her morning horseback ride. There are also many charming drives round about, which enable the madame to entertain her guests in a most delightful manner with her own horse and carriage. In front and on all sides of the two story house the lawn is adorned by prettily arranged flower beds, and to the south stretches out into a broad level, which affords an ideal ground for croquet and all kinds of outdoor sport. The 7-foot wide veranda, running around three sides of the house, gives open air enjoyment even in rainy weather. Another convenience is the Boston and Maine dummy railroad, which runs through the premises, from Old Orchard to Saco River, a delightful excursion in the summer. Harriet Beecher Stowe spent a fortnight in this cottage, and pronounced it the loveliest spot on the beach.

The stable on the grounds has as its chief ornament a huge American flag, painted on the door by the madame herself, and this brought her the reputation of being the most patriotic American on the beach. It is this charming-villa that Madame Cappiani seek in the summers that she does not spend in Europe, and here she receives those pupils, mostly teachers, who wish to seize the opportunity of their vacation to perfect their singing under Madame Cappiani's exquisite skill in vocal culture and style. She sets aside the morning for lessons, which leaves the rest of the day free for the usual summer enjoyments, such as bathing, for which the Atlantic Ocean at the door offers excellent opportunities, and boating as well as driving and walking. The beautifully colored water effects and the exquisite sunrises and moon are indescribable. But it can easily be imagined that this constant view of nature's wealth of beauty has done much toward inspiring the madame to write many of the enthusiastic and instructive articles which appear from time to time in the leading magazines of the day.

The following is from an article written this summer for the *Deutsche Gesangs-Kunst*:

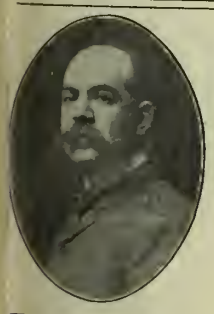
CAPPIANI ON VOICE CULTURE.

At the conclusion of the Manuel Garcia article in the issue of June 2, No. 18, of the Berlin *Deutsche Gesangs-Kunst*, I feel compelled to comment upon its principal points of light and dark color of tone, portamenti, legati, the swell tone, crescendo and anatomy. In vocal teachers' essays physiology and psychology are often commented upon without mentioning the real cause, which can only lead to the psychological expression. To attain this result the freedom of phonation, as Dr. Burns Molar rightly says, must first be mastered, without pressure or muscular effort in the throat. Free or elastic tones are only capable to resound in different shades of light or dark color. The old Italian maestri excelled in vocal culture and in the art of singing, without possessing an anatomical or physiological knowledge of the throat. They produced many more celebrities in a shorter time than is done at present with anatomical teaching. On the contrary, when an anatomical teacher has finished with a pupil, the voice is also finished, for the reason that when a singer thinks of the action of his throat while singing the more pressure he uses, which wears on the vocal cords, and moreover causes him to become a "throaty singer." It is appalling to read of so-called good German vocal teachers who assert that tone-building or tone-training takes long years—(why this English phrase in a German zeitsoprift?—tone-lehre is just as well). I wonder that with such theories Germans ever have the courage to study singing. These long years of mysterious tone-training is only an admission that they do not know themselves how to train the voice, and in this case the number of years cannot accomplish it either. If the teacher understands the free emission, that is, the natural phonation of a tone, and its placing into the acoustic chamber, the talented pupil succeeds in acquiring it in thirty or forty lessons, and the swell tone, crescendo, must be taught from the first, not as Garcia suggests for after study. The teacher of the 60's, whose name was omitted in the article, was right in applying the portamenti and legati for juvenile voices. It has the same importance as with adults. Light and dark color-tone must also be taught to beginners by the movement of cheek and lip muscles; although the vowel must remain the same in lighter or darker shades. Garcia's great merit is the invention of his speculum, laryngoscope, consisting of two looking-glasses, one placed on the outside of the mouth and the smaller one inside to reflect the motion of the larynx while singing. This invention proved a great benefit to physicians and surgeons—hence the large number of throat specialists—but to the singer it did much harm, as the vocal teacher tries to excel the other by anatomical teaching. It is of no consequence whatever, for the art of singing, if the singer knows whether the circo-arytænoid or tyro-arytænoid muscle, or one or the other membranes are moving at this or that sound. How is it possible in a range of three octaves to feel the action of the voice from one half tone to the other, when the vocal cords are no longer than a lady's little finger nail? It is sufficient for the singer by the correct natural emission not to form the vowel in the throat which would cause the tone to become hard and unsympathetic, and to form the consonants in their proper place forcibly and short.

The shorter the consonant the more the liquid vowel will flow from the lips, and this is what the old Italian teachers meant in calling good singing *"Cantar a fior de labbro."* The element of language should be improved in general. Its principal fault lies in the primary schools. Teach the children to form the consonants distinctly, and they will understand the intrinsic value of a syllable and word. By this distinctness of enunciation and pronunciation the adult, in order to become an actor, orator, minister or lawyer, will not have to go to an elocutionist as in second childhood to learn to speak in public; especially for the singer whose own voice with the accompanying musical instruments overpower the consonants, therefore, they must be pronounced with double force. How many lawsuits may have been lost by the defendant's indistinct pronunciation, the judges failing to grasp the proper meaning. On the contrary, a distinct pronunciation creates enthusiasm in the speaker's own soul, who instinctively finds then the right emphasis for his words. Enthusiasm is contagious and carries the listeners. This explains itself how much the singer will gain in his art of singing by a distinct and clear pronunciation of the consonants.

THE CAPPIANI COTTAGE, BAY VIEW (FERRY BEACH), ME.

FRIEDA STENDER.—Frieda Stender, who appeared with the Maurice Grau and Savage Opera Company, will not sing in opera this season; she has been engaged for a number of concerts and festivals in the West, and commences her tour under the management of L. M. Ruben, October 28, in Detroit. November 7 and 8 she will sing in New York city.



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Western New York Office THE MUSICAL COURIER,
749 NORWOOD AVENUE,
BUFFALO, N. Y., October 10, 1901.

W. DONLEY, of Indianapolis, gave two delightful organ concerts in the Temple of Music October 2 and 3.

Had I the power to dip my pen in the glowing tints of the rainbow then I might be able to describe these two concerts adequately. The news that an organist of extraordinary talent presided at the organ for two days soon was spread broadcast, and at his second concert Buffalo musicians turned out en masse. A man imbued with the enthusiasm for his art as he is must certainly create a contagion wherever he gives his recitals to spur on other organists. We all admired his warm temperament, good execution, perfect legato and rhythmic phrasing in all he does. Among his numbers was a Toccata in B minor, Batiste, arranged by himself, which was enthusiastically applauded. It is a selection deservedly popular in Europe and but little known in this country. Mr. Donley has largely rewritten the first part and given a part of the first theme to pedals and supplied an accompanying figure for the right hand. An entirely new obligato has been added to the second theme, giving to the right foot a melody of its own, much the same as the first part, but the coda has been treated much the same as the first part, but with the pedal in doppel movement. A lovely, quaint selection was the "Assyrian March," Botting. The "'Tanhauser' Fantasie," Wagner-Morgan, he played as though inspired. Then there were selections from Capocci, Hollins, Gigout, Dethier, Widor, Smart, Thorly and others. Mr. Donley has given 150 recitals in Indianapolis alone and a great many recitals all over the country. In 1896 he was elected organist and choirmaster in Memorial Presbyterian Church, of Indianapolis, Ind., where he lives. He studied under E. W. Burnham, Otto A. Schmitt and Professor Havernick, New York city. In 1886 he went to Boston, where he studied the piano with Dr. Louis Maas, organ with G. E. Whiting, voice with C. E. Finney, and harmony with Stephen A. Emery. Mr. Donley is booked for a number of concert engagements this fall.

The women organists who have played thus far at the Pan-American have well maintained the high standard of organ playing. Following Mrs. Chappell Fisher, of Rochester, we have had Miss Emma Maynard, of Gary, S. Dak.; Mrs. Raymond, of Lincoln, Neb.; Miss Marie McConnell, of Buffalo; Miss Gertrude Sans Souci, of St. Paul, and last, but not least, Miss Fanny M. Spencer, of New York.

W. DONLEY.

At the New York State Federation of Women's Clubs, held at the Delaware Avenue Baptist Church, Buffalo, October 10, the star paper of the day was that of Katherine Evans von Klenner, on "The Literature Which Inspired the Great Musical Composers." I am sure that if the speakers of the morning session had taken a few lessons of Madame von Klenner, on the art of tone production, the demand of the audience in the rear for "louder, louder!" would not have occurred so often. Surely every tone and utterance of hers was clear and distinct. Sorry that want of space will not permit me to give more than a few points of interest in her lecture. The part of her lecture which appealed to me most is the following:

"Wedded to the word 'tone' conveys an understanding not attainable in any other way, and the scope of the united powers of speech and tone lies far beyond the possibilities of word and gesture. Infinite in their combination, the seven tones express vastly more than speech may, even more than the average mind is able to comprehend and appreciate. They convey to the hearer that which the author and playwright feels when penning his brilliant word pictures, reading and re-reading, filling here and changing there, only to acknowledge that what he has written falls far short of what he felt and wished to say. Something lacking—what is it?

"It is that which words cannot convey, it is that which a few notes, a single chord is able to make clear beyond doubt; it is the language of the soul immortal, which dwelleth not in speech, but is found in its highest expression in eternal song, that greatest and noblest gift from Higher Spheres.

"Has anyone put pen to paper to give shape and thought to his innermost feeling, without expecting that even words were not sufficient to the task? Is there an writer who does not know that miserable feeling of utter discouragement which overcomes him as soon as he strives to leave the well-trodden path of platitude and soar to the height of Corthurnus.

"We all know it; it is familiar to writers great and small. It will miserably fail to create that deep emotion he experienced while the same words came to him clad in the waving melodious sound which gave them infinite more meaning and spoke to heart and soul far more eloquently than the sweetest, most expressive poetry. He who doubts this statement should critically listen to a song and then peruse the poem which forms its burden.

"It is deeply to be regretted that the literature and music of so many highly developed nations of ancient times, foremost among them Egypt, Babylon, Assyria and Persia, are either lost in utter oblivion or transmitted only in fragments, which, however, speak loudly of the grandeur and excellence of science in those almost forgotten times. The earliest age that gives us undeniable proof of speech and song entwined is that of ancient Greece. Sophocles and Æschylus, those peers of the classic stage, introduce the chorus to make dramatic situations still more dramatic. With them we also find the earliest instance of musical recitation in precisely the same outward form and to the same purpose as Richard Wagner employs to a thousand years later."

At the end of Madame von Klenner's lecture, many of the audience came to thank her personally, and a good number engaged lessons from her at her next summer residence at Lakewood, near Chautauqua.

John P. Lawrence, of Washington, gave a recital in October 1. He played compositions by Grieg, Bach, Wagner, Guilmant, Saint-Saëns and Lemare. Mr. Lawrence played his entire program without notes. I have never witnessed this feat of memorizing but once before, when William Kaffenberger played a very long and difficult program at the N. Y. S. M. T. Convention at Glens Falls without notes.

On the night of October 7 a concert of exceptional attraction was given at the Temple of Music, when the Buffalo Orpheus sang several selections under the direction of John Lund, and the instrumental portion of the concert was given by the Innes Band. The society's

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made rapid strides in the past two years, both in excellence of their singing and in numbers. All this is owing to the excellent training of their conductor and the genial good fellowship which draws new members. The accuracy of attack, fine shading and comprehensive interpretation of both music and words were the points observable. The thousands of visitors will leave Buffalo with the impression of having heard the best male chorus in the State, for they were very enthusiastic in their applause. They sang "Die Drei Gesellen," Podbertsky; "Abendgebet," Kreuzer, and "Sonntag auf der Alm," Kaschat.

Harry B. Jepson, a member of the Yale music department faculty, gave three organ concerts at the Temple. I had contracted a bad cold, and much to my regret I was unable to attend. From all sides I have heard his concerts spoken of in terms of highest praise.

Miss Ione Riddell, of Cincinnati, gave two good organ concerts, asisted by Miss Eleanor Bain, contralto. Annotations and pictures will follow in my next.

Innes and his band are being lionized to their hearts' content at the Pan-American. On Orpheus Night they gave the following program:

Soloists, Miss Frances Boyden, soprano; Sig. Achille Alberti, baritone; Sig. Edgarde Zerni, tenor; Bohumir Kryl, cornetist.
Overture, Mignon.....Thomas
Serenade Rococo (for reed instruments).....Meyer-Helmund
Descriptive Fantaisie, Kammenoi Ostrow.....Rubinstein
Concert Polka, The Whirlwind.....Hartmann
Cornet solo by Kryl.
Intermezzo, Cupid's Story.....
Prince Charming Two-step March (new).....Innes
Concert Waltz, In the Vienna Woods.....Strauss
Scenes from Faust.....Gounod
(Not in costume.)
Marguerite.....Miss Boyden
Faust.....Signor Zerni
Mefistofele.....Signor Alberti
Spectacular Fantaisie, The Village Blacksmith.....Michaelis

The cornetist Kryl carried off many honors, and after repeated recalls he gave as an encore "Im teifen Keller itz ich bier," in compliment of the thirsty Germans, who were eagerly anxious to see the inside of Alt Nürnberg, where they held their commers.

Miss Silence Dales, the violinist, who gave such a successful concert at the Pan-American on Nebraska Day, has been giving an equally creditable concert under the auspices of Cornell University at Ithaca. Program and press notice as follows:

Prelude.....Rachmaninoff
Frühlingsrauschen.....Sinding
Miss Hoover.
Concerto in G minor.....Max Bruch
Miss Dales.
Legende.....Wieniawski
Miss Dales.
Autumn.....Chaminade
Miss Hoover.
Butterfly.....Schubert
Swan.....Saint-Saëns
Bee.....Schubert
Polonaise, D major.....Wieniawski
Miss Dales.

The auditorium of Barnes Hall last night was filled to its utmost capacity by those who had come to hear the violin recital given by Miss Silence Dales, of Lincoln, Neb. From the very first the audience was captivated by the skill of this young artist. The audience reached the height of its enthusiasm when, in response to an encore, Miss Dales played Remenyi's arrangement of "Old Folks at Home."

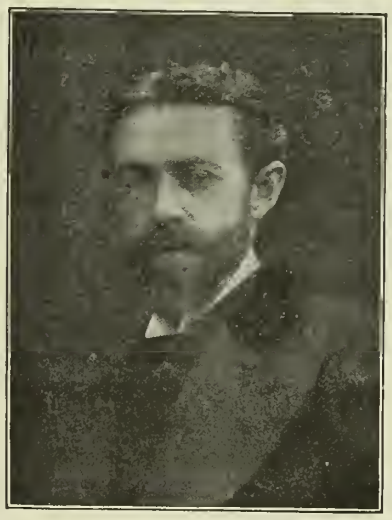
In Miss Dales' manipulation of the violin there is, in the Bruch concerto especially, an authority about her work, a breadth of tone, a virility coupled with feminine sense and grace, which at once appeals to the musical taste. The remarkable technical ability which has resulted from years of practice appeals to the listener at once.

This is the first time Miss Dales has appeared as far East as New York State. In the country from the Mississippi River to Salt Lake City she has established an enviable reputation. She came to Ithaca yesterday from Buffalo, where she appeared at the Pan-American Exposition as the State musical representative for Nebraska Day.

Miss Marie Hoover, who accompanied Miss Dales, gave two solo numbers on the program. She proved herself the artist and played with much feeling, broad interpretation and a finish of technic.

In response to persistent encores, Miss Dales played a portion of Remenyi's arrangement of "The Suwanee River" and Miss Hoover played "The Fawns," by Chaminade.—Ithaca Daily Evening News, October 5, 1901.

The Buffalo public, as well as thousands of visitors, have been eagerly looking forward to the coming of William C. Carl, the well-known organist of New York city. Mr Carl has played at the World's Fair, the Edinburgh International Exposition, the Stockholm, the Nashville and the Philadelphia expositions; at the Crystal Palace and the Queen's Hall, London; at the Worcester Festival with the New York Symphony and with Emil Paur's Orchestra.



WILLIAM C. CARL.

He has dedicated many organs all over the country and has given nearly 100 concerts at his own church, the "Old First" Presbyterian of New York, where he is the organist and choir master. Mr. Carl is also director of the Guilmant Organ School, New York. How Mr. Carl has crowded all that work into his short career, he being still a young man, passes one's comprehension. Following is his program:

Allegro from the Sixth Organ Symphony.....Widor
Romance (new).....Richmond
Menuetto, in the ancient style.....Maurice Lee
Fugue in D major.....Bach
Vorspiel to Parsifal.....Wagner
Violin solo, Faust.....Sarasate
Señor Mariano Bracamonte.
Organ Concerto in D minor.....Händel
(With cadenzas by Alexander Guilmant.)
Reve Angelique.....Rubinstein
Fantaisie on a Welsh Air.....Carl
The King's Coronation March.....Duncan
(New, first time in the country. Composed in honor of the coronation of King Edward VII.)

The Allegro from the Sixth Organ Symphony, Ch. M. Widor, instantly riveted the attention of the audience, and revealed the composer at his best. Romance (new)) by William H. Richmond, rich in melody, of rather a soft, dreamy character, was played by Mr. Carl with that delicacy of shading that only a master can give.

"Reve Angelique," by Anton Rubinstein, is the most beautiful, delicate, subtle, suggestive and pensive air that was ever written. And how the audience applauded Mr. Carl's fine rendition of it! Right after that, in complete contrast, Mr. Carl played his own arrangement on the Welsh air, "Men of Harlech." It is an exceedingly brilliant number and requires the utmost skill of a well schooled organist to play it. The pedaling is extremely difficult and the entire piece technically exacting, yet Mr. Carl overcomes all difficulties with an ease and grace truly marvelous.

In the "King's Coronation March," composed in honor of the coronation of King Edward VII., which is new and the first time played in this country, Mr. Carl had the opportunity to display the brilliancy of his technic. When we have watched the virtuoso's technical ability then we begin to admire his poetic temperament, his own individuality in style, the perfect legato and phrasing and his true interpretation of the composer's works.

At the time of going to press Mr. Carl has only given one concert. Annotations of the other two will appear in the next number. [More about Mr. Carl on another page.—Ed.]

MRS. KATHERINE RIESBERG.

MRS. L. P. MORRILL.—Mrs. Morrill, teacher of scientific voice culture, has resumed teaching in New York at her studio in the Chelsea. For fifteen years she was identified with all that is most refined in musical Boston, but is now firmly established in New York. Two of her pupils who will be heard in public during the season are Miss Florence Clark, contralto, of Ridgewood, N. J., who spent part of the summer with Mrs. Morrill at New London, and Mrs. Wm. Innis, mezzo soprano, who does some of the solo work at the beautiful new church at Sixty-eighth street and Central Park West.

During the winter Mrs. Morrill will hold her usual receptions on the second Thursday of the month, beginning in November.

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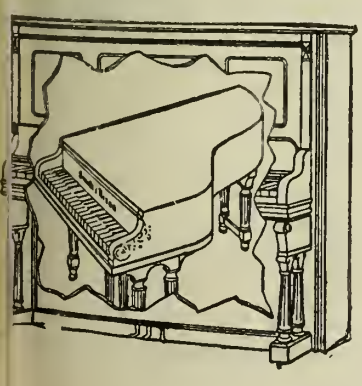

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WHAT better indication of musical activity than the pages of THE MUSICAL COURIER? Forty-four pages of the best news of the world in this issue herald the opening of another season. Not another musical paper on earth has the resources to compile such an issue as this, and THE MUSICAL COURIER will grow larger and more interesting as the winter progresses.

SOUND business methods in the management of the New York Liederkranz have raised that society above any financial worry for some time to come. At the annual meeting the treasurer's report showed a net surplus of $176,096, the assets being $328,449, and the liabilities only $152,352. Dr. Henry Rallpfeiffer was elected president. The membership is 1,069.

THEY have a music trust in Spain now, a certain Louis G. Dotesio, of Bilbao, having organized a company with a capital of 1,000,000 francs, by means of which he has secured control of all public musical events in the whole of Spain, outside of opera. Dotesio is a piano agent, born in England of an Italian father and an English mother. His trust is all powerful and all artists who desire Spanish engagements must pass through his managerial apparatus.

AT the Synagogue of Reichenberg (Bohemia), on the Hebrew New Year's Day, the Ninety-second Psalm of Schubert, for four male voices and baritone solo, was performed, after having adapted to the music the original words. This work of Schubert has never been executed publicly and is unknown to most of his admirers. It was reproduced without any indication of the author in a collection of Hebrew liturgical music, published after Schubert's death at Vienna, under the title of "Shir Zion," and the good cantor of Reichenberg had no suspicion that the psalm he performed did not come from the Promised Land.

IT is sad indeed for the exchange editor to find such a lack of originality and want of appropriateness in the selection of names for musical clubs all over the country. One of the most overworked titles of all is "The Ladies' Musical Club." As a matter of course it is presumed that all women who are admitted to membership in a musical club are ladies. What would intelligent women think of the men who organized a musical society and then named it "The Gentlemen's Musical Club"? In art such words as "ladies," "gentlemen" and "professor" are as absurd as the prefix "Miss" or "Mrs." upon the professional card or circular. It is high time for the Americans who have artistic aspirations to discourage provincialisms and vulgarity.

RICHMOND, Va., Friday.—F. Flaxington Harker, a well-known English musician, arrived at Biltmore to-day, having reached New York from Liverpool Saturday. He will on Sunday succeed Caryle Florio as organist and choir director of All Souls', George W. Vanderbilt's half million-dollar church, at Biltmore.

In engaging Mr. Harker, Mr. Vanderbilt learned that there are some things that a man cannot do without difficulty, even when he has millions at his back. Some persons, presumably living in New York, strongly opposed Mr. Vanderbilt in his efforts to bring Mr. Harker here. They hold that Mr. Vanderbilt cannot bring an organist here from abroad under contract, and the efforts to prevent his doing so were carried as far as possible. The servants of the estate were approached by secret agents with the idea of learning the name of the organist and the time of his arrival, in the hope of being able to interfere.

The Rev. Dr. R. R. Swope, rector of All Souls' Church, was asked some time ago by letter to tell what he knew of the matter, but it is understood that he paid no attention to the request. The fact that Mr. Vanderbilt contemplated the importation of an organist is said to have been brought to the attention of the Immigration Bureau at Washington some time ago.

THE above was published in the New York *Herald* last week. Whether or not the Immigration Bureau can interfere in this case will be seen later. The Vanderbilts have made their great fortunes in this country, so why send to Europe when there so many good organists to be secured right here in America? The American artist has good right to complain.

All doubts as to the visit of Ignace Paderewski to this country were removed when Carnegie Hall was engaged for the pianist's first recital on February 14. Other recitals will follow later. His opera "Manru," which brings him to this country, will be sung on February 12. This date is the twenty-eighth anniversary of Maurice Grau's first activity as a manager. In order to come here Paderewski will be compelled to give up his tours in Spain and Italy. On the 24th of this month he will begin a tour in Germany and Austria, and he will play in London at the end of December. He leaves for this country the last week of that month in time to begin with the "Manru" rehearsals on January 1.

THE above appeared in the New York *Sun* October 9. The Philharmonic Society's public rehearsal takes place February 14 in the afternoon. Up to this writing Carnegie Hall is not engaged for that evening. No one has negotiated for a date at Carnegie Hall for Paderewski.

There is no doubt that the municipality of Paris has granted a concession of the site of the Cirque d'Hiver to Leoncavallo, the brother of the composer, who proposes to erect thereon an international theatre. He announces that he will produce there the Italian repertory of the publishing house of Sonzogno, which seems to have been driven out of Italy by the Ricordis, and the Wagner repertory sung in German with a German orchestra.

INTERNATIONAL THEATRE AT PARIS.

The French do not look with much favor on the project. They regard it as merely an opening wedge for the introduction of the Italian and German schools. Of course they profess to have no desire to close their artistic frontiers to strangers, but are always glad to welcome masterpieces, wherever they come from, which, moreover, always are favorably received at the two subventioned theatres, the Opéra and the Opéra Comique. But the journal that gives this expression to its feelings cannot at the same time but feel disgusted at seeing so many native composers, of quite as much talent as those with whom the country is threatened, dancing attendance for half a score of years at the doors of the opera houses, while musicasters, singing scenes like "La Bohême," are graciously installed. In fact, Paris is like New York: "No native need apply."

What is the lesson to be learned from this invasion? is asked. It teaches Paris and France that in other countries people can, without calling for aid from the Government, organize and open theatres for their productions. In France national production is choked by want of union and good understanding, and consequently the slightest effort by one is opposed by the hostility of another. "The noblest initiatives fall into the hands of scamps who first exploit them and then ruin them." Who may perhaps guess at some of the "filous," but there are so many whose trade it is to prey on artists. We all know how a composer has a début performed, or how an artist makes a début, in Italy.

Meanwhile the poor composer curses his fate instead of cursing himself, he gnaws the bones that are thrown him, while the publisher sits behind his desk, occupied solely in exchanging paper covered with semi-quavers for good 5 franc pieces. But what use can it be to ask the men who have made themselves rich by sucking the brain

composers to build or aid in building a théâtre d'essai for lyric pieces, or a concert hall for symphonists? None whatever; we prefer to put things off till to-morrow and watch our neighbor and shut the door in his face.

"The best remedy for this state of things," our contemporary writes, "seems to be the success of the proposed Italian and German theatre. When the avenue that runs from the Louvre to the Arc de l'Etoile shall become the triumphal road through which march the Italian trombones and the German big drums we may begin to open our eyes and close our ranks."

Very pretty. Here in New York we have had the big drums of Germany and the trombones of Italy parading our streets for years, but where is the American opera?

SCIENTIFIC AND LITERARY TRIBUTES TO MUSIC.

HERE is a lament by the late Charles Darwin that should make some agnostics think:

If I had to live my life again, I would have made it a rule to read some poetry and listen to some music at least once every week, for perhaps the part of my brain now atrophied would then have kept active through use. The loss of these tastes is a loss of happiness, and may possibly be injurious to the intellect, and more probably to the moral character, by enfeebling the emotional part of our nature.

It is plain after reading the above that Darwin deplored his neglect of music and poetry, but supposing he could have lived his life over again and cultivated his emotional nature, would he in that event have expounded his scientific doctrine of evolution? The pros and cons of this question would make an interesting debate. Other scientists have left their tributes to the power of music and their reverence for music as an art, but there seems to be none whose regrets over having neglected music are sadder or more pathetic than those bequeathed to the world by the author of "Origin of Species."

As music is frequently called the sister of poetry t seems natural to find many eloquent tributes to nusic by poets of all countries and centuries. William Shakespeare leads all the other poets in the number of his sayings that exalt the divine art. That the immortal bard of Avon understood something about the foundation of music is made clear in his familiar quotation by him:

Keep time. How sour sweet music is,
When time is broke, and no proportion kept!

Another Shakespearian tribute to music and one hat might serve to test our friends is expressed n this statesmanlike verse:

The man that hath no music in himself,
Nor is not mov'd with concord of sweet sounds,
Is fit for treasons, stratagems and spoils.
The motions of his spirit are dull as night,
And his affections dark as Erebus.
Let no such man be trusted.

Lord Byron in one line says:

There is music in all things, if men had ears.

The doctors who are recommending the "music ure" will find that Alexander Pope antedated iem when he wrote this verse:

Music the fiercest grief can charm,
And fate's severest rage disarm;
Music can soften pain to ease,
And make despair and madness please;
Our joys below it can improve,
And antedate the bliss above.

John Milton in one of his flights of fancy wrote:

I was all ear, and took in strains that might
Create a soul under the ribs of death.

This practical and wholesome remark is attrib-ed to Horace Walpole:

Had I children my utmost would be to make them mu-ians. Considering I have no ear, nor even thought of usic, the preference seems odd; and yet it is embraced on equent reflection.

Victor Hugo voices his sentiments in prose-oetry as follows:

Music is the vapor of art. It is to poetry what revery is to thought, what fluid is to liquid, what the ocean of clouds is to the ocean of waves.

And here is the great Napoleon's endorsement:

Music, of all the liberal arts, has the greatest influence over the passions, and is that to which the legislator ought to give the greatest encouragement.

Both the state and the Church can applaud these sentiments by Addison:

Music is the only sensual gratification which mankind may indulge in to excess without injury to moral or religious feelings.

In one of his yielding moments the stern essayist and biographer, Thomas Carlyle, wrote this line:

Music is well said to be the speech of angels.

The more sympathetic poet Longellow said something very similar, for here are his words:

Music is the language spoken by angels.

Here is another statesmanlike tribute credited to Cicero:

Plato says that a change in the songs of musicians can change the state of commonwealths.

This beautiful utterance is found among the writings of Thomas Morley:

I ever held this sentence of the poet as a canon of my creed, that "whom God loveth not, they love not music."

The English author, J. H. Shorthouse, writes in one of his chapters:

The life that is in tune with the melodies of heaven cannot fail of being happy.

In Edwin Arnold's "Light of Asia" we find this musical stanza:

Rich, celestial music thrilled the air
From hosts on hosts of shining ones, who thronged
Eastward and westward, making bright the night.

The poet Heine was something of a music critic and on occasions was aroused to expressions like this:

Franz Liszt's playing often seems to me like a melodious agony of the spectre world.

Chopin—the Raphael of the piano.

Charles Kingsley, the author of "Hypatia" and "Westward Ho," has contributed the following sane and delightful paragraph:

There is something sacramental in perfect metre and rhythm. They are outward and visible signs of an inward and spiritual grace; namely, of the self-possessed and victorious touches of one who has so far subdued nature as to be able to hear that universal sphere-music of hers, speaking of which Mr. Carlyle says that "all deepest thoughts instinctively vent themselves in song."

There were moments in Schopenhauer's life when he was not pessimistic, and in those moments he penned lines like these:

Music, therefore, represents the real thing, the thing itself, not a mere appearance. The other arts only speak of the shadow; music speaks of the real substance, for it represents the will.

The following stanza will be recalled by the lovers of Tennyson:

Love took up the harp of life, and smote on all the chords with might;
Smote the chord of self, that trembling passed in music out of sight.

Shelley enriches the tributes to music thus:

Music, when soft voices die,
Vibrates on the memory;
Odors, when sweet violets sicken,
Live within the sense they quicken.

John Ruskin, critic, philosopher and philanthropist, wrote:

Music is the nearest at hand, the most orderly, the most delicate and the most perfect of all bodily pleasures; it is also the only one which is equally helpful to all ages of man—helpful from the nurse's song to her infant to the music, unheard of others, which often, if not most frequently, haunts the deathbed of pure and innocent spirits.

From the humane and gifted Cowper one may look for such lines as this:

How soft the music of those village bells,
Falling at intervals upon the ear
In cadence sweet!

A powerful truth is embodied in this statement by Homer:

Music was taught to Achilles in order to moderate his passions.

It is said of Goethe that he did not appreciate Schubert's wonderful setting of the "Erl König," after first hearing the song. Nevertheless, the great German poet and novelist was not wholly indifferent to music, for here is his fine advice to the world:

A man should hear a little music, read a little poetry and see a fine picture every day of his life, in order that worldly cares may not obliterate the sense of the beautiful which God has implanted in the human soul.

George Eliot, the greatest woman writer of the nineteenth century, was a good pianist and possessor of a rich, contralto voice. That she should utter eloquent words about music was not strange. On one of the days when she wrote poetry (which was not often) she penned these lines:

So faith is strong
Only when we are strong; shrinks
When we shrink.
It comes when music stirs us, and the chords
Moving on some grand climax shake our souls
With influx new that makes new energies.
It comes in swellings of the heart and tears
That rise at noble and at gentle deeds.

Harriet Beecher Stowe, author of "Uncle Tom's Cabin," expressed a grand truth in this tribute:

Where painting is weakest—namely, in the expression of the highest moral and spiritual ideas—there music is sublimely strong.

Although it is many years since Benjamin Disraeli wrote:

Were it not for music we might in these days say, the Beautiful is dead,

it is even more true now than when the great English statesman uttered the words.

SAINT-SAENS AND GERMANY.

M. SAINT-SAENS was lately decorated by the Emperor William with the order "Pour le Merite," a distinction which he justly deserves. Then as there are enterprising journalists in Germany as there are in America, a report became current that M. Saint-Saëns was about to write the music to a German libretto, presumably on a German subject, and a German paper, the *Boersen Courier* of Berlin, commissioned one of its correspondents, M. Levin, to interview the celebrated composer on the subject. The correspondent wrote politely to the musician, inclosing a letter of introduction and asking when he could be received. M. Saint-Saëns replied:

SEPTEMBER 8.

DEAR SIR.—It would have been quite easy for you to see me at Beziers. There was no need of a letter of introduction for that.

The *Boersen Courier,* which was lately my most bitter enemy, may have changed its attitude; I am thankful for its doing so. As to granting to you an audience, I cannot, for it would be inevitably an interview, and that I never grant any more to French than to foreign journalists. Pray excuse me, and accept my thanks for your marks of sympathy and my compliments. C. SAINT-SAENS.

The Berlin correspondent replied that during his connection of sixteen years with the *Boersen Courier* he had never written an "irreverent" line about M. Saint-Saëns, that on the contrary he had written a warm eulogy on the occasion of his sixtieth birthday. To this the composer replied:

SEPTEMBER 9.

DEAR SIR.—Do not have such a bad opinion of me, I beg. I am very little sensitive to criticism and also to praise, not by an exaggerated feeling of my importance, which would be foolishness, but because, as I produce my works to accomplish a function of my nature, as an apple tree produces apples, I need not trouble myself about the opinions which may be formed about me.

The *Boersen Courier* was at the head of the movement directed against me when I was received at Berlin with hisses and a veritable revolt; it was, I think, in 1887.

Since then I have never wished to visit Berlin nor Germany. At present my nomination as a member of the Academy, the success of "Samson et Dalila," and finally the high distinction which the Emperor has been kind enough to honor me with, have effaced all that.

C. SAINT-SAENS.

M. Levin then asked permission to publish these letters and to his request received a reply:

PARIS, September 11, 1901.

DEAR SIR—You can publish my letter if you think fit, but I should wish no more importance be attributed to my words than I wished to give them.

I can forgive personal insults; I can be grateful to the public for its applause, to the artists for their assistance and to His Majesty for his imperial courtesy; but there

is another thing which I ought not to forget and never will forget. I have had three generals in my family. Chauvin I was born, Chauvin I will remain till my last sigh.

Receive, &c. C. SAINT-SAENS.

Levin sent these letters to the *Temps*, and declared that while he could not but bow to the decisions of M. Saint-Saëns he could not but regret them, all the more that the welcome which his compatriots would have extended to M. Saint-Saëns would have been warm and cordial.

Then M. Saint-Saëns took his pen and wrote to the *Temps* a kind of postscript:

DEAR SIR—In thanking you for having published my letters addressed to M. Levin I beg you to add a word of explanation respecting the conclusions drawn from them. M. Levin seems to believe that I refuse to return to Germany, which would little agree with the sentiments of gratitude expressed in my letters.

It is true I have refused offers of an engagement, but much against my inclination I am nailed down at Paris till the end of October by rehearsals of "Les Barbares," afterward I shall be compelled, as every year, to go and seek nearer the equator the temperature which is necessary for me. For the same reason I cannot go to Russia during the concert season. Believe me, &c.,

C. SAINT-SAENS.

From which change of tone it may be inferred that M. Saint-Saëns, the born Chauvinist, will some day revisit Berlin.

A VITAL QUESTION.

The following interview with Marc A. Blumenberg, editor-in-chief of THE MUSICAL COURIER, *by Leonard Liebling, was published in the Berlin "German Times" of September 23:*

FOR six years, the length of my residence in Europe, I have been asking myself the *Question*. I have put it to others, too. Most of them lacked the answer even as I did. Some few knew, but they spoke not. Once I tried to answer the *Question* myself. Then those who knew said that I was wrong. But they said nothing else, and left me unknowing.

Last week there came here from the strenuous city of New York the one man who could answer the *Question* fully, freely and fearlessly. To him I resolved to go and ask.

He calls himself Marc A. Blumenberg. I have often heard him referred to as the Napoleon of musical affairs in the United States. I have heard that he dictates musical conditions there. I have heard that he fixes the market value of artists. And I have heard him called all the names with which all successful men are favored by distanced competitors and empty handed friends.

For a very successful man is this Blumenberg, a man who knows not only how to win success, but understands also how to retain it. A man is he who has thoroughly mastered his chosen field; a chessplayer who knows his board and its every figure. He plays the game scientifically. No move without cause, and no cause without effect, might be his motto. A man is he of keen vision and wide range, a man of to-day by all means, but one who understands yesterday and divines to-morrow.

Because he is all this, and, incidentally, Senior Editor of the New York MUSICAL COURIER, I went to him with my *Question*. I found him coming from the Dresdener Bank—a good sign—and just about to step into his waiting cab.

"I have a *Question* to ask," I began.

"Jump in; I've an appointment to keep, with Manager Pierson of the Opera. *Vorwarts, Kutscher*. Now fire away."

He fixed his keen eyes on me, and I asked the *Question*.

"You wish to know," he repeated slowly, as one given to accurate weighing of details, "what becomes of the thousands of Americans who come to Germany, Austria, England, Italy, France and Belgium, to study music? That is to say, the thousands of Americans who have come, those who are here now, and those who will come? What becomes of the young pianist, the young singer, the young violinist, the young composer, the young violoncellist, the mature teacher and the middle-aged organist, who for a decade have been traveling eastward in endless, religious procession, with rapt eyes fixed on the musical Mecca of their own making?!!

"That's what I would like to know," I replied, modestly accepting this elaborate amendment to the *Question*.

"By Stcherbatcheff, so would I," cried out my wise man, bringing down his umbrella with a terrific whack onto the floor of the cab. "That is to be taken relatively," he continued, calm at once, "for I know what becomes of them."

"What?" I ventured.

"The pianist becomes the powerful and purse proud President of a gigantic Trust, the singer marries him and organizes a local musical society; the violinist goes West, just in time to reach the bed of a dying miner who hands him a paper, sere and yellow, and apparently worthless, which soon after proves the violinist to be the sole and undisputed owner of the richest gold mine ever discovered in America—"

"But—"

"The young composer becomes the trusted partner of the fortunate violinist. The violoncellist is raved over at Newport by seven of the richest heiresses in the Four Hundred. Seven enthusiastic papas press the young man to marry, and he finally weds the very richest of the seven maidens, who is also marvelously beautiful. The mature music teacher at once upon his return goes into the banking business, and finds his chief pleasure in making Wall Street tremble. The middle-aged organist—"

"I don't believe all that. You are making fun of me," I interrupted.

"You are shrewd," said Mr. Blumenberg; "you have guessed that I was joking. Now I will tell you the truth. The painful fact of the matter is that the pianist has no need to become a Trust President, for he gives many recitals each season that attract vast audiences of his admiring countrymen. The money pours into the box office, and Paderewski realizes at last that he has met his match in America. The singer is secured by a cast iron contract to Grau, who, happy that at last he can pay an American more than his foreign artists, literally loads her with money. The public listens only when she sings, and the critics come to learn. The violinist causes duels among the managers, who fight for the privilege of engaging him. The composer sends boxes to his friends for each new production of his numerous grand operas. Grau mounts them at fabulous expense to his privy purse. The critics snarl because all our symphony concerts are addicted to the works of the young American composer, and absolutely ignore the efforts of talented foreigners like Tschaikowsky, Beethoven, Strauss and Brahms. Quartet societies play his works *ad nauseam*. The programs of all our piano recitals look like a publisher's list of his compositions. And the mature music teacher! Lessons at $10 the half hour are laughed at; $15, or you go to one of his seven assistants. He has a suite at the Waldorf—"

"I'm afraid you're in a jesting mood to-day. I see you won't answer the *Question*."

"You wish to know what really becomes of nearly all your compatriots who study music here?"

"Yes."

"Nothing—absolutely nothing. Nothing that warrants the sacrifice of time, money and health, laid on the altars of European teachers, by these misguided students, these—"

"Why misguided?"

"Because half, three-quarters of them have no right to enter the musical profession, and even fewer, to practice it. The pianist, the singer, the violinist, the organist, the violoncellist, they all become teachers. There are too many teachers now. And the majority of them are absolutely incompetent. That is because they have been insufficiently educated."

"But the conservatories here—"

"They offer no academical training. There are no graduates proper, and those who have studied in them for a year or two consider themselves finished musicians. There is no authoritative institution, no University of Music that makes our musicians as our doctors, lawyers, engineers and architects are made."

"But those things are done by the Government. Naturally enough, public safety demands that a doctor be legally entitled to practice; you can't expect a Government to interest itself seriously in such a comparatively unimportant subject as music, a subject"—

"And do you mean to tell me that an incompetent singing teacher is not a menace to public welfare? Does he not ruin throats, and chests, and muscles, and larynxes, and lungs? Does he not time and again cause pathological conditions? Have therapeutics never corrected the crimes of singing teachers?"

"But instrumental teachers"—I protested.

"Just as bad. They ruin the ear, and the sense of touch, and the wrist, and the muscles, and the shoulders."

"But, granting all that, is not Europe the home of music?" I asked, making a wide detour and avoiding the corner into which I was being driven; "and if nobody had ever come here to study, how could we have hoped to possess teachers in our own country?"

Not at all nonplussed, Mr. Blumenberg promptly replied: "Of course our musical young men came, and they returned home and taught. But their pupils came here, and their pupils' pupils. Now, if this thing has been going on for years and is going on to-day, of what use is the priceless knowledge that can't be imparted to others? Why come to Europe for the same thing that can be had much cheaper and as good at home? For instance, to make my logic clear: Thirty years ago there were some great teachers of piano, like Liszt, Tausig and Kullak. They had many pupils, American, German and all nationalities. The pupils of them are the teachers of to-day. Did the Americans learn less than the Germans? Are they less receptive? Strange that a people who are not usually slow in proclaiming its citizens quick of intellect should draw the line at its musicians, and believe that of all the disciples who sat at the feet of those great masters the American learned and understood least. And so with singing, and violin, and composition."

Again I tacked, and drove home what I considered a fatal shaft. "But how about almost the last words of our lamented President McKinley?" I asked; "did he not tell us that we must not expect to live on ourselves alone; that we must import from other countries, that reciprocity"—

"Reciprocity? Yes, indeed, we want reciprocity, but where is the reciprocity in this wholesale annual emigration of our young blood and energy to Europe, where the reciprocity in this pouring of millions of dollars into foreign countries for board, and clothes, and lessons, and music, and instruments, and amusements? What do we get? Where is the return demanded by the simplest rule of political economy? We get musical instruction, which we impart to others so successfully that they too must exile themselves before they in turn—bah! what a hideous roaring farce! What with his lack of proper academical training and authorization, and his self-confessed inadequacy—just proved conclusively by me—it is no wonder that the American musician has no standing in the community."

I began to feel that somehow Mr. Blumenberg and I had changed positions. He was the inquisitor, and I, who had come as a harmless interrogator, suddenly stood forth as the unwilling champion of a cause in which I did not believe. I cared not to fight further such a one-sided battle; I had heard enough, and was fearful of more truth. All this encouraging information was destined for the readers of the musical department of the *German Times*, nearly all of whom are music students. For them as much as for myself I have asked.

"Ah! here we are," announced the Inquisitor cheerily as we stopped before the *Intendantur* in the Dorotheestrasse; if you'd care to wait in the cab, I could give you some further points—"

"No, thank you, I think I have enough. You've answered the *Question*, you know."

As I walked away it suddenly struck me that he hadn't after all. I wonder if anybody can? LEONARD LIEBLING.

Madame Poole-King.

MME. CLARA POOLE-KING'S success at the Worcester festival has secured for her other important engagements. The Handel and Haydn Society, Boston, has engaged her for the special performance of "Elijah," on November 11, and also for "The Messiah," which the same society will sing on December 22.

Following are some of Madame Poole-King's criticisms on her singing at Worcester:

There was so much to be satisfied with in the performance of the Requiem that the disposition to find fault gave way to the pleasant duty of thanksgiving and gratulation. The soloists formed more than a fairly capable quartet, and performances might easily be recalled in which a much higher individual talent was enlisted and less satisfactory results attained. Madame Poole-King was most successful, and together with the tenor and bass made a most sympathetic and ingratiating harmony, painstaking and satisfactory.—New York Tribune.

The performance of the "Beatitudes" was an improvement over that of last year. Better discretion was shown in casting the solo parts. Among the artists Madame Poole-King should be mentioned as being wholly adequate to the demands made upon her. In the Requiem Madame Poole-King was also wholly successful in her role, and taking it altogether this latter work was of an exceptionally high order.—New York Times.

Madame Poole-King acquitted herself most creditably. Her work was well received, and her singing deserved special mention. Madame Poole-King looked younger than she did when she was here in 1888, 1889 and 1890. She was in excellent voice, charming and altogether attractive. This is her début in the United States after a most successful career of over six years in Europe.—Worcester Gazette.

Madame Poole-King appeared to much better advantage than on the previous night, her voice showing to greater satisfaction and more brilliant in tone. She had a fine grasp of the idea and spirit of the work.—Springfield Republican.

Madame Poole-King of all the artists is perhaps the best known. She sang, as is her wont, like a painstaking and thoughtful artist, giving intense satisfaction to all.—Boston Herald.

Madame Poole-King appeared to fine advantage in both works. In the one instance the mezzo-soprano role is really more strenuous, calling for more intensity of expression, more pathos and has more variety in it. Madame Poole-King was highly dramatic, and in her important climax carried the audience with her. Her singing was particularly effective and by far her best work was in the "Aeterna." This trio for mezzo, tenor and bass was one of the most satisfactory things of the evening.—Worcester Telegram.

CHICAGO MENDELSSOHN CLUB.—The soloists engaged for the three concerts of the Chicago Mendelssohn Club are Joseph Baernstein, Charlotte Maconda, Mabelle Crawford and Esther Feé.

FANNY RICHTER-FUCHS.

MME. FANNY RICHTER-FUCHS, a pianist who has resided in New York for some years, is about to re-enter the ranks as a concert performer. She has already, for that matter, re-entered public life, for she played at the concert which the New York Liederkranz gave at the Pan-American last June. Her recitals here in New York have all been under the auspices of society. Among her patrons Madame Richter-Fuchs includes the Vanderbilts, Stillmans, Rockefellers, Tiffanys, Knoxs, Norries, Callenders, Mortimers and other wealthy and influential New York families. But an artist of her rare gifts and training belongs to the greater public, and arrangements are now being completed for a series of recitals and concerts throughout the country. Before the music committee of the New York Liederkranz and a few other invited guests Madame Richter-Fuchs played last Friday afternoon at Steinway Hall. The style and variety of the compositions upon her impromptu program at once established her as an artist of supreme endowments, emotional yet balanced; virile yet throughly refined and polished and with a technical equipment the equal of certainly the great composers of her own sex.

Here is a list of compositions she played on this interesting occasion:

Nocturne, C minor.....Chopin
Papillons .....Schumann
Legende .....Liszt
Waltz in A flat.....Chopin
Sonata Appassionata.....Beethoven

The above works were played in the order requested by the guests, and were all the more enjoyable because the conventional program regulations were not followed. Her Chopin playing was as remarkable for its wholesomeness as for its poetical insight, and her limpid, full, rich tone and correct phrasing were shown in the "Papillons." The "Legende," by Liszt, was strong and moving, and in the "Appassionata" she revealed the Beethoven of maturity, and altogether gave a convincing performance of the great sonata.

After reading this brief criticism of Madame Richter-Fuchs' performance the musical public will not be surprised to hear that she made a name in Germany as a wonderkind, and that she studied with such masters as Liszt, d'Albert, Stavenhagen and Barth. Fanny Richter was born in Berlin. Her father was a high school director, and her mother an accomplished musician. She played in public at the early age of five years, creating a profound impression at Wiesbaden, where the infantile prodigy made her début. A tour through Germany, Belgium and Holland was arranged by the father of the child. In the meanwhile her education went on, for we read of her taking an examination when she was twelve years old at the High School of Music in Berlin. After four years' study it is recorded that she passed with the highest honors, and all of her subsequent study as a child was earned, she having won the scholarships or stipendiums offered by the Government. Those present at her final examination at the High School of Music were Dr. Hans Von Bülow, Joachim, Heinrich Barth and Rudorff, Bargiel and Raif. While still a student Fanny Richter distinguished herself at a Berlin Philharmonic concert, playing with the orchestra the C minor Concerto by Beethoven.

It was Van der Stucken who first influenced Fanny Richter to visit the United States. She came and made her début in this country with the Boston Symphony Orchestra. Among the criticisms she received at the time are the following from the Boston *Herald* and *Journal:*

FANNY RICHTER-FUCHS.

The appearance of a pianist announced simply as "Fanny Richter" at Music Hall yesterday afternoon proved to be one of the pleasant surprises of the season. The lady brought thus abruptly before the public was in no need of an introduction, for her abilities at once gained her the attention of her audience, and made her a favorite with all who heard her performance.

She had the assistance of an excellent orchestra under B. J. Lang's direction, and played the "Concerto No. 3," in C minor, op. 37, Beethoven (cadenza by Clara Schumann); the Polonaise in A flat major, op. 53, Chopin; the Nocturne in F sharp major, op. 15, Chopin; the "Legende," Liszt, and the Concerto No. 2, in A major, Liszt.

She has a striking individuality as a player which few pianists of the day possesses, and she recalls with rare distinctness the playing of Teresa Carreño at her best. She has a complete mastery of the keyboard, and her technical accomplishments are used with the taste, skill and judgment of a true musician. The fire of a true genius flashes out continually in her work, and she at once charms and delights by her playing.

The contrasts of the program were brought out in an admirable way by her readings, and she showed herself to be a most intelligent student of the composers represented in her day's selections.

Her audience was at her control after the first movement of the Beethoven Concerto, and from that on her value as an artist was enthusiastically admitted on all sides. She is an acquisition to the list of concert pianists that would have found a hearty welcome earlier in the season.

She has but recently arrived in this country, coming here from Berlin, and it is to be hoped that she may remain to have further hearing in this and other cities.—Boston Herald.

The Boston *Journal* said: "Miss Fanny Richter made her first appearance before an American audience (and a very large one, too) in Music Hall yesterday afternoon. The young pianist had the assistance of an orchestra conducted by B. J. Lang in the following program: Beethoven, Concerto No. 3, in C minor, op. 37; Chopin, Polonaise in A flat major, op. 53, and Nocturne, in F sharp major, op. 15; Liszt, 'Legende' and Concerto No. 2, in A major.

"This young lady has evident talent, well and intelligently cultivated. Her technic is sure, facile and brilliant; her tone strong, full and telling; her use of the pedal admirable. She plays with absolute concentration upon the music, and evidently has sufficient self-command to listen to what she is playing and judge of its effect. We do not know who her teachers have been, but she gives evidence of having been brought up in, and sympathizing with, a rather conservative school. Thank heaven for that! In the Beethoven concerto, for instance, she showed a regard for rhythm and unity of tempo which did one good to find in any young artist. Now and then a phrase might sound a little stiff to ears accustomed to all the finesse of modern 'rendering' and 'interpretation'; but the fine musical feeling was to be detected by him 'der heimlich lauschet.' And it speaks well for Miss Richter's musical insight that she threw off this 'classic' reserve as soon as she attacked the things by Liszt.

"Of her playing yesterday afternoon we liked her performance of the Beethoven Concerto and the Chopin Nocturne best. In these things she showed not only genuine appreciation of the gist of the music, but also ample power to do what she tried to do."

Mme. Richter-Fuchs will play on November 18, as soloist of the concert of the A Capella Club, of Milwaukee, and while in the West she expects to fill other engagements. The husband of the pianist, Albert Fuchs, is a man of artistic tastes, and one who is at heart and soul in sympathy with his wife, and since their happy marriage several years ago has been a great inspiration to her. Although an artist of ripe gifts Madame Richter-Fuchs in her private life illustrates the charm of well bred, refined and modest womanhood.

LATEST ON PADEREWSKI.

AS the last form of this issue went to press yesterday information reaches us that Paderewski will reach here early in February. Negotiations concluded recently and made public at a late hour yesterday announced that the pianist will make a three months' tour here, beginning in February.

BERTA GROSSE-THOMASON.—Mme. Berta Grosse-Thomason, the pianist, assisted the Schumann Quartet at a chamber concert given on October 9, at 11 Elm street, Morristown, N. J., the home of Mrs. Herman Behr. Two movements from the Schumann Piano Quintet in E flat were played and the other ensemble pieces were an Andante by Rubinstein, a movement from the Haydn Quartet in D, and a quartet by Rheinberger. The vocal soloist was Herman Hovermann, baritone. The audience was composed of the fashionable residents in the vicinity.

ANOTHER SUCCESSFUL ARENS PUPIL.—Miss Grace Carroll, contralto, recently a pupil of F. X. Arens, sang with great success at recitals and various concerts since her return to her home in San Francisco, Cal. Owing to her success she was promptly engaged as voice teacher at Miss Head's seminary, one of the best known young ladies' schools on the Pacific Coast. She has also been engaged as solo contralto for one of the leading Presbyterian churches in San Francisco.

Martha Remmert is not going to Gotha, as she has just opened a Liszt Academy at Berlin.

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Some Conditions in Paris.

PARIS, October 3, 1901.

AS is the case in all such communities where concerts engage public attention Paris, like other similarly conditioned cities, has its peculiarly piano infected and affected atmosphere and the pianist becomes an especial item of musical interest. The pianist, ever since the days of the manufacturing rivalry, has been made a formidable concert feature and that artistic industrial contest originated here where the same old firms are engaged in it as they were some seventy-five years ago in the days of Kalkbrenner, Doehler, Chopin and Liszt, and Herz, and Thalberg, and Pixis and Heaven knows who, including the merely local players.

Right now Erard and Pleyel are the chief supporters of the two Philharmonic concert schemes—that is Paris orchestral institutions, the Colonne and the Lamoreaux Orchestras, outside of the Government subsidy; they were far back in the nineteenth century also the two rivals that vied with one another to appear before their compatriots as supporters of the musical art.

No one ever questions their disinterestedness. Piano manufacturers who support concert schemes and who pay artists, or help towards paying them, do immeasurable good towards the propagation of the best kind of music and are the elements that insist upon public performances because they desire to have the public learn how artistic their pianos are built. There may be selfishness in all this, but it is the kind of selfishness that builds up cities and nations. Outside of the newspaper business every man should work to advance his interests, because in doing so he advances the interests of his surroundings and helps to advance his community on the road of progress. The only persons who should not work for themselves are newspaper men, for they commit crimes in being selfish. Selfishness in the newspaper business may also help the community by building up a great newspaper, but the newspaper man ought not to share in the benefits unless he proposes to be condemned.

The piano business in its artistic divisions has brought the piano virtuoso to the foreground as the prominent faculty in the concert system, just as the newspaper has made the artistic piano known to the masses. It is all one community of interests and an intermingling of benefits. Erard and Pleyel began this work first, because in those days the United States was unknown as a piano producing country and the Chickering house was, as yet, in its infancy. Germany was dismembered and was not only suffering from the ravages of the Napoleonic wars, but had its revolutionary fevers on, which prevented industrial development. Broadwoods in England had no rivals and therefore made no progress, having no incentive.

Never since the beginning of the piano question has there been such a season of piano virtuosi as the approaching one promises to be, the appended list, although extensive, showing only the preliminary engagements. I shall do my utmost to be correct in the classification of the pianists and the pianos they use, to illustrate how commercial rivalry enters into the artistic arena to stimulate the combatants.

NOUVELLE SOCIÉTÉ PHILHARMONIQUE DE PARIS.

Before doing so, however, I desire to recount the proposition made by the New Philharmonic Society of Paris, recently organized by Dr. Frankel, a Pole, I believe, who conducts a sanitarium at Zurich and another here at Auteuil, a suburban town. A Philharmonic society with us or in England, Russia and Germany, is usually an orchestral organization; here anything with or without musical pretensions can properly designate itself as a Philharmonic society, and this new one, begun by Dr. Frankel with a private subscription of his own of 50,000 francs, is a chamber music scheme, which will give subscription concerts in a small hall at 8 Rue d'Athenes. There are accommodations for about 250 people, and there are no music halls in Paris, except the private enterprises known as Salle Erard and Salle Pleyel, both connected with piano firms, neither of which could be used by the new Philharmonic because it engages soloists using both pianos, and it cannot move about from hall to hall as it would be compelled to do, using Erard Hall for Erard pianists and Pleyel Hall for Pleyel pianists. This cannot be done; hence an independent hall had to be leased, and as there is no music hall here the best was done under the circumstances.

It is strange that Paris has no music hall, but when one considers that music is virtually under Governmental control, beginning with the National Conservatory and its branches throughout France and passing through the schools and operas to the sibsidized orchestra, it is not strange, for the people depend upon the State to build a concert hall, and as long as the people have no use for one the State doth not build one. The Trocadero was built to include its present large hall with organ, but it is too large except for fêtes, and its acoustics are so defective as to make it useless for artistic musical purposes. Symphony concerts are given in "circuses," in theatres and in large sheds such as are used for hippodromes, but that is of no consequence, for many people are engaged in conversation constantly during concerts in Paris and these talkers are not heard as distinctly in such buildings as they are in halls.

This new Philharmonic Society having engaged a number of pianists, paying them fees, which is not the case with the two symphony organizations, who get the piano soloists through the piano manufacturers, the list of piano soloists for next season is consequently swollen to the following Falstaffian proportions—all kinds of performances being included, although all engagements are not yet closed:

Teresa Carreño.....Erard
Gabrilowitsch .....Erard
Mme. Roger Miclos.....Pleyel
Riera (the Spanish player).....Erard
Levin (Rubinstein medallist).....Erard
Diemer .....Pleyel
Risler .....Pleyel
Pugno .....Pleyel
Wurmser (not Wormser).....Pleyel
Cortot .....Pleyel

Some of these are engaged by the New Philharmonic, which has also secured for its season:

Harold Bauer.....Erard
Mlle. Therese Chaigneau (very talented young artist) ..... Erard
Frederic Lamond (great artist).....Erard
Mlle. Cecile Silberberg.....Pleyel
M. Stavenhagen.....Erard

MORE NAMES.

Both Erard and Pleyel being liberal supporters of the regular symphony concerts—Lamoureux and Colonne—insist that no foreign pianos shall be used at these events. This we would call Chauvinism, but it is a kind of patriotism we should emulate. If our opera subsidizers were to insist that no foreign singers should be heard in America on an opera stage supported solely by Americans we would soon have a large number of American singers engaged in studying and singing in opera. But we are not Chauvinistic—as we shall see—and therefore not one American piano soloist is announced for next season in the United States (and certainly not in foreign countries), and our American resident singers still continue to do good work in church choir lofts, to which places they are exiled by the lack of the very Chauvinism that engages so many artists at home in their own countries—even for small or no salaries at all.

Erard and Pleyel and their supporters insist that as long as the French State subsidizes the two symphony organizations and they—the piano firms—contribute to the schemes, no foreign piano shall be played at these concerts. At the new symphony concerts any piano can be introduced, and therefore Eugen d'Albert, Moriz Rosenthal and Busoni will play at these concerts, each of them using a Steinway piano. Adding these names to the above it will be observed how formidable the pianistic scheme becomes this season in Paris.

Notwithstanding the opposition of the piano houses here and the press, to some extent, the Steinway piano has been used at symphony concerts here, once by Eugen d'Albert and once by Leonard Borwick, and big commotion ensued, and this season the inimitable, aggressive and fearless Rosenthal, pianist par excellence to himself and the world generally and a manipulator of tremendous resources, will play at one of the Lamoureux concerts, using a Steinway piano. This gives him an enormous advantage, for with all due respect to Paris piano builders I do not believe their piano could successfully parry an attack by Rosenthal who is going to give four recitals here after his symphony performance. The Steinway piano is ages ahead of any Parisian piano, and no one admits this with more grace than the makers here, who are now about to put pianos on the market after the full overstrung method of Steinway and the Bechstein and the American and German makers. Well, it is about time! Rosenthal is sure to create a sensation here, and if Harold Bauer could play on a Mason & Hamlin, instead of an Erard, the Parisians might find good reasons for congratulating themselves more that he is one of them. Playing on old scale pianos, no matter how carefully made, is a most ungrateful task. If the piano makers who produce these instruments would only hear what the suffering artists—men and women—say to me regarding these old-fashioned coffins they would at least attempt improvements and try to make modern pianos.

OTHER ARTISTS.

The self-same New Philharmonic Society has also engaged the following violin virtuosi:

Marteau.
Ysaye.
Kreisler.
Geloso.
Hugo Heerman.
Mme. Norman-Neruda.
Rebner.
Jean Ten Have (not Have Ten), and the 'cellists Hugo Becker, Julius Klengel, Casals and Mme. Marguerite Chaigneau, one of the Trio of Chaigneau sisters who are creating such a sensation over musical Europe. A manager who can get the Trio for America can make a fortune. The Trio is engaged for these concerts, as is also the Trio of Frankfort.

The Quartets engaged are:

Geloso (Paris), Hayot (Paris), Marteau (Geneva), Parent (Paris), Rosé (Vienna), Schörg (Brussels), Zimmer (Brussels), Ysaye (Brussels), Tchech (Prague).

The singers who are to appear are, some of them well known to us. How some of them can do justice to themselves in such a small hall seems incomprehensible to me, unless the walls and ceiling are removed. I may mention Marie Brema. How she going to control her voice in a 20x40 room. The list contains the names of:

Gulbranson, of Bayreuth fame.

Eleonore Blance, who is going on a Scandinavian

tour under the energetic management of M. Robert Strakosch.

Felia Litvinne. (How is she going to sing in the room?)

Marie Olénine.

Mme. Richard Strauss (née De Ahna).

Mr. and Mrs. Henschel, and others equally long known.

The hearts of American managers would break if they knew the fees paid to most of these artists for the Parisian appearances. The two Symphony societies seldom pay anything and other societies very little more than that. Artists appear here for the prestige—most of them, of course, must do so—and then the English people must pay them about 25 per cent. of the amounts the Americans must pay to hear them. For instance: A singer getting nothing for singing here in Paris charges an English manager £20, or $100; the same singer will charge an American manager $400, and the American manager must guarantee a large number of concerts. Singers will cross to England for one or two engagements just to get London notices to reprint them—like Paris and Berlin notices—in THE MUSICAL COURIER, to show how great their successes have been in these cities over here. Artists sing and play very frequently free of charge, and most of the time for their expenses, for the sole purpose of getting good notices to have them read by the musical people of England and America through this paper. Many artists *pay* to be heard; actually *pay* money out of their own overladen treasuries, so that some of the leading papers here (for money, frequently) print criticisms about them, these notices to be used for an English and American campaign.

Why have I been propagating the theory that we Americans are fools for paying such inordinate figures to hear foreigners sing? Why? Because I *know* they get very small fees here and I *know* that they look upon us as idiots for paying them so lavishly and I *know* that American singers can *never* make headway under the prevailing conditions. It is not a prejudice against foreign singers, for they are entitled to all they can get out of America so long as we are willing to submit to such injustice; it is a prejudice against our *American system* which forced me to lay bare the iniquity, and I submit to all fair-minded people if the prejudice is not justified when I see how niggardly the people here support singers to whom we give forty times in a season. I recently found in Brussels that one of the stars at the opera there, a star who sings twice a week and sometimes more, gets 500 francs per week; another one singing star roles of lighter calibre 200 francs per week. These ladies ask us to pay them $600 a night—one asked—and the other $1,000 a week for a twenty week engagement. If we will pay these prices so much the better for them, but how about the moral support of the art of music in Europe and how about our moral support of our own people here?

These conditions must and will change through the compensating principle which is always at work. The artists who for years past have been singing for Frau Cosima Wagner for nothing will now get offers from the Prinz Regenten Opera at Munich. Bayreuth will be compelled to pay something hereafter. The old play, "Oh, you will get the world's reputation if I permit you to sing here at Bayreuth," is about used up. And so it will have to be in the United States after a while. The high salaries with us will drive the salaries higher on the Continent through the increased demand, and then we shall be compelled to pay such fierce figures that no manager can afford to enter into contracts with European singers without danger of bankruptcy. There have been many such bankruptcies already, and because of them the management pursuit in America is not viewed with envy. When salaries reach a prohibitory point bankruptcy will cease, because no manager will be found so foolish as to submit to the exaction. Then will come the day for a little Chauvinism with us; then we shall have good English opera. Then Americans will play the piano at home and abroad, for it is a paradoxical fact that Chauvinism carries with it a subjective admiration, just as our high protective tariff has made Europe stare at us aghast at the self-confidence we exhibited in locking out whatever we pleased, regardless of outside feeling.

With all its demonstrative Chauvinism which France betrays at every turn and which Parisians demonstrate in nearly every act, the whole world flocks to Paris, no other city carrying daily within its walls so many strangers. Paris does not invite us; if it did it would not be Chauvinistic, but it does passively invite us with its aggressive hostility to all institutions not Parisian or sympathetic toward Paris. Human nature admires the position assumed and actually sneers at the eclectic cosmopolitan who has no patriotism, no home, no country, no art and no conceit. When we give up our indifference and become practical disciples of Chauvin we will get some kind of American art and music the world outside of America will look into; as it now is we will pay outsiders to come to us to show us how Chauvinism pays them. It does certainly pay Paris.

BLUMENBERG.

CHAMINADE, the French song writer, was married in Le Vesinet, near Paris, recently, to M. Carbonel, a music publisher of Marseilles. Whether her residence will be changed to the latter city is not known, although her marriage may close her public appearances.

OUR SAN FRANCISCO OFFICE.

THE MUSICAL COURIER has opened a branch office in the Emma Spreckels Building, Room 727, in San Francisco, where all the Pacific Slope business of this paper will be conducted by Mrs. A. Wedmore Jones, our official representative.

Gregory Hast.

GREGORY HAST, the foremost concert tenor of England, sails on the Umbria, October 26, for a brief tournée of this country. Besides a repertory of between sixty and seventy cantatas and oratorios, the latter of which he studied with the veteran, Sims Reeves, Mr. Hast sings with equal artistic mastery a vast number of Italian, French, German and English songs. The two appended sample programs are illustrative of the versatility of the eminent English tenor in his recitals which are in such vogue on the Continent, as well as in London and the English provinces.

Come Raggio di Sol (old Italian aria).....Caldara
Ich wandelte unter den Baumen.....Schumann
Minnelied.....
Die Mainacht.....Brahms
Lockruf.....Brahms
How Deep the Slumbers of the Floods.....Ruckauf
(Arranged by A. L.)
The Self-banished (old English).....Dr. Blow
Gone.....Sullivan
Where Is Another as Sweet as My Sweet (from Tennyson's Songs of the Wrens).....Sullivan
Songs My Mother Taught Me.....Dvorák
Le Baiser.....Goring Thomas
Ma mie (old French).....
(Arranged by A. L.)
Phillis Has Such Charming Graces.....Anthony Young (1625)
(Arranged by Lane Wilson.)
She Is a Maid of Artless Grace.....Coleridge Taylor
She Dwelt Among the Untrodden Ways.....Kelhe
O Were My Love Yon Lilac Fair.....Somerville
Rose Kissed Me To-day.....Dal Young

Adelaida.....Beethoven
Ein Ton.....Cornelius
Aus deinen Augen.....Ries
Nur wer die Sehnsucht Kennt.....Tschaikowsky
Liebliches Kind.....Brahms
It Is Not that I Love You Less.....Dr. Blow
The Dream.....Rubinstein
The Nightingale.....Rubinstein
Fair Hebe (old English ballad).....Dr. Arne
To Chloe, in Sickness.....Sterndale Bennett
Doubting and Dreaming.....Goring Thomas
I Shall Not Die for Love of Thee.....
(Arranged by Villiers Stanford.)
Oft in the Stilly Night (Irish melody).....Moore
Annabelle Lee.....Henry Leslie
I Had a Flower.....Kellie
To Mary.....Maud Valerie White

JAN KUBELIK.

UNQUESTIONABLY one of the interesting virtuosi of the present musical season in this country promises to be the young Bohemian violinist, Jan Kubelik, whose London successes the past two seasons have been both brilliant and sensational. Daniel Frohman, the well-known theatrical manager of this city, and Hugo Gorlitz, for so many years associated with the Paderewski tours, are to be the managers of the American tour, which opens in New York Monday evening, December 2, at Carnegie Hall, when Kubelik will have the assistance of Emil Paur and his Symphony Orchestra, and Miss Jessie Shay, solo pianist. On Saturday afternoon, December 7, Kubelik gives his first recital at Carnegie Hall, assisted again by Miss Shay, who has been engaged for the entire tour, and Ludwig Schwab, accompanist, who has been associated with him for the past two seasons on all these tours.

Accounts of the extraordinary scenes witnessed at the Kubelik concerts last season in London have been published in all the principal papers and magazines of this country, and it is safe to say that the interest in musical circles over the coming of this young artist will equal anything of the kind known here in recent years.

Dr. Hans Richter, who first introduced Kubelik to a London audience, has already engaged him for two Philharmonic concerts during the coming year in London, and his farewell tour through Germany and Austria, which is now in progress, has been a series of triumphs and ovations in every city, while his London concert, which is set for November 17, the day before his departure for America, will unquestionably be the scene of one of the greatest demonstrations ever accorded a musician in London. Information regarding his tour will appear later in these columns.

Ernest L. Thibault's Benefit Concert.

THE benefit concert given for Master Thibault at Knabe Hall Thursday evening, October 10, was signalized by the presence of a large audience of music lovers and critics. Master Thibault is an orphan boy of sixteen without any relatives who are able to assist him, and the concert was given to raise means to enable him to finish the course of study comprised in the free scholarship which he has won at the West End Private School of Piano Playing.

The young beneficiary played the Bach Fugue and Prelude in C major with a crispness and repose which at once showed he was master of it. This was followed by a brilliant performance of Beethoven's Sonata, op. 2, No. 3 (the last movement), which brought out the spirit of virtuosity, and showed a musical temperament of distinctive character, the melodic passages being given with a singing touch and variety of tone shading.

But it was in a group of Chopin pieces, including the Nocturne in D flat, the Ballad in A flat and the great Polonaise in A flat, op. 53, that the young artist excelled. There was the poetic, dreamy tone color in the nocturne, so Chopinesque and a singing touch that melted into liquid tears the passionate song of night. There was technical skill, clear cadenzas, and in the ballad and polonaise a degree of power and reserve force which astonished and captivated the audience. The Liszt Rhapsody No. 6 was given with fire, variety of expression and brilliancy of technic, which thrilled the audience and caused an outburst of applause. Mrs. Clarence Burns, E. B. Southwick, R. Walter Levy and many others at the close of the concert came forward to congratulate Master Thibault and Silas G. Pratt, his teacher, to whose painstaking care he owes his rapid advancement.

Miss E. R. Chapman, the new rising start in concert work, sang a soprano solo entitled "The Slave Song," by Teresa del Riego, in a thoroughly delightful manner, and with Miss Martha Wettengel, a vocal duet, "Echoes," by Frank Mains. Miss Wettengel also contributed "A Gypsy Maiden I," by Parker.

Mr. Pratt, with the assistance of several pupils, gave a performance of the "Tannhäuser" overture, with two pianos and organ, and the first movement of Schumann's Symphony in D minor, which elicted much enthusiasm.

The entire affair was declared a great success, and promises much for the future of this talented boy.

Miss Lulu Eggleston, who has been given a free scholarship under Mr. Pratt, by J. C. Havemeyer, Jr., took part in the symphony, and is soon to give concerts of her own in Brooklyn and Manhattan.

THEODORE BJORKSTEN.—Theodore Bjorksten will leave here for Europe this week, where he goes chiefly on account of his health, but also to accompany some of his pupils to the other side. He will spend the winter in Paris, and his pupils will probably continue to study with him there. His women pupils here he has turned over to Madame Bjorksten, and his male pupils he has entrusted to the care of that popular and excellent teacher, Signor Carboni.

BOSTON, Mass., October 13, 1901.

IN the sixties, probably in the fifties, an illustrated gift book was the central ornament of many parlor tables in New England. It was entitled "Women of the Bible." I do not remember the name of the author or the illustrator; but there was a witch of Endor, who, although she might not have excited the imagination of perverse maturity, haunted the dreams of boyhood and gibbered and mowed at the foot of the bed. She was a brunette, distinctly a brunette. There were ladies of Oriental face and figure who might have graced the Arabian Nights. Then there were two severe faces, unpleasant in determination, savage in revengeful purpose—the faces of Jael and Judith.

The performance of George W. Chadwick's "Judith" at Worcester brought this all back to me. Is there a book "Bible Women in Music"?

As I wrote to you, Judith has been a favorite of composers from the early days of opera and oratorio. (This was the partition that divided the two forms of musical composition in those days.) Even now I read that Klughardt's new oratorio, "Judith," will be performed in at least seven cities of Germany this season.

The list of these Bible women in music is an entertaining one. It includes Eve, the dear petite femme of Massenet, the decorous Haus-Frau of Haydn; Deborah, Susanna, Jezebel, Jael, Delilah, Mary Magdalene, the Woman of Samaria, the Sulamite, Rahab Herodias, the Holy Virgin. This list is by no means complete. But how shabbily have these women, with the exception of the Virgin, been treated!

Music has no Eve to oppose to the heroic figure of Michael Angelo, or even to the graceful creation of Milton. Susanna and the Elders would make an entertaining opera of the Verismo class. The Woman of Samaria might join in a sextet with her five husbands. There is no truly sensuous setting of the Song of Solomon. What a superb creature for operatic purposes is Mary Magdalene, a favorite apparition in the mysteries of the Middle Ages! This Mary, as this Delilah, recalls the sentence of Flaubert: "O maker of elegies, not on ruins should you lean your elbow, but on the breasts of these joyous women."

The only Delilah we now know is Saint-Saëns'. Her famous song, adjusted for the use of mezzo-soprano or contralto, is so familiar that even Uncle Amos is hardly moved by it. Yet, such is the power of association that a Delilah without the song would be looked upon with suspicion, branded as a rank outsider, an impostor; so that we are curious to learn the fate of Arnold Mendelssohn's new work, entitled "Samson."

And Delilah, unlike Jael and Judith, is a woman for whom you can honorably entertain respect. Samson was never a man of rigid principles. Like many athletes he indulged in vicious amusements as soon as he was out of training. Delilah was frank, without affectation, a Daughter of Persuasion, a Player of the Game. Samson brought his fate upon him. Heed not Milton, who makes Samson refer to the woman as a "specious monster," his "accomplished snare," with "blandished parleys, feminine assaults, tongue batteries." Milton wrote against women rather than a woman, and even he makes the chorus sing to Delilah's brave entrance:

> What thing of sea or land?
> Female of sex it seems,
> That, so bedeck'd, ornate and gay,
> Comes this way, sailing
> Like a stately ship
> Of Tarsus, bound for the isles
> Of Javan or Gadire,
> With all her bravery on, and tackle trim,
> Sails fill'd, and streamers waving,
> Courted by all the winds that hold them play
> An amber scent of odorous perfume
> Her harbinger, a damsel train behind.

And how noble her burst of self-appreciation:

> But in my country, where I most desire,
> In Ecron, Gaza, Ashdod, and in Gath,
> I shall be named among the famousest
> Of women, sung at solemn festivals.

She remembers Jael, "who, with inhospitable guile, smote Sisera sleeping through the temples nail'd."

Delilah is a much finer woman than Jael, the wife, or Judith, the widow, and yet painters and musicians have preferred Judith. Go into any picture gallery of Europe and you will find two or three Judiths, beetle-browed women with a sword and the suggestion of a mustache. Judith is to be preferred to Jael, whose behavior was so contemptibly mean that Rabbins blushed for her and invented the story of Sisera offering violence to her, in his rude, soldier-like way. Yet Jael inspired the loftiest poetry. Nothing in praise of Judith, nothing in denunciation of Delilah approaches the song of Deborah and Barak with the stars in their courses fighting against Sisera, whose mother looked out of the window and wondered why his chariot was so long in coming: "Why tarry the wheels of his chariot?" and insolently she asks "Have they not sped; have they not divided the spoil; to every man a damsel or two?" But how was it with her son, the guest of Jael? "At her feet he bowed, he fell he lay down; at her feet he bowed, he fell; where he bowed, there he fell down dead."

And who has written immortal music for such words?

Mr. Chadwick's lyric drama suggests several interesting questions. And first of all is one concerning the use of local color. I ask the permission of J. Weber, who denies that there is any such thing. Suppose a composer should attempt deliberately and painfully to characterize the warring Hebrews and Assyrians by the use of instruments peculiar to each people. The Assyrians had a wonderful philosophy of music; planetary influence and authority entered into the scheme. Their music was essentially martial. They loved drums, trumpets, cymbals. They had a passion for high notes, as has the modern audience at a "grand operatic concert." Mr. Rowbotham calls attention to the fact that in bas-relief Assyrian women are always pinching their throats with their hands as they sing, to force top notes, and he refers the reader to Porphyry on the contraction of muscles of the throat—a work that should be in the hands of every German singer. We know something about the music of the ancient Hebrews—there are surely books enough; but is it true that there was no drum from Dan to Beersheba? Now if a composer saturated with antiquarian feeling should strive to portray realistically the contending forces would the music be tolerable and to be endured? I do not admit for a moment that any such attempt would be faithful even in spirit. A military march would serve, as long as it were military. Nor is it necessary for Holophernes to scream and roar on E flat and F to prove that he is an Assyrian as well as a baritone. Whether Holophernes should sing a sentimental song to Judith is another matter; it is a matter of character, not nationality. The Rev. Thomas Beard, the schoolmaster of Oliver Cromwell, took a low view of the unfortunate soldier in his "Theatre of God's Judgments": "Whilst Holofernes besotted his senses with excesse of wine and good cheare, Judith found meanes to cut off his head."

It is not surprising that Mr. Chadwick succeeded better in pages that call for choruses in traditional oratorio form than in pages that demand imperatively scenic instinct and passionate musical thought. His contrapuntal knowledge is admitted by all; in a chorus of breadth and length he feels himself at ease; but a musician must have more elemental gifts when he writes for the stage. It is the fashion to sneer at the Verdi of "Il Trovatore"; but all of our young composers could learn much by faithful study of that score. Verdi himself never surpassed in dramatic truth and intensity, for the use of melody to accentuate the text and characterize the situation, the fourth act of this opera, which is still given in crowded theatres of the world. No experiment in orchestration is a substitute for an authoritative melody; no sought and ingenious harmonic progression is an apology for weakness in melodic thought or for the absence of irresistible measures that may be simple or even brutal. When a Judith is tempting a Holophernes, the audience should know that a tragedy is acting on the stage,

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should know it from the music, not solely from the libretto.

I spoke of the many oratorios and operas in which Judth is the heroine. There are so many that Karl Weisflog wrote a pamphlet, "Der wütend Holofernes."

Composers seem at their wits' end, running about distracted in search of a subject. One proposes to write music for "Ingomar." (Parthenia, as played by Mary Anderson, was almost a Biblical character.) No doubt "I go—to cleanse the cups" will be a grand aria, or if the composer believes only in leitmotive, we shall have "the Cup motiv." Another Von Hagen will arise to write an exhaustive disquisition on the nature of the cups, the symbolism in the intention of washing them, &c. "Two souls with but a single thought," &c., should be in duet form, with a unison and stentori in finale.

Who knows? Fifty years from now Miss Stone may be the heroine of a Bulgarian opera. Prince Ferdinand may prance across the stage to rescue her. Think of the contrasting choruses of brigands with folksongs and missionaries with hymns—imagine the scene of the delivery!

There is a heroine who, like certain women in the Bible, has never received fair treatment at the hands of composers. This is Joan of Arc, who has been maligned, as by Shakespeare and Voltaire; examined curiously, as by Dr. Icard, or patronized by scores of mediocrities. The "Bibliographie Musicale" of Joan of Arc covers ninety-one octavo pages. The names of composers go from Adam to Widor. The best known of these composers are Adam, Bemberg, Balfe, Bruch, Bruneau, Carafa, Dubois, Duprez, Godard, Gounod, Gouvy, Lacombe (L), Lenepveu, Liszt, Moszkowski, Pacini, Rossini, Serpette, Tschaikowsky, Vaccaj, Verdi, Vidal, Widor.

The two songs of Joan of Arc most familiar to concert-goers are those by Bemberg and Tschaikowsky. The first is taken from a "Scène historique," which has five numbers: March to the funeral pyre, prelude, arioso, quartet, finale. The first singer was Mrs. Saly-Stern, sister of the composer, at a matinée given by "Dames du Monde," April 28, 1886. Krauss sang it afterward at a Colonne concert, and the piece is dedicated to her.

Rossini's cantata has apparently been lost. Hippolyte Lucas heard Alboni sing it at the composer's house.

And here is a statement that I do not wholly understand. Gounod wrote music for a drama, "Jeanne d'Arc," which was first played at the Gaîté in 1873. When it was revived in 1890 at the Porte-Saint-Martin, Sarah Bernhardt was the heroine, and the composer added measures to accompany her declamation. Now Emile Huet says that the ballet originally had three numbers; "the second has been popularized in concerts, under the classic title, 'Funeral March of a Marionnette'"; but in speaking of this same march as a separate piece he adds: "This strikingly original piece has gone through many editions, before as after its incorporation with Barbier's drama."

Gounod's "Vision de Jeanne d'Arc," which Marteau played here, was written as the offertory of the mass "A la Mémoire de Jeanne d'Arc" (1887). Marteau played it at the first performance.

But what opera with the Maid as heroine interests an audience of to-day? Is it always the fault of the librettist? In Verdi's opera Joan loves the King and is beloved by him. Her father is a traitor to his daughter and France. Joan is wounded at Compiègne and dies in the arms of the King. This is as bad as the scenario of a pantomime, "La Pucelle d'Orleans" (1803). The final scene is the stake at Rouen; the stake disappears and in its place is an altar, and beyond there is a transparent triumphal arch, under which is a statue of Joan. "The crowd kneels around the statue to the sound of clarions and trumpets."

Let me note the fact that a "Jeanne d'Arc" polka, by L. Brunet, was played May 8, 1858, at the foot of the statue at Orleans by the band of the Third Grenadiers of the Imperial Guard.

Raoul Pugno wrote a piece, "Jeanne d'Arc," when he was ten years old. It was for solo voice and chorus, without accompaniment, and it was dedicated to the town of Orleans.

The name of Gustave Strube, who wrote an overture, "The Maid of Orleans," is not in Huet's list; but his book was published in 1894.

There are other women who should be illustrious in opera; Lady Macbeth, Cleopatra, Viola, Margaret of Burgundy—make a list for yourself. There are operatic Lady Macbeths, but no one of them now counsels murder or wanders in her sleep. What an opportunity for a composer! The witches should tempt the curious in instrumentation; Macbeth should be a baritone; I see Plançon as King Duncan welcoming his guests; Banquo is certainly a tenor, self-conscious and even when dead insisting on Macbeth's undivided attention at a state banquet. And the Lady Macbeth! No, she is not a strident virago, a cross between Fricka and Ortrud; she is a luscious soprano with a caressing voice, with a purr in her voice; a woman of voluptous, madding form who could lead any man to murderous thought and deed.

There are suggested stories in ballads, there is the thought of romantic opera in mere lines. Who was "La Belle Dame sans Merci"? What was the name of the celebrated King of Thule, who was his wife, how did he win her?

A composer died the other day—let us be exact, September 11—Eugène Emile Diaz de la Peña, better known as Eugène Diaz, the son of the painter. He wrote three operas and some songs. But he supported himself by painting, and toward the end of his life he said to Pougin, an old classmate in the Paris Conservatory: "No, I have had enough of the theatre; I prefer to make pictures, which give me a living. I make them for America, and they bring me in more than any performances of operas." Do you say that Diaz was unsuccessful as a composer for the stage and therefore unworthy of notice? Remember the lines of Walt Whitman:

With music strong I come, with my cornets and my drums.
I play not marches for accepted victors only, I play marches for conquer'd and slain persons.

Have you heard that it was good to gain the day?
I also say it is good to fall, battles are lost in the same spirit in which they are won.

I beat and pound for the dead,
I blow through my embouchures my loudest and gayest for them.

But Diaz wrote an opera entitled "La Coupe du roi de Thulé," and it was performed at the Opéra, Paris, January 10, 1873, with Madame Gueymard and Faure in the cast. The fascinating title! The story they say is weak and silly, although it took the prize offered by the Fine Arts in 1867. The cup is enchanted and the owner is thereby powerful. The old King of Thule bequeaths it to Paddock, his clown, with the command to give it to the most worthy. Paddock seizes the opportunity to give the courtiers a fine lesson and tosses the cup into the ocean. A woman named Myrrha, a woman of great personal charm, offers her love to him that will bring the cup to her. And this Myrrha was so beautiful that the old King died because he could not triumph over her indifference.

Yorick, a fisherman, loves her—alas, poor Yorick! He dives into the depths, and meets there Claribel, the Queen of the Waves, who has loved him for many days. By some devilish art she shows Yorick his Myrrha singing love songs with a certain Angus. The fisherman, beside himself, begs that he may return to earth. Claribel gives him the cup and says that if Myrrha does not love him he must drink from it and thrice invoke her name. Yorick gives the cup to Myrrha; she thanks him, promises a reward, and gives the magic cup to Angus. Whereupon Yorick drinks out of it and invokes Claribel. The palace crumbles and the fisherman becomes a subject of his watery sweetheart. This story is fantastic enough, but the one romantic person in the song—the old King of Thule—is nothing but a shadowy figure, a thing of shreds and patches.

In like manner, if you turn over the pages of any dictionary of operas, you find promising titles, and the librettos that bear these titles are described as weak or frivolous or dull. Just as you would expect from E. T. A. Hoffmann strange and fantastic music, such as might accentuate some of his wild tales; but his music that has come down to us might have been written by any kapellmeister whom he satirized, it is so conventional, stiff and dull.

A first-class opera libretto, some claim, is as great a work of art as a great score. But how many great librettos are there? Is that of "Don Giovanni," or that of "Fidelio" really great? When you see an admirable performance of "Alceste," or either "Iphegenia" of Gluck, the ensemble moves you mightily; but I doubt whether the libretto itself would give pleasure. It serves chiefly to remind you of the immortal figures in the Greek mythology. Without the scenery, the action, the music, it would fall far below any one of the ingenious fabrications of Scribe.

The program of the first Symphony concert, October 19, will be as follows: Brahms' Academic Overture; Lalo's 'Cello Concerto (Jean Gérardy); Liszt's "Festlänge"; Beethoven's Seventh Symphony. The program of the second concert will be: Volkmann's overture, "Richard III."; Liszt's Concerto Pathétique (arranged and played by Richard Burmeister); Georg Schumann's "Symphonic Variations on a Chorale (first time here), and Symphony in F, by Goetz.

PHILIP HALE.

FRANCIS ROGERS.—Francis Rogers, the baritone, has accepted for the winter the position of solo bass in Dr. Gerrit Smith's choir in the South Reformed Church, corner of Thirty-eighth street and Madison avenue. Early in the season Mr. Rogers will give song recitals in New York and in Boston, as well as in some of the other large cities of the East. He is also planning for a concert tour in the West.

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CINCINNATI, October 12, 1901.

RICHARD SCHLIEWEN, violinist, has resumed his duties at the College of Music, after an eventful tour of the Continent. He visited his old home at Erfurt, Germany, Luther's historic town. He met his mother after a lapse of twelve years; also some of his nearest relatives, whom he had not seen for sixteen years, and several of his old schoolmates with whom he had not shaken hands for twenty-five years. Mr. Schliewen gave four concerts at Erfurt, Weimar and Cassel, which were much appreciated. He was frequently invited to private musicales. Two weeks he spent in the beautiful Thuringia Forest. The Germans, he says, are great walkers. Twelve hours a day is a feat which they accomplish with ease.

Mr. Schliewen, however, was content with eight hours per day. The roads are excellent everywhere, and there is almost no possibility of mistaking or missing the way, since the "Verschoenerungs Verein" has put into position plates giving full directions at every crossing. In the Thuringia mountains the art of Jodeln is still alive among the mountaineers, and it proved a special delight to Mr. Schliewen to listen to the fresh voices of the peasant girls, as they warble their beautiful folk songs of quaint harmonies, repeated as they are by manifold echoes. There would be a fortune in some of these voices if they were trained artistically. In Eisenach he plucked a leaf from a tree close to the monument of Johann Sebastian Bach, and visited the Warthung. He was in Ruhla, a little mountain village, which next to Vienna has the greatest meerschaum industry in the world.

Being a devotee to the fragrant weed, it goes without saying that he bought a number of fine pipes and cigar holders at prices so low that he cannot understand how the people of Ruhla can name it an industry at all. After his return from the mountains he visited Wiesbaden, there taking the curative waters for about six days and listening to the celebrated Kaim's Orchestra, of Munich. Next he went to Würzburg, where he visited the house in which Wagner composed the "Feen." After visiting Munich, where he witnessed a performance of the "Marriage of Figaro," he made a tour of the High Alps ofBavaria. A party of newly acquired friends made the trip to the Fugspitze very delightful. Returning they encountered a cloud burst, and had a narrow escape from being buried alive in a mountain slide which assumed quite formidable proportions. They found three of the bridges which they had to pass washed away, and were obliged to make their way back over the mountain streams the best they knew how by wading up to their chests in the water, and in imminent danger of losing their foothold and being swallowed up by the furious waters. At the Cologne Cathedral, Mr. Schliewen had the pleasure of listening to a magnificent organ concert and a capella chorus. Thence he went to Kiel, where he had a good view of the great men o' war of the Kaiser class, notably William II., whose first officer he knew, and who took great pains to explain to him the superior advantages of the German marine over that of other nations, and allowed him to turn one of those terrific 26-ton towers with his little finger, and lower one of the Krupp guns by means of a little screw not larger than that of a modern microscope. It was all very wonderful and impressive.

It proved rather a difficult task for Mr. Schliewen to enter upon his duties upon his return to the College of Music, for from the start he was in medias res, beginning with thirty-five lessons against thirty the same time last year.

While abroad, Mr. Schliewen had the pleasure of greeting some of his former pupils. Among these Elsa Fritsch, who continued her studies under Arno Hilf, and who is said to have made wonderful progress. She will return to America and re-enter Mr. Schliewen's class.

Louis Siegel, a former five years' pupil, had added the gold medal of the Liege Conservatoire to the first prize he won last season. He will soon be heard from as a full-fledged artist.

During his trip, and from the very start, Mr. Schliewen was pursued by the superstition of thirteen, but as he is not a believer in it he had the best of luck all the way through. Thus he left on the 13th of June—his son celebrated his thirteenth birthday. It took him thirteen days both ways to cross the waters. Engine No. 13 carried him away from Cincinnati and Engine No. 130 was hitched on at Baltimore. He had room No. 13 on the Bulgaria on the return voyage, and occupied No. 13 rooms in hotels three different times. Two cars on important trips were numbered 13, and one 463. He visited thirteen cities altogether.

Mary Ross, pianist, a pupil of Georg Krueger, of the Conservatory of Music, played with emphatic success at a concert last week by Adolf Hahn, violinist, and herself at Chillicothe, Ohio.

Frank van der Stucken, director of the Symphony Orchestra, is announced to return from Europe on Monday. The following soloists have been engaged for the concerts: Harold Bauer, pianist; Madame Schumann-Heink, Jean Gérardy, Eduard Zeldenrust, Mrs. Wagner Hissem De Moss, soprano, and Hugo Kupfenschmid, violinist. The afternoon dates will be November 29, December 13 and 27, January 10 and 24, February 7 and 21, March 7 and 21, and April 24. Evening dates are November 30, December 14 and 28, January 11 and 25; February 8 and 22, March 8 and 22 and April 5. Auction sale of seats will be November 23.

Several outside engagements have been secured for the orchestra under the management of Frank E. Edwards.

Georg Krueger, of the piano faculty of the Conservatory of Music, will give a recital in the Conservatory Hall, Thursday, October 29, presenting the following program:

Magic Fire Scene	Wagner-Brassin
Hark, Hark, the Lark!	Schubert-Liszt
Etude de Concert	Rubinstein
Sonata, op. 53, C major	Beethoven
Thème Varié, A major	Paderewski
Etude Chromatique	Chopin
Ballade, op. 47, No. 2	Chopin
Jeu des Ondes	Leschetizky
Hungarian Dance	Brahms
Faust Valse	Gounod-Liszt

In accordance with the approval of the Archbishop of the Diocese of Cincinnati, and the Bishop of Covington, and for the proper cultivation of the Gregorian Chant the College of Music has decided to open a department for the same, which will be under the direction of Dr. Nicholas J. Elsenheimer. The organizing of a department like this should certainly attract widespread attention and prove fruitful. Splendid results may be derived from instruction in this art, for organists as well as singers and musicians. Dr. Elsenheimer, who has made a study of it under Professor Jakobsthal, of the Imperial University of Strassburg, Alsace-Lorraine, is not only entirely familiar with the system of the Gregorian Chant but also of the Latin text. Besides being a thorough and in every respect a first-class musician Dr. Elsenheimer is very well educated, having been a student of the Latin languages for several years. He will be remembered as the composer of the prize cantata "Consecration of the Arts," written for the Saengerfest held in this city in 1899. His composition was selected from among twenty-seven competitors from the United States, Canada, England, Germany, France, Switzerland and Russia.

The first faculty concert will be given on Friday evening, November 8, by Ernest Wilbur Hale, pianist, and Edmund A. Jahn, baritone.

Miss Gertrude Ione Zimmer, soprano, pupil of Signor Lino Mattioli, has been very successful in opera. She is now singing one of the leading roles with the "Bostonians."

Miss Clara M. Zumstein will give a series of lectures on Americanized Delsarte culture in the Odeon. The first will be on Saturday, October 19, at 4 p. m. Admission will be by invitation, which may be obtained at the office of the college.

The elementary classes will be organized on Monday, October 14; Tuesday, October 15, and Wednesday, October 16.

The popular music class will be organized on Monday evening, October 14, and the College Evening Chorus on Tuesday evening, October 15, under the direction of A. J. Gantvoort.

W. C. Smith, tenor, pupil of W. S. Sterling, is singing with the Mendelssohn Male Quartet in Canada.

On Sunday, October 27, a concert will be given at the Italian Church of the Sacred Heart, on Broadway. It will be the dedication of the new organ, and Signor Albino Gorno has arranged a most elaborate program for the occasion. This fact itself assures it to be artistic as well as very entertaining. The entire proceeds will

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toward the defraying of the expenses of the new organ. The program is replete with interesting numbers, among which are duets for piano and organ and violin solos with piano and organ accompaniment. The principals are Signor Romeo Gorno and Adolph Stadermann, assisted vocally by Miss Kathryn Gibbons, soprano, and some ensemble numbers by Miss Katherine Klarer, soprano; Miss Elsie Louise Bernard, contralto, and Carl Gantvoort, bass. Other interesting selections will be given by a chorus under the direction of Mr. Stadermann.

David Davis, tenor, recently sang at the Eisteddfod at the Pan-American and sustained his high reputation as a first-class artist. Mr. Davis has resumed teaching at the college building, and has a very large class of pupils. Miss Bessie Tudor, soprano, one of his pupils, will give a recital in the near future.

The sixth Soirée Musicale at the Cable Company's warerooms, Seventh and Elm streets (H. T. Hanmer, manager), presented the following program Tuesday evening, October 8:

Recollections of Home.....S. B. Mills
Simplex Piano Player.
Soprano solo, Grand Aria from La Reine de Saba.....Gounod
Mrs. P. F. del Campiglio.
Piano soli—
Etudes, F minor and A flat.....Chopin
Etude in C.....Hauser
Miss Mazie Homan.
Tenor solo, Hasten to Me.....Mascheroni
Clarence C. Cannon.
Monologue, The Coming Out of Miss Cummings..... ——
Miss Corinna Q. Clinkenbeard.
Contralto solo, Cavatina (Di tanti palpiti), from Tancredi....Rossini
Miss Emma C. Pinney.
Duo, Guarda che bianca Luna.....Campana
Signor and Madame del Campiglio.
Piano soli—
Song Without Words, G minor.....Mendelssohn
Fantaisie and Impromptu, C sharp, op. 66.....Chopin
Miss Mazie Homan.
Monologue, The Red Fan..... ——
Miss Corinna Q. Clinkenbeard.
Trio, Stars of the Night.....Campana
Mrs. del Campiglio, Miss Pinney and Mr. Cannon.
Signor P. F. del Campiglio, Musical Director.

The Orpheus Club, under its new director, E. W. Glover, has begun this season's rehearsals in Stamina Hall. The membership of the club is on the increase.

Sidney Durst has begun his duties as organist at the Mound Street Temple, succeeding H. G. Andres, who has removed to New York city.

The Monday Musical Club will hold its first meeting to-morrow.

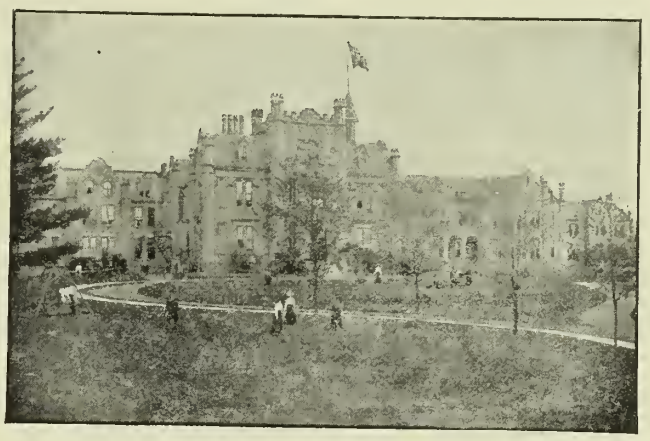
J. A. HOMAN.

HENRI G. SCOTT.—The remaining open dates of the season are rapidly being filled, the latest ones being "The Messiah" in Philadelphia; also the "Stabat Mater," "The Holy City," and a concert at which Mme. M. H. DeMoss will be the soprano soloist.

Music in Canada.

October 10, 1901.

THE Ontario Ladies' College, Whitby, Canada, is entering upon a season which promises to be very successful. Of the study of music in all its branches a specialty is made at this palatial and beautifully situated institution, whose graduates in the department of music are well qualified for the exacting requirements of professional life. Rev. Dr. J. J. Hare, principal, and J. W. F. Harrison, musical director, are to be congratulated upon the fact that the Ontario Ladies' College possesses an admirable pipe organ, upon which many of the talented students practice, take lessons and give public performances of merit.



ONTARIO LADIES' COLLEGE, WHITBY, CANADA.

On the evening of October 7 the new Russell Theatre was auspiciously opened in Ottawa.

J. D. A. Tripp, the pianist, will make an extensive Canadian tour this season.

Mrs. Brokovski Small, of California, will hereafter teach singing in Toronto.

The Ottawa Amateur Orchestral Society has elected these officers for 1901-1902: Honorary patron, Lord Minto; president, Charles A. E. Harriss; vice-president, Dr. L. Coyteux Prevost; executive committee, Mrs. Edwin E. La Beree, Mrs. F. H. Byshe, Miss Ethel Gerald, Miss Millie White, Miss Mina Stewart and F. A. Dixon, E. A. Parson, E. D. Ingall, S. L. Shannon, S. Short and Charles Stewart.

The Toronto Male Chorus Club has elected the following officers for the present season: W. H. Brouse, honorary president; J. Hayden Horsey, president; R. S. Gourlay, first vice-president; C. A. Ross, second vice-president; E. C. Tyrrell, librarian; C. O. Lucas, assistant librarian; M. S. Bogert and A. J. Hughes, auditors; committee—Thomas Bilton, T. H. Litster, Walter Gow, R. H. Greene, W. H. Bates, W. T. Blake, Herbert C. Cox, W. M. Douglas, J. Fraser Macdonald, W. Murray Alexander, C. Dimmock and W. R. Somerville.

J. D. A. Tripp continues to be the competent director of this popular organization.

Many Canadian pupils of H. M. Field, now of Leipsic, Germany, hope that he will shortly return to America, in order that they may continue to study under this able and inspiring instructor. Mr. Field's talented sister, Miss Ida Field, piano instructor, is having a very busy season in Toronto.

A successful concert was given by Mabel S. Hicks, G. Chrystal Brown, Lois Winlow and J. Alex Davies, in St. George's Hall, Toronto, on October 1. The audience was appreciative and enthusiastic.

F. H. Torrington recently visited Peterboro and Trenton for the purpose of rehearsing sections of the Royal Chorus which has been organized in honor of this week's visit of the Duke and Duchess of York to Toronto.

A good effort is being made to establish a series of annual musical festivals in St. John, N. B. Ladies interested in this movement are: Mesdames C. F. Harrison,

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WHITNEY TEW

In America
November,
December
And January.

The London Press says of Mr. Tew's singing:

The Stage—"Mr. Whitney Tew proved himself a singer of excellent capabilities. His voice, which is a bass of great compass, is delightfully sympathetic—now full of tenderness, now instinct with passion and joy. He could not have been surpassed in his rendering of Schumann's 'Der Knabe mit dem Wunderhorn' and Liza Lehmann's curiously weird 'Myself when Young.' "—July 4, 1901

London Musical Courier—"Mr. Whitney Tew's singing was marked by a high order of intelligence. He is one of the few singers now before the public who possesses the many qualifications that mean success. Besides a voice powerful and sympathetic he has a remarkable memory, and he never fails to display an intuitive knowledge of the poetic and dramatic significance of the text. In four songs by Bach, Brahms, Schubert and Schumann he exhibited great powers of vocalization and expression, and a style in singing German so thoroughly Teutonic that it was hard at times to realize his American origin . . . Three songs in English were equally impressive."—July 5, 1901.

Ladies' Field—"That fine bass singer, Mr. Whitney Tew, gave the first of his recitals in Steinway Hall. Madame Lehmann's 'In Memoriam' was a great test of Mr. Tew's manner and inflection, and he sustained the interest of his audience well throughout it; and it is a supremely hard work for a single voice—fragmentary, passionate, moody, with its pedal note of acute sorrow . . . Mr. Tew is fortunate in possessing a powerful voice of fine quality, and he has both the voice and brains for success."—May 25, 1901.

Daily Telegraph—"Mr. Tew is an artist who commands attention and deserves praise. Especially has he the gift of feeling and the power of conveying it to others, while in point of intelligence he leaves but little to desire. Mr. Tew essaye last evening songs of widely contrasting kinds and of various centres, but the manner and spirit proper to each were easily revealed, and the result was a conspicuous success."—May 23 1901.

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J. S. Ford, I. J. D. Landry, Jack, Markham, Coster, Walker, Stetson; Misses Travers, Jarvis, Payne, McCafferty, Titus, Lynch, Skinner and Gunn. The object has been outlined as follows: "We, whose names are herewith annexed, do form ourselves into an association to be called the New Brunswick Musical Festival Association, the object of which is to encourage and stimulate musical education in our midst and to create a chorus of singers of the city and outlying towns which will be a leading feature of the annual festival, and to furnish for this region just such festivals as have been permanently established in Maine, New Hampshire and Vermont."

George Gelley, of Winnipeg, has arranged to visit Chicago this season, for the purpose of studying operatic roles.

This season a course of interesting lectures on church music will be given in the hall of the Toronto Conservatory of Music by A. T. Cringan, Mus. Bac.; Waldo Selden Pratt, Mus. Doc.; Rev. Alex McMillan, J. Humphrey Anger, Mus. Bac., Oxon; J. W. F. Harrison, Rev. Frederick G. Plummer, T. Arthur Blakely, Albert Ham, Mus. Doc.; Miss Masson, A. S. Vogt and Dr. Edward Fisher.

Charles E. Clarke, basso, has been appointed soloist at Central Presbyterian Church, Hamilton.

A. S. Vogt, of Toronto, recently gave an artistic organ recital in Peterboro, Ont.

Harold Bauer, the eminent pianist, has been engaged by the Toronto Mendelssohn Choir for a notable concert on January 30.

Sir John Alexander Boyd, K. C. M. G., has succeeded the late Hon. George Allan as president of the Toronto Conservatory of Music.

The St. Andrew's Society, Ottawa, announces a concert for December 2.

ANNA OTTEN AT THE MAINE FESTIVAL.—Miss Anna Otten, the violinist, won some of the honors at the Maine festival. Here are two criticisms about her playing:

Of Miss Otten's violin playing one ought to write in superlatives. She is much more than an accomplished violinist. Young as she is, she is nothing less than a virtuoso of assured brilliancy and power. Her technic is unexceptional, and her tone broad and powerful enough, but especially smooth, elegant, astonishing in flexibility and musical color. Miss Otten played the Andante from the Mendelssohn Concerto with exquisite feeling and perfection of tone. Her rendering of the Allegro movement was something to wonder at and delight in, and her playing of the Saint-Saëns "Rondo Capriccioso" a triumph of technic and tone. Miss Otten is a violinist to be remembered.—The Daily Eastern Argus, Portland, October 10, 1901.

The playing of the violin by a master hand always appeals to music lovers, and in Miss Otten Portland people found an artist who, although little more than a girl, plays with a skill and mastery which would do credit to one of long years of experience. For her the career which she has chosen holds the promise of a brilliant future. She played Mendelssohn's E minor concerto with a delicacy of touch, sympathy of expression and a command of technic which was in every way adequate, and in the "Rondo Capriccioso" of Saint-Saëns she enhanced the impression made by her first number.—Portland Daily Press, October 10, 1901.

MARIE SEYMOUR BISSELL.—Miss Bissell has taken a new uptown studio, and her time is already entirely filled; no teacher of the metropolis is busier, and her pupils, such as Grace Preston, Sarah King Peck, George Ensworth and others, are in constant demand in concert.

THE BERTHOLDT,
128 MARYLAND AVENUE S. W.,
WASHINGTON, October 12, 1901.

"OUR POINT OF VIEW."

AFTER a newcomer in Washington has inspected the Congressional Library and the Capitol, has taken a ride to the top of the Washington Monument, has examined the objects of interest in the Patent Office, and has taken a look at the White House, it is time for him to begin to accustom himself to the Washington point of view.

The mental attitude of the Washington man is hard to account for at first, and even after a short acquaintance it is by no means easy to follow his mental processes or to explain the origin and evolution of his ideas.

It would seem as if the typical Washingtonian stood at the door of the Pennsylvania station as the train came in bringing the new dignitaries of the National Government from the various States of the Union.

(Removing his hat as the Chief Executive descends to the platform)—"Welcome to Washington, Mr. President. I will be as loyal to you as I was to your predecessors."

(Advancing with outstretched hand to each of the members of the Cabinet in turn)—"Very glad to meet you, Mr. Secretary. Pray make yourself at home."

(Bowing stiffly to the Senators)—"Gentlemen, my experience with Senators covers a period of years, and I hope you will perform your duties as well as your predecessors. If I can spare the time I may run in some day and hear you debate."

(Glancing coldly at the members of the House of Representatives as they file past)—"It will be your first duty, gentlemen, to understand that you are unimportant people in Washington. No doubt you are of great importance in your own States, but you can hardly expect a Washingtonian who can see the Cabinet officers and members of the Diplomatic Corps every day—you can hardly expect a citizen of the District of Columbia to notice you."

Thus the self-made Congressman, flattered by his townsmen in Ohio and inflated by that feeling of largeness, is snubbed by the clerk who holds a position at $1,500 a year, and is not to be removed at the will of the people like a mere Representative.

But the Washingtonian is not superior to all people and things, and he is never rude. The disdain he feels for all except the highest officers of the National Government is not shown by rudeness. I suppose if the Washingtonian were to hasten the departure of a book agent down his front stoop he would apply his boot in a manner polite enough to command the admiration of a Chesterfield: "Allow me, my dear sir, to assist you down the steps. Be careful to avoid a jar as you reach the pavement."

Aside from his attitude toward all things pertaining to the National Government, the Washingtonian is a typical townsman, interested in people and things intensely local, and with no outside interest.

The local musician can easily obtain a splendid patronage, and if he is willing to live on glory, and does not need any of that commonplace and vulgar article known as money, then Washington is an ideal place for him. If he is any kind of a player or singer at all, he can gain a foothold and establish an enviable reputation here. His name may easily become a household word to be lisped by the infant in its cradle—I mean crib. Cradles have gone out of style. But you can understand what I mean. His name can be whispered by the blushing maiden around the hearth fire or the gas grate, and he can also be flattered and idolized by the very man at $1,500 a year who despises the Member of Congress.

Sol Minster, director of the Columbia Theatre Orchestra, should earn the gratitude of his men by the fine way in which he speaks of them. He says: "The flutist is considered one of the best here, has much execution and is a remarkable reader; served twenty years in United States Band of Marines here as soloist; retired on pension. The clarinetist I think one of the best to be found anywhere. Has been with Gilmore and in Peabody Institute, Baltimore, and has without doubt the most beautiful and mellow tone; plays most artistically, with much technic. The cornetist is a graduate from one of the German conservatories. Has quite a reputation as composer and arranger. The basso, formerly with the German Band at the World's Fair, traveled all over Europe with Philip Fahrbach and his orchestra. The rest are all very good."

Besides Mr. Minster the orchestra includes: A. Jaeger, second violin; G. Seimbach, viola; C. Neuman, basso; H. Jaeger, flute; A. Coda, clarinet; E. Bergenholtz, cornet; H. Schult, trombone, and S. Johnson, tympani.

Miss Marie McFarland, a former pupil of Mrs. Esputa Daly, has received many flattering press notices in the papers of Denver, where she gave a successful concert in the latter part of September.

The announcement of Saengerbund concerts for this season is of much interest. There will be a public concert on December 8 and one on March 9 at the National Theatre, and eight musical entertainments at the club rooms, for which Henry Xander, the musical director, is now preparing the programs.

Oscar Comstock, who is spending the winter in Washington, gave a recital at his studio on F street last night. He played an exacting program, which was mostly composed of studio favorites, such as the Chopin Etude in C minor and C sharp minor, the A flat Ballade and Waltz in E minor. The alternate numbers were songs in German and English, which were sung by him to his own accompaniment. A good proof of the fine quality of his voice is found in the fact that he won the St. Cecilia honors at Rome. His studio is filled with photos and relics of his life abroad, among which are pictures of Nikisch, Reinecke and Richter.

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MUSIC IN ITALY.

A Milan Memorial Service for the Late President of the United States.

CORSO VENEZIA 65, MILAN, ITALY,
September 23, 1901.

IN memory of the Hon. William McKinley, late President of the United States, a service was held yesterday afternoon at half-past 3 o'clock, at the Church of All Saints, the English as well as English-American church of Milan, in Via Solferino 15.

The service was simple and unofficial, but solemn and beautiful.

Following is the program:

Organ, Blest Are the Departed.....Spohr
Hymn (266), Lead, Kindly Light..... ——
Lessons: 1 Cor., xv., 20.
Anthem, God So Loved the World (from The Crucifixion)...Stainer
Address by the Rev. John Eagles Harston.
Hymn (277), Nearer, My God, to Thee..... ——
Prayers.
Vocal solo, O Rest in the Lord (from Elijah).....Mendelssohn
Nunc dimittis (St. Luke, ii., 29)..... ——
Organ, Dead March in Saul.....Händel

The music at All Saints' Church is usually supplied by a quartet consisting of Mrs. B. Hanson, soprano; Mrs. H. P. Smith, contralto; B. Hanson, tenor; Charles Northey, basso, and H. P. Smith, organist and director.

For the present occasion this quartet had been augmented by several American singers now studying in Milan, and further enhanced by a solo contribution from Mme. Eleanore Broadfoot-de Cisneros, the contralto, of New York.

The opening number for organ, Spohr's "Blest Are the Departed," is beautifully orchestrated, and was very well played by Mr. Smith.

Praise is also due the singers for excellent work done in the hymns and the unaccompanied selection from Dr. Stainer's "Crucifixion." They really sang remarkably well.

In the selection from "Elijah," "O Rest in the Lord," Madame de Cisneros displayed a full, rich contralto voice of much beauty, and sang the music with considerable feeling and distinct enunciation of the words. Mrs. Broadfoot-de Cisneros, by the way, is in Milan for the purpose of studying opera and preparing herself for a possible début at the Teatro Lirico Internazionale as Dalila in the opera "Samson et Dalila." Signor Sonzogno, I am told, has already promised to give the lady a hearing very shortly.

François de Cisneros, the husband of the contralto, is also a singer, the happy possessor of a high tenor voice.

After the minister's address the President's favorite hymn, "Nearer, My God, to Thee," was sung, but to a different melody from the one known in America—and, I may add, to a better one musically. The program closed with the playing of the Dead March in "Saul."

H. P. Smith, the organist, is also the Vice-Consul of the United States at Milan, in charge of the consulate during the absence of William Jarvis, the Consul, who at the present time is on a visit to the United States. In his official capacity of American Vice-Consul in charge and of music director at the English church, Mr. Smith found himself obliged to assume the responsibility and the arrangements for the service almost single handed, for the complete success of which he assuredly deserves credit and appreciative acknowledgment.

The Rev. Mr. Harston, pastor of the Church of All Saints, in his address briefly sketched the life and work of Mr. McKinley, bringing out in a clear and intelligent manner the chief points of interest in the career of our lamented President; the great and important acts of his administration; his private character and nature and the purity of his home life. Reference was made to England's close relationship in our deep sorrow, and the feeling of profound sympathy for Mrs. McKinley and the whole American nation. The allusion to Mrs. McKinley, in her lonely, grief stricken condition, brought handkerchiefs to the moist and tearful eyes of a number of persons in the church. The speaker finished with the President's last words: "Good-by all, good-by! It is God's way. His will be done."

All Saints' Church was appropriately decorated on this occasion with large American and English flags, looped and bound up in mourning crêpe. In the centre was "Old Glory," a very large, handsome flag, gathered through the middle into deep folds of drooping mournfulness on either side, tastefully grasped and held with black crêpe. On the organ side of the church there was an intertwining of the English and the American flags—the Union Jack with the Stars and Stripes.

All day there was a downpour of rain; the dark, gloomy weather without being a fit accompaniment to the sad performances within the church.

Flags are at half-mast at the United States Consulate and upon various buildings in Milan.

That this horrible crime of murdering President McKinley, a man so universally respected and beloved, should have occurred in the Temple of Music at the Pan-American Exposition really makes it seem all the more horrible to musicians, and brings to mind the words of Shakespeare: "A man without music in his soul is fit for treason," &c. Most assuredly any person attacking the life of the President of the United States can have no music in his soul, and stands guilty of high treason, and for such crime the punishment by law, if made "immediate death," might cause such would-be fools to think again before acting.

In the present instance the anarchist has struck a blow even more cruel than he purposed. Only a little imagination is needed, and some understanding of the anarchist mind, to perceive that this victory will compensate such a criminal for any penalty he may have to undergo—for this fellow has the double satisfaction of achieving his object and of seeing the world suffer the chagrin of disappointed, of cheated hopes for the President's restoration to health and activity.

England's manifestation of friendship and good will on this mournful occasion is a proof of admiration and respect for the character of an illustrious statesman and of sympathy with his brave wife in her unspeakable affliction—Mrs. McKinley having shown all that was loveliest and bravest in Christian, or rather in pure and noble womanhood.

Italy's widowed Queen Margharita sent Mrs. McKinley a message of sympathy, ending with the touching words: "We are sisters now in sorrow." The King has ordered that official mourning in Italy shall be for a period of fourteen days. At the United States Consulate many cards and messages of sympathy and condolence have been received from the British Consul, Italian officials, Englishmen, Americans and others.

In an English journal I noticed attention being directed by a subscriber to a poem of Wordsworth. Apropos of the murder of President McKinley, some of your readers may appreciate being reminded of the poem at this particular time. The Woodsworth sonnet referred to runs thus:

Who ponders national events shall find
An awful balancing of loss and gain,
Joy based on sorrow, good will ill combined,
And proud deliverance issuing out of pain
And direful throes; as if the all-ruling Mind,
With Whose perfection it consists to ordain
Volcanic crust, earthquake and hurricane,
Dealt in like sort with feeble human kind
By laws immutable. But woe for him
Who thus deceived shall lend an eager hand
To social havoc. Is not conscience ours;
And truth, whose eye guilt only can make dim;
And will, whose office by divine command
Is to control and check disordered Powers?

DELMA VON DER HEIDE.

ROLLIE BORDEN LOW.—Mrs. Rollie Borden Low, the soprano, who went abroad to study, has returned, and in addition to her concert and recital singing this season will teach at her home, 205 West Fifty-sixth street. Mrs. Low has sung in Canada, and the critics there greatly admired her sweet voice. Appended are several criticisms:

Mrs. Rollie Borden Low, soprano, gave an enjoyable recital at Karn Hall on Wednesday evening. The program was excellently selected and well calculated to display the artistic merits of the performer.

Mrs. Low's vocal numbers were keenly appreciated. Her voice is of a sweet quality and perfectly under control.—Montreal Daily Star.

Mrs. Rollie Borden Low sings easily and with much expression, and has a voice of good tone and flexibility. Perhaps her higher notes are more pleasing, but her voice is sweet and true and she rendered her numbers with spirit and dramatic feeling.—The Gazette, Montreal.

Mrs. Low charmingly sang an aria from "La Gioconda" and Sullivan's "Orpheus and His Lute."—New York Commercial Advertiser.

Mrs. Rollie Borden Low is a new soprano, with a voice of lovely quality and a most refined style. She has made astonishing improvement all through her first season's work, and her warm, honest singing is of the kind that grows in public favor.—New York Journal.

GLENN HALL.—Glenn Hall, the Chicago tenor, is in constant demand this season, his beautiful voice and artistic interpretations combining to make him a great favorite. The ensuing list of Mr. Hall's engagements illustrates that his talents are recognized by a prominent Eastern organization, the Handel and Haydn Society of Boston: October 25, concert with Apollo Club, of Denver, Col.; November 5, St. Vincent's Church, Chicago; November 11, "Elijah," with Handel and Haydn Society, of Boston, Mass., November 14, recital at Des Moines, Ia.; November 15, recital at Cedar Falls, Ia.; November 28, recital at Kansas City, Mo.; December 7 and 8, Ashland, Wis.; Philharmonic Club, December 9, Minneapolis; December 10, St. Paul, Minn.; December 25, "Messiah," with Handel and Haydn, of Boston, Mass.

THE MYER STUDIO.—Edmund J. Myer has returned from his vacation, and has reopened his studio for the season. His summer school on Chautauqua Lake was a great success. It is to be in the future a regularly organized summer school for singing and teachers. During the past season Mr. Myer has been writing another work upon the art of singing called "The Renaissance of the Vocal Art." This is his sixth work on the singing voice; it is a practical and logically formulated study of his system.

Originally I intended securing only 50 Concerts for

WM. WORTH BAILEY

is Season, but everybody seems to want him, and I have now (Sept.)th) more than 75 arranged for, so I have decided to secure another , which will not be difficult. Mr. Bailey's Company includes
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MUSIC IN BROOKLYN.

THOSE who have followed Dr. Henry G. Hanchett in his annual lecture-recitals have been impressed with the striking titles for the discourses—discourses which have instructed thousands and advanced the education of many earnest students of music. This year Dr. Hanchett has chosen for his subject "Musical Contrasts," and the first of a series of four lectures was given last Monday afternoon in the Assembly Hall of Adelphi College, corner of Clifton and St. James places. Dr. Hanchett is the director of the Adelphi School of Musical Art, and the lectures are given again under the auspices of the Brooklyn Institute in co-operation with Adelphi College.

The dates of the other three lectures are October 21, October 28 and November 7. Dr. Hanchett will give the third and fourth, and the second will be given by Dr. John Cornelius Griggs, professor of Musical History in the Adelphi School of Musical Art and at the American Institute of Applied Music in Manhattan, and also vocal instructor at Vassar College.

Sub-topics are announced for the four lectures, and both lecturers will give some of the illustrations themselves, and in addition will be assisted by these artists: Mrs. Lucie Boice Wood, soprano; Mrs. Stuart Close, pianist; Miss Susan S. Boice, soprano; Miss Susan L. Eastman, contralto; E. Ellsworth Giles, tenor; Albert E. Andrews, bass, and Miss Susan S. Boice, accompanist.

Following are the sub-topics of the lectures, with numbers:

OCTOBER 14.—LECTURE BY DR. HANCHETT. SUBJECT: THE EIGHTEENTH CENTURY AND THE NINETEENTH.

Musical Illustrations.

Minuet de la Reine.....Gretry
Elsa's Dream, Lohengrin (arranged by Liszt).....Wagner
Pastorale (arranged by Tausig).....Scarlatti
Pastorale (arranged by Hanchett).....Guilmant
Capriccio (arranged by Tausig).....Scarlatti
Capriccio, La Morena.....Chaminade
Dr. Hanchett.

My Heart Ever Faithful.....Bach
Ecstacy.....Beach
Mrs. Wood.

Fire Fugue, in E minor.....Händel
Mrs. Close.

Fugue in G minor.....Rheinberger
Prelude in F, Toccata in A flat.....Mason
Dr. Hanchett.

OCTOBER 21.—LECTURE BY DR. GRIGGS. SUBJECT: MOZART.

Musical Illustrations.

Wer ein Liebchen hat Gefunden (Entführung aus dem Serail), 1782.
Madamina, Il Catalogo e Questo (Don Giovanni), 1788.
Deh Vieni alla Finestra (Don Giovanni), 1788.
Der Vogelfänger bin Ich, Ja (Zauberflöte), 1791.
In Diesen Heil'gen Hallen (Zauberflöte), 1791.
The Violet (Goethe).
Non piu Andrai (Le Nozze di Figaro), 1786.

OCTOBER 28.—LECTURE BY DR. HANCHETT. SUBJECT: THE CLASSIC AND THE ROMANTIC.

Musical Illustrations.

Nina (air transcribed by Joseffy).....Pergolese
Consolation.....Dussek
Bourée, from the Third 'Cello Suite.....Bach
Gigue, in B flat.....Bach
First movement from Sonata in E flat, op. 81, The Adieu..Beethoven
Liebeslied.....Henselt
Novelette in F, op. 21, No. 1.....Schumann
Fantaisie, op. 111, No. 2.....Schumann
Wie aus die Ferne, from Davidsbundler, op. 6, No. 17.....Schumann
Second Ballad, in F minor, op. 38.....Chopin

NOVEMBER 7, EVENING AT 8:15 O'CLOCK.—LECTURE BY DR. HANCHETT. SUBJECT: THE LYRIC AND THE SYMPHONIC.

Musical Illustrations.

Overture to Stradella.....Flotow
First movement of Symphony in C, op. 21.....Beethoven
The Maxwell Orchestra.

Qual Mare, Qual Terra.....Verdi
Miss Boice and Mr. Giles.

Adagio Grazioso, from Sonata, op. 31, No. 1.....Beethoven
Fantaisie Piece, op. 3, No. 1.....Dayas
Theme, Variations I., II. and XI., and Finale, from op. 13.Schumann
Dr. Hanchett.

A Song of Thanksgiving.....Allitsen
Mr. Giles.

Intermezzo, from Cavalleria.....Mascagni
Serenade.....Moszkowski
The Maxwell Orchestra.

Serenade, O, Hush Thee, My Baby.....Sullivan
Where Are You Going, My Pretty Maid?.....Caldicott
Miss Boice, Miss Eastman, Mr. Giles, Mr. Andrews.
Coronation March, from Folkunger.....Kretschmar
The Maxwell Orchestra.

All of the lectures in October are given Monday afternoons at 4 o'clock. The evening lecture on November 7 will mark the beginning of a series of night discourses, with the orchestra from Maxwell House, as well as the soloists, to assist. The orchestra, which now numbers about twenty performers, has in the past been drilled by Dr. Hanchett, and a report of the playing was published in THE MUSICAL COURIER last spring. Dr. Hanchett is an optimist, and he has infused some of these young musicians with his own enthusiasm and hopefulness.

To-morrow (Thursday) evening Madame Schumann-Heink will make her first bow before the Brooklyn Institute this year, with a recital at the Academy of Music, in which Emil Fischer, the veteran operatic basso, will appear with her. Both artists are announced to sing some of the arias and songs in their repertory. Here is the program:

Aria from Acis and Galatea.....Händel
Emil Fischer.

Selections from Orpheus (second and third acts).....Gluck
Madame Schumann-Heink.

Nachtstück.....Schubert
Der Wanderer.....Schubert
Emil Fischer.

Aria from Rienzi.....Wagner
Madame Schumann-Heink.

Ballads—
Archibald Douglas.....Lowe
Todtentanz.....Lowe
Emil Fischer.

Ich grolle nicht.....Schumann
Die Junge Nonne.....Schubert
Frühlingslied.....Becker
Madame Schumann-Heink.

Duet from The Flying Dutchman.....Wagner
Mme. Schumann-Heink and Emil Fischer.

Mrs. Mary Hissem de Moss, soprano; Miss Helen Niebuhr, contralto, and Arthur Whiting, pianist, are to be the soloists for the Kneisel concerts in Brooklyn on the evenings of October 30, November 20 and December 4.

The Venth-Kronold String Quartet, recently organized, will give a series of chamber music concerts at Wissner Hall on November 11, December 9, January 6 and February 10.

November 18 is the date of the concert at the Academy of Music for the benefit of the German Hospital of Brooklyn. The United Singers of Brooklyn, assisted by an orchestra and Leopold Winkler, pianist, are to participate in an elaborate program. Arthur Claassen will be the conductor. The leading Germans of the borough are taking an interest and the results promise to be correspondingly substantial.

That the Tonkünstler Society should open the season in Brooklyn instead of Manhattan is partly due to the fact that a large proportion of the members reside in the borough. The program published last Wednesday was given last Tuesday evening (October 8) before one of the largest assemblies in the history of the society. Leo Schulz, the president, who looks happier and healthier after his European trip, extended a cordial welcome to all members and their guests.

The Martucci Sonata in F sharp minor for 'cello and piano proved a work unsymmetrical in form, but with plenty of flourishes. It was, however, sanely and beautifully played by Emil Schenck, 'cellist of the Dannreuther Quartet, and George Falkenstein, an artist pupil of Richard Burmeister. Charles A. Kaiser sang songs by Brahms and Jensen tastefully and intelligently, and the singer rejoiced because he had for his accompanist the true lover of Brahms, Josef Weiss.

After the songs Mr. Weiss again took took his seat at the piano and played that huge and interminably long work "Variations and Fugue on a Theme by Händel," by Brahms. No audience but a Tonkünstler Society would or could patiently sit through such an ordeal. Weiss did, however, succeed in making every bar and change interesting, and was asked when the long composition was over to play again, and their pianist obliged with a characteristic waltz by himself.

The Brooklyn meetings of the Tonkünkstler Society are held at the Argyle the second and fourth Tuesdays in each month, the fourth being a meeting for members only. The Manhattan meetings of the society will be held this year at the Aschenbroedel Club House, on the third Tuesday of the month.

Following are the names of the active members of the Tonkünstler Society: Ernst H. Bauer, New York; Max Bendix, New York; Ludwig Breitner, New York; Dudley Buck, Jr., Brooklyn; Richard Burmeister, New York; Hermann F. Dietmann, Brooklyn; L. August Dorer, Brooklyn; George Falkenstein, New York; Carl Fiqué, Brooklyn; Paolo Gallico, New York; Robert Gaylor, Brooklyn; George Hochsprung, Brooklyn; Bruno Oscar Klein, New York; H. Klingenfeld, Brooklyn; Louis Koemmenich, Brooklyn; William H. Kruse, Brooklyn; Wilbur A. Lu-

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ter, Brooklyn; Dr. Jaques Mendelsohn, Jersey City, N. J.; August C. Metz, Brooklyn; Rudolf Middecke, East Orange, N. J.; Louis Mollenhauer, Brooklyn; Rafael Navarro, Brooklyn; Graham Reed, Brooklyn; Alex. Rihm, Brooklyn; Herman Roeder, New York; Louis V. Saar, New York; Max Julius Scherhey, New York; Gustave Schirmer, New York; Arthur Schönstadt, Brooklyn; Henry Schradieck, Brooklyn; Leo Schulz, New York; August R. Seiferth, New York; F. Soennichsen, Brooklyn; Hermann Spielter, New York; Henry Straub, Mt. Vernon, N. Y.; Arthur Melvin Taylor, Brooklyn; August Walther, Brooklyn; Leopold Winkler, New York; Johannes Ziegler, New York; Joseph Zoellner, Bensonhurst, Brooklyn.

The following are the associate members: F. Brandt, Brooklyn; Henry T. Chapman, Brooklyn; Harry E. Chapman, Brooklyn; William Erdtmann, Brooklyn; Henry E. Frankenberg, New York; Werner V. Frankenberg, New York; Adolf Goldmark, New York; Edward L. Graef, Brooklyn; Arthur L. Halliday, New York; Joseph M. Huber, Brooklyn; John C. Koch, New York; Herman A. Metz, Brooklyn; Harry Perine, Brooklyn; A. B. Sears, Brooklyn; Arthur Schultze, New York; Edward Taylor, Brooklyn; Julius J. Wilckens, Brooklyn; Alfred Wiehl, Brooklyn.

The officers are: President, Leo Schulz; first vice-president, Henry T. Chapman; second vice-president, August Walther; corresponding secretary, Alexander Rihm; recording secretary, William Kruse; treasurer, Werner V. Frankenberg; librarian, George Hochsprung. These officers with the following constitute the board of directors: Louis Koemmenich, W. A. Luyster, Louis V. Saar, Henry Schradieck, Henry E. Frankenberg, Adolf Goldmark, Edward L. Graef and Edward Taylor.

Last Sunday evening the Brooklyn Saengerbund gave its first musicale of the season, under the direction of Louis Koemmenich. The soloists were Miss Rosa Wald, soprano; Mrs. Dora Phillips, soprano, and Jacob Benzing, basso. The program follows:

Coronation March, from Die Folkunger.....Kreschmer
Brooklyn Saengerbund Orchestra.
Songs for soprano—
Der Frühling ist da.....Hildach
Vainka's Lied.....Stutzmann
Rosa Wald.
Rudolf von Werdenberg.....Hegar
Männerchor à capella.
Duet, Der lustige Ehemann.....Strauss
Frau Dora E. Phillips and Wilhelm Bartels.
Spinnlied, from the opera Die Hexe.....Enna
Brooklyn Saengerbund Ladies' Chorus.
Bass solo, Die beiden Grenadiere.....Schumann
Jacob Benzing.
Auf der Wacht.....Kleffel
Barcarolle.....Leu
Männerchor à capella.
Arioso.....Frey
Saengerbund Orchestra.

After the above miscellaneous program Offenbach's one act operetta, "Die Verlobung bei der Laterne," was given with vim by the following cast:

Peter, Pächter.....W. Bartels
Liese, seine Muhme.....Miss N. Dreyer
Anne Marie, Katharine..... } Wittwen, Bäuerinnen, { ..Miss Dora Phillips / .....Miss Rosa Wald
Nachtwächter.....Max Koeppe

JOSEPH JOACHIM SCHOOL.

THIS violin and orchestral school in Carnegie Hall has grown so that it becomes necessary to have another assistant, Miss Nell Houston Morgan, who has been engaged for some time past in a well-known Southern school, coming on for the purpose. She is one of the Joachim (Berlin) pupils, having for seven years had instruction there.

Miss Geraldine Morgan recently returned from a summer's trip to Berlin, consulting with Joachim, arranging with him for several former pupils to go to him, and making larger plans for this season. She was also the guest of the well-known Mendelssohn family, old friends, and had altogether a delightful experience.

Morgan String Quartet.

The two orchestral classes will continue, under the direction of Paul Morgan, there being a beginners' and an adults' class. It will be recalled that these classes were an exceptionally successful feature of last year's work, playing with great credit to all concerned. There will also be quartet classes, with pupils, thus giving them the opportunity of ensemble practice.

An additional new harmony class is to be organized, this department having extended beyond past proportions.

As usual, the violoncello department will be an important feature of the school, under the charge of Paul Morgan, who last season had some very promising pupils.

A special department is that for teachers who in limited time wish to learn as much as possible of the Joachim method, and who take daily lessons; there are quite a few from other cities, and these are given special facilities to perfect themselves in the great method. In many ways this violin school, with its 'cello department, quartet classes, orchestra classes and harmony classes, offers a unique opportunity for the player of stringed instruments.

The Morgan String Quartet will be heard in some important chamber music concerts, due notice of which will later be given. The series last year at private houses, as well as at Mendelssohn Hall, proved highly successful.

National Conservatory.

THE examinations are over at the National Conservatory, and pupils will be admitted any day. Masters are at the head of all departments. Leo Schulz, who recently returned from Europe, is at the 'cello department, and will again be the conductor of the conservatory orchestra. In both of these departments Mr. Schulz is doing a noble work for music education. Skillful both as a performer and teacher he is the right man in the right place, popular with the officers, the faculty and the pupils of the conservatory. Mr. Schulz's aim will be to build up the 'cello department. Pupils have every advantage to study solfeggio, theory, harmony, the history of music, and, in addition to this, can receive orchestral training all in connection with study of the 'cello.

BLANCHE DUFFIELD.—The charming young coloratura soprano, whose record of 250 concerts with Sousa on his tour was phenomenal, inasmuch as she did not miss a single concert and was always in voice, will be heard this season in important concerts.

MAUD KENNEDY, A CAPPIANI PUPIL.—This singer recently sang for a critical audience the "Shadow Dance," from Meyerbeer's "Dinorah." The ease of her singing of this difficult coloratura composition, her trill, staccato, impeccable retention of pitch throughout the various complicated cadenzi, and the evident brains she puts into her singing, combined with her youth and good looks, all make her singing highly enjoyable.

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MUSICAL COURIER OFFICES—FINE ARTS BUILDING.

CHICAGO, October 12, 1901.

THE MUSICAL COURIER stated last week that Sembrich, Suzanne Adams and Esther Feé would in all probability appear at the Victor Herbert orchestral concerts, under Charles R. Baker's management, in the Auditorium. This news has now been definitely confirmed, the dates being December 9 and 10.

W. C. E. Seeboeck, who is recognized as one of the cleverest musicians in this city, and Ray Clarke Rose, of the Chicago *Record-Herald*, are engaged in writing a comic opera, "At the Sign of the Ginger Jar." May success attend this new venture.

Devotees of orchestral music will be interested in learning that on Thursday Theodore Thomas returned to Chicago, having spent an invigorating summer at his home in the White Mountains.

Earl R. Drake, of Handel Hall, favors THE MUSICAL COURIER with the following interesting information:

"The Drake Musical Club, with its orchestra of sixty players and chorus of seventy voices, will give during the coming season a series of five subscription concerts in the New Bush Temple of Music.

"This club, composed as it is of talented young players, who have the assistance of professional musicians from the Thomas Orchestra, will give several works new to Chicago, and the home composers will be well represented, as the following list of works indicates: Symphony in D minor, Weidig (new); Mass in D, Kolling; cantata, "Praise of Harmony," Frederic Grant Gleason; overture, "Paula and Francesca," Oldberg (new); cantata, "Wreck of the Hesperus," (new), Arthur E. Fisher; "Sketches," (new), Sansone, and suite, "The Brownies" (new), E. R. Drake. Engagements with several well-known artists are pending. Helen M. Buckley and Agnes Struble Baldwin, sopranos; Mary Wood Chase, pianist, and John W. Linee, basso, have been definitely engaged.

It is learned here that Mme. Emma Navada, who sails for America on October 25, will go direct to St. Louis.

Allen Spencer, the well-known pianist, will give historical lecture recitals at Milwaukee, on October 23 and November 26, the events being arranged by the College Endowment Association. Mr. Spencer will fill a number of important engagements during the season, and, as usual, his class of pupils is large.

Esther Feé, the violinist, formerly of Chicago, will be heard in a brilliant concert at the Grand Palais du Trocadero, Paris, on Thursday, October 17, just two days prior to her sailing for America.

Mr. and Mrs. Clarence Eddy, who are in Paris, will attend the concert at which Miss Feé makes her appearance in New York on November 18, with the Paur Symphony Orchestra, and Jessie Shay, pianist.

Ellen Beach Yaw, who likewise is in Paris, gave a musicale on Saturday evening, September 28, at which Esther Feé played.

The Hamlin Company announces that the ninth season of the Spiering Quartet will be under its direction. Mr. Spiering has arranged three unusually fine programs, which cannot fail to prove interesting.

At an imposing marriage ceremony soon to take place in this city, Lucille Stevenson Tewksbury, soprano; Sue Harrington Furbeck, contralto; Holmes Cowper, tenor, and Sydney Biden, baritone, will sing the Lohengrin "Wedding March," and Leon Marx, violinist, will play a solo, accompanied by Walfried Singer, harpist.

George Hamlin, the eminent tenor, has gone East for a short trip. On October 22 he will sing the tenor role in "Hora Novissima," at New Haven, for the bicentennial anniversary celebration of Yale College. Mr. Hamlin was engaged for this event by the composer, Horatio W. Parker.

The reorganized Drake Quartet—Earl R. Drake, first violin; Albert E. Heun, second violin; Arthur E. Fisher, viola, and Ernest Woollett, 'cello—will be heard in a chamber music concert at the residence of Fred D. Stevers, in Sheridan Park, on Wednesday evening, October 16. The quartet will give a series of concerts in this city during the present season.

Charles R. Baker makes the ensuing announcement: "William H. Sherwood has been engaged for a recital at Dallas, Tex., on November 22, under the auspices of the St. Cecilia Society, the event being the 'St. Cecilia Day' concert of the club. On his way to the Lone Star State he will stop at Enid, Okla. Ter., for a public performance. This occurs on Friday, November 15. Mr. Sherwood will give concerts in South Bend after the holidays."

The American Conservatory of Music is fortunate in numbering among its vocal instructors one who is a scholar, a musician and a writer of exceptional attainments. Reference here is made to Karleton Hackett whose pupils forcibly illustrate the creditable and essentially artistic work of their teacher.

Electra Gifford, the soprano, who has been singing at twelve Western musical events, returns to this city tomorrow. Miss Gifford will leave shortly for important engagements in Eastern States.

William A. Willett will give a recital at the Auditorium Conservatory of Music on November 7, and at the Kenwood Hotel on November 14. In the former event Miss Fay Hill will participate.

Madame Boetti is engaged in teaching a large and flourishing class at her studio in the Auditorium Building. One of her prominent pupils is Miss Agnes Rapa vocalist, who doubtless will be heard in public frequently throughout the present season.

Allen Spencer, assisted by Miss De Sellem and Mr. Karleton Hackett, will present a very attractive program in Kimball Hall on Thursday evening, October 17. The event is under the auspices of the American Conservatory.

Evening classes are being formed by Mary Benn Manning, dramatic instructor in the Sherwood Music School. The work will be largely oratorical, embracing public speaking and debating. Mrs. Manning's long experience while associated with the State University of Nebraska has fitted her admirably for this course of instruction. She has just been honored by being appointed chairman of the committee on extension of the National Elocutionists' Association.

This afternoon at Kimball Recital Hall, Howard Wells, Jan Van Oordt and Miss Mabel Goodwin will be heard in a representative program.

An interesting feature of the present season in Chicago will be the series of four ballad concerts announced by the Clayton F. Summy Company, to be held in the Music Hall, Fine Arts Building, on the afternoons of November 14, December 12, January 23 and March 6. As heretofore, these concerts will be devoted to bringing before the public the best music of recent composition, both vocal and instrumental.

Among talented pupils of William A. Willett, vocal instructor at the Chicago Auditorium Conservatory, is Miss Rose Neusbaum, soprano soloist at Jefferson Park Presbyterian Church. Mr. Willett is one of the most popular teachers of singing in this city.

Miss Anna Shaw Faulkner, who conducts the Chicago Orchestra program study classes, has issued invitations for an introductory recital on October 18, at 2:30 p.m. Among those who patronize Miss Faulkner's classes are Mesdames Theodore Thomas, Franklin MacVeagh, George E. Adams, J. J. Glessner, Hugh T. Birch, Cyrus H. McCormick, Burton Hanson, Charles L. Hutchinson, Martin A. Ryerson, H. M. Wilmarth, Otto Matz, A. W. H. Ellis, Charles D. Hamill, George P. Upton, Fre

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An artistic recital was given on October 5 at the American Violin School. Joseph Vilim, director, and Cyril Graham played a Raff sonata, and the other talented performers were W. H. Bond, Miss Winifred Townsend and Mrs. Viola Frost Mixer.

Mr. Sherwood has just been engaged for an afternoon lecture recital and an evening public concert at the Southwestern University, Georgetown, Tex., on November 21.

Much sympathy is expressed owing to the death of Charles W. Green, pianist, organist and teacher, which took place during the past week at his home in Newark, Ohio. The possessor of a magnetic personality, he was an able teacher and a composer of promise. He played the organ at the Oak Park M. E. Church, and since 1899 acted as piano teacher in Miss Mary M. Shedd's School of Singing.

Joseph Jefferson, the distinguished actor, visited the Fine Arts Building to-day.

Frederick Warren's studio recital, given at the Auditorium Conservatory on Tuesday, October 8, in honor of Miss Gertrude Huling and her bridesmaids, was socially and artistically a success.

Miss Erie Backus, pupil of Maurice Aronson, is conducting the latter's preparatory classes in piano playing at Freeport, Ill., where Mr. Aronson's following is large and influential.

Critics aver, and not without reason, that the new play, "Petticoats and Bayonets," presented this week by the new star, Arthur Byron, and his company, at the Studebaker Hall, Fine Arts Building, is not a dramatic success. Nor does the piece appear to possess much literary value.

The Apollo Club has engaged George Hamlin to sing the tenor role in its previously announced performance of "The Damnation of Faust." This society has selected the following part songs for its concert on February 17, 1902: "Judge Me, O God," Mendelssohn; Cantata, Clarence Lucas (written for this occasion); "Ring Out, Wild Bells," Root (written for the Apollo Club); "A Shadow," Gollmick; "The Chase," Edward German, and "The Lord Is My Right," H. W. Parker.

At the opening of the Clio Association's new club rooms in this city, on Thursday of last week, an admirable piano recital was given by Maurice Aronson, who is a finished pianist, notwithstanding his large teaching clientèle. Mr. Aronson's numbers consisted of compositions by Brassin, Tschaikowsky, Sgambati, MacDowell, Balakireff and Chopin. The Klio Club chorus assisted.

Helen Buckley has just returned from Davenport, Ia., where she gave a recital and sang the soprano solos in Max Bruch's "Fair Ellen." That Miss Buckley won success is amply illustrated by the following press comments:

Every seat in the body of the house was taken last evening. The concert was eminently pleasing, the singing of Miss Helen Buckley, soprano, being remarkably fine. Miss Buckley has a great range of voice, but is especially strong and clear on the high notes. She was enthusiastically received and applauded, a rapturous encore being given her when she sang the "Nightingale's Song," by Nevin. —The Davenport Times, Tuesday, October 8, 1901.

The program was opened by Miss Buckley, who sang an aria, "Allesandro," by Händel. She has a voice of sweetness and power, and in the rendering of the difficult selections sang with an ease and grace that was eminently pleasing. Miss Buckley is an artist of great ability, and the applause that followed her singing of various selections was well deserved. She received a rapturous encore when she sang the "Nightingale's Song," by Nevin.—The Davenport Daily Leader, Tuesday, October 8, 1901.

The program was opened by Miss Buckley. The selection was an aria, "Allesandro," by Händel. In the four old melodies of the nations there was ample opportunity for Miss Buckley to show her ability as a musician, for in each of them, in the music itself, as well as in the words, were brought out the characteristics of the peoples represented. The sturdiness of the Scotch was felt in "Loch Lomond," the volatility of the Irish was put into "The Gap in the Hedge," the sentimentality of the Italian was in the "Giormi Sou che Nini," and there was a decidedly English color to "Good Morrow, Gossip Joan," aside from the words. Miss Buckley sang two other groups which pleased all. The French group opened with "Vous Dansez Marquise," by Lemaire, and was followed by such selections as "Absence," by Berlioz; "Bonjour Suzon," by Pessard, and "Villanelle," by Chaminade. While it was apparent that Miss Buckley makes no pretense to being a high soprano, it was equally clear that her artistic interpretation is all that she needs to recommend her to any audience. Her French was beautiful. But when she took up the first of the group of songs from the American composers, "Ah, 'Tis a Dream," that simple ballad by Hawley, it was such a contrast that when the group had finished with "Allah," by Chadwick, and "The Nightingale's Song," by Nevin, the audience would have more of her singing, and that, too, at once. As an encore number, Miss Buckley sang "When Love Is King," one of the old English folksongs which is pleasing at any time. Miss Buckley's versatility is her characteristic. She is a soloist in demand in Chicago with the Theodore Thomas Orchestra and the Apollo Club in oratorios, and her rendition of the delicate touch and the sweet perfumes of the ballade makes one to say she is truly an artist.—Davenport Republican, Tuesday, October 7, 1901.

Miss Buckley has been engaged to sing in Delaware, Ohio, on October 16.

A competent but modest piano teacher in this city is Miss Eleanor P. Sherwood, of the Sherwood Music School.

Fannie Church Parsons, who ably conducts a musical kindergarten, and has several competcnt assistants, including Miss Getty, has recently taken a studio in the Fine Arts Building.

Edmond Rostand, author of "Cyrano de Bergerac," will visit Chicago in December or January, and lecture under the auspices of the Alliance Française.

While in Paris during the past summer Dr. Ziegfeld, of the Chicago Musical College, was very favorably impressed by the singing of Madame Monteith, a brilliant pupil of Léon Escalais. Dr. Ziegfeld also enjoyed delightful interviews with Massenet and Sbriglia.

Howard Wells, pianist, of the American Conservatory of Music, is meeting with excellent results as a teacher.

The faculty concert of the Chicago Musical College will be an important and imposing event on the evening of October 15. THE MUSICAL COURIER has received an illustrated program, which is exceptionally artistic, while the numbers to be interpreted by eminent artists will doubtless arouse tremendous enthusiasm.

Miss Jessie Lynde-Hopkins, a gifted contralto, who has studied with Mrs. Hess-Burr, will be heard in a recital program at Madison, Wis., on October 18, before the Federation of Woman's Clubs.

Concerts.

The inaugural concert at the new Music Hall, Fine Arts Building, was given on Tuesday evening, October 8, by the distinguished American pianist, William H. Sherwood. Many musicians were present, and the event was of unusual interest. As an opening number, Mozart's noble C minor Fantasia was played. Next came Bach's difficult Bourrée in A minor, which was executed with marvelous finish and precision. "Chorus of Dancing Dervishes," Beethoven-Saint-Saëns, came as a brilliant and effective contrast, and was followed by that which in itself constitutes a formidable program, Schumann's "Carnival,"—a triumph in memory and in interpretative art.

Later Mr. Sherwood played "Meine Freude," Chopin-Liszt, and Chopin's "Revolutionary" and "Wintry Wind" études, Berceuse and Grande Polonaise. Liszt's Twelfth Hungarian Rhapsodie served as a ponderous finale, and it aroused genuine enthusiasm. Intervening selections were Grieg's Allegretto, from "Humoresken"; Templeton Strong's picturesque and fanciful "A Midsummer Night's Dream"; Tschaikowsky's "Dialogue," op. 72; March in D, Raff, and "Lohengrin's Verweis an Elsa," Wagner-Liszt. If any adverse comment is to be made upon the program it may be said that perhaps it was too long—not too long to listen to, tranquilly, as you loiter in luxurious contentment in subdued summer twilight, and seem to feel the breezes vibrate with exquisite music; but too long for conventional requirements in even so ideal a place as this beautiful new music hall, where the acoustics are admirable.

Mr. Sherwood's playing is so familiar to the American concert-going public, and hence to readers of this paper, that detailed descriptions seem superfluous here. Facility and brilliancy of execution, harmonious varieties of tone and touch, power and discrimination in exacting octave passages, rhythmic accuracy—these were among the noticeable features. Seriousness of purpose and high artistic ideals permeate all Mr. Sherwood's concert performances. One looks in vain for flippancy.

The soloist of the occasion was Miss Mabelle Crawford, whose fine contralto voice was heard to advantage in varied songs by Tosti, Needham, Maude V. White, Nevin and Massenet. Miss Crawford gave also a beautiful interpretation of the old Welsh selection, "All Through the Night."

It is unfortunate that the piano recital given by Emil Liebling and Allen Spencer fell upon the same night as the Sherwood concert, for musicians could not well attend both events. Neither could music critics. The consensus of opinion regarding this other recital, which took place in Kimball Hall, is that the two well-known pianists interpreted compositions in a manner which proved to be of true worth artistically and educationally, though in several places, owing doubtless to lack of rehearsals, the ensemble is said to have been imperfect. They played "Hommage à Händel," Moscheles; Impromptu, "Manfred," Reinecke; Andante and Variations, op. 46, Schumann, and Variations on a Theme by Beethoven-Saint-Saëns. Glenn Hall's beautiful tenor voice gave additional interest to the occasion. Mr. Hall sang: "Serenade," Brahms; "Du bist wie eine Blume" and "The Hidalgo," Schumann; "Stornello," A. Vannini; "Irish Love Song," Margaret Lang; "Fortunio," A. L., and "Thy Beaming Eyes," MacDowell. The capable accompanist was Miss Julia Caldwell.

The Chicago Auditorium Conservatory's faculty concert was held in the Music Hall, Fine Arts Building, on Thursday evening, October 10. Upon the unquestionable success of this event Frederic Grant Gleason, director, and Roy Arthur Hunt, manager, are to be congratulated. A trio, consisting of Robert W. Stevens, Errico Sansone and Julius Herner, opened the program with Schumann's Trio in D minor, "Adagio con Sentimento—con fuoco" being played with particular charm and unanimity. Henry Dickson, of the dramatic department, followed with a pathetic and able reading of Watson's "Wounded," after which Julius Herner, a stalwart 'cellist, with a good tone and convincing execution, played the first movement of Davidoff's Concerto. Mrs. Ooliata Zimmerman sang three selections with much artistic finish, and Robert W. Stevens interpreted "Invitation to the Dance" and Chopin's "Barcarolle."

Evidently Mr. Stevens is a pianist of exceptional attainments. Certainly he is worthy of better things than

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the somewhat long drawn out theme and variations known as "Invitation to the Dance." The remainder of the program brought out Walter Keller, organist, who played in good style and with appropriate registration, "Introduction and Priests' March" ("Montezuma," Act 1), Gleason, a work full of noble harmonics; William A. Willett, who won an ovation by singing "Love's Rapture" (dedicated to Mme. Evans Von Klenner), Kortheuer, and other songs; Fay Hill, pianist, Mr. Gleason's gifted pupil, whose performance, though abounding in many commendable features, was lacking in depth of expression; Mabel Lewis, whose recitations were listened to with appreciative attention, and Errico Sansone, violinist, who possesses a magnificent execution but a tone which is somewhat devoid of those subtle qualities which inevitably fill the hearer with an indescribable satisfaction. The audience was large, representative and enthusiastic.

Maconda at the Maine Festival.

MADAME MACONDA'S singing in "The Redemption" at the Maine Festival, reported elsewhere, was one of the artistic successes of the festival. She was warmly encored and captured critics and audiences alike. The Maine people will long remember her glorious voice. Her artistic achievements and her winning personality are described in these additional criticisms:

Madame Maconda has her own place in favor with Maine and Portland audiences and repeated visits emphasize the fact that here is a singer who must be considered one of the most satisfactory ever heard in our concert halls. Her warm, sympathetic tones awake response in the educated and uneducated alike, while her splendid vocalism leaves the critics little to decry. An all round singer is Maconda, and her few solo parts last evening were gems rarely appreciated.

Madame Maconda was given an ovation upon her entrance. Her appearance was exceptionally attractive in a dazzling gown of white, completely covered with silver sequins, which glinted and shimmered with every movement. With this she wore a string of beautiful pearls. Her first solo, "From Thy Love as a Father," was encored.—Portland Evening Express, October 9, 1901.

Madame Maconda was welcomed heartily on her appearance upon the stage, and sang so beautifully as to inspire general regret that she could not be heard in other concerts of this season's festival. Her voice has grown steadily in power and quality since she began singing for Maine people, and her charming personality has endeared her to us more, perhaps, than any other singer.—Portland Daily Advertiser, October 9, 1901.

Charlotte Maconda in oratorio was new to a Portland audience. She was in admirable voice and won an enthusiastic encore by her rendition of "From Thy Love as a Father."

Maconda's first number was "The Lord, He Is Risen Again." Her flutey, flexible voice was heard to advantage, and in her supreme opportunity of the evening, "From Thy Love as a Father," she sang brilliantly. In the concluding phrase, "Shall Rise to Heights Supernal," she rang clearly above the thousand of the chorus. The house clapped loudly.

* * * Maconda sang "Ye Mountains," a very difficult number, with brilliant ease.—Portland Daily News, October 9.

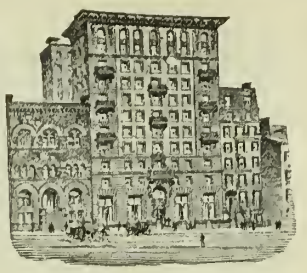
MRS. HADDEN-ALEXANDER BUSY.—Mrs. Alexander's residence studio at Carnegie Hall this season is already the scene of much activity. On October 9 she gave a recital, the subject "Interpretation," before the Peebles & Thompson School, her principal pieces being Schumann and Chopin. This was the opening of the series of noon lectures and recitals.

With Mr. Alexander, baritone, she will give several lecture-recitals for the Board of Education, the subject being "Music as a Language." She has engaged to play for the Madison, N. J., Thursday Morning Club, and these concert appearances, along with her many private pupils, certainly open her season most auspiciously.

The German language department at the Powers-Alexander studios is to be an important feature, Clemence Schroeder having the conversation classes Tuesday and Friday evenings, Carl Gralow having charge of German diction.

THREE OUT OF SIX.—Of the six solo pianists who play with the Boston Symphony Orchestra at Boston this season three will use the Mason & Hamlin piano, namely, Harold Bauer, Ernest Hutcheson (one of the leading Baltimorean pianists, and instructor at the Peabody Institute of that city), and Carlo Buonamici. This is a signal honor for the Mason & Hamlin Company, and a tribute to the Mason & Hamlin piano.

Boston Music Notes.



HOTEL BELLEVUE,
17 BEACON STREET,
BOSTON, October 12, 1901.

During the season Etta Edwards will give four morning concerts at Steinert Hall, where many of her pupils will appear.

Mrs. Edwards will also "receive" at her apartment in the Westminster when the season gets fully started.

Boston seems to be following the fashion of New York in respect to the time of the season, which opens each year later and later, until now it is about the 1st of November before classes are arranged and the large number of students return to the city.

Miss Edith E. Torrey, soprano, has resumed lessons at her residence-studio, 164 Huntington avenue, after a restful summer at Wellesley and Hingham. Miss Torrey will give a recital in the city early in the season, which cannot fail to appeal to music lovers.

Edwin H. Lemare, organist of St. Margaret's, Westminster, London, was in the city on Tuesday, and tested the organ at Symphony Hall, where he is to give a recital on the 29th. On Wednesday evening Mr. Lemare went to Taunton at the invitation of Mr. Clemson, organist of St. Thomas Chuch in that city. A number of prominent organists from this ctiy were invited to be present, about fifty guests attending. Among those from Boston were B. J. Lang, Wallace Goodrich, H. M. Dunham, H. J. Stewart, Mr. Locke and Mr. Spaulding. Mr. Lemare expects to arrange another American tour in the spring.

Two of Madame Franklin-Salisbury's pupils will give recitals in the near future, Mrs. Hunt and Miss Heindl. Other pupils of Madame Salisbury are singing in "Evangeline," the prima donna of that company, Miss Burkhart, being a former pupil. Miss Blanche Morrison has made a great success in the small part at first assigned to her, and has been rapidly promoted to a leading position.

Carl Faelten, director of the Faelten Pianoforte School, gave his first recital of the present season in Steinert Hall, Tuesday evening. The program was announced as the thrteenth in the series of standard piano works which Mr. Faelten began two years ago, and was preceded by a few historical remarks by Mrs. Reinhold Faelten. It was as follows:

Air and Variations, E major (Harmonious Blacksmith).....Händel
Rondeau Brillante, B minor, op. 109.....Hummel
Sonata Quasi una Fantaisie, E flat major, op. 27, No. 1....Beethoven
Etude, B flat minor, op. 104, No. 1.....Mendelssohn
Song Without Words, D major, No. 11.....Mendelssohn
Capriccio, F sharp minor, op. 5.....Mendelssohn
Norwegian Folklife, op. 19.....Grieg

The slow movement of the sonata was, perhaps, the most enjoyable from a musician's standpoint, for in this the player had the greatest opportunity to display that dignity and breadth of style for which he is so distinguished. The entire performance was a rare musical treat, and was listened to with rapt attention by a large audience.

This evening Mr. Minkowsky will be at Steinert Hall to examine the voices of the young women competing for the Madame Nordica musical scholarship, which gives the fortunate winner a course of vocal study at a musical school in New York.

The final and public rehearsal of the Fadettes took place in Arcade Hall this morning at 10 o'clock. This organization, under the direction of Mrs. Caroline B. Nichols, has booked their entire season, beginning next week.

Ernest Lachmund has been spending a few weeks in Boston since his return from Germany. Yesterday he left for Duluth, where he has a large class already formed. Mr. Lachmund devotes a large part of his time to composition, some of his recent publications being several piano solos and songs, two of the latter being "O, Moonlight Deep and Tender" and "Heigho! Daisies and Buttercups."

Miss Caroline Belcher and her sister have taken a studio at Huntington Chambers.

Mr. Sobeski will be "at home" in his studio on Saturday afternoon next, when there will be some good music heard.

Miss Edna Floyd, prima donna soubrette of the "Princess Chic" company, is a pupil of Miss Clara Munger. Miss Floyd has made a great success on the stage.

The Boston Singing Club, H. G. Tucker conductor, announces two concerts to be given on the evenings of January 22 and April 2, 1902, in Chickering Hall. The program of the first concert will consist largely of unaccompanied works by Palestrina, Hammerschmidt, Gallus, Mendelssohn, Tschaikowsky, Josiah Bradlee, J. C. D. Parker, Horatio W. Parker and H. J. Stewart. The production of works by the three organists and musical directors of Trinity Church, Boston, during practically the last forty years, as well as the first public performance of manuscript works by Mr. Bradlee, and a work written for the club by Mr. Stewart, will make the first concert of notable interest. At the second concert the Mozart Requiem and Mendelssohn's "Walpurgis Night" will be given with full orchestral accompaniment and competent soloists.

The program of the first concert by the Boston Symphony Orchestra in Symphony Hall, on Friday afternoon and Saturday evening, October 18 and 19, is as follows: Brahms, Academic Overture; Lalo, Concerto for Violoncello; Liszt, Symphonic Poem No. 7, "Festive Sounds"; Beethoven, Symphony No. 7. Soloist, Jean Gérardy.

KATHARINE FISK.—Mme. Katharine Fisk's opening song recital of the season was given at Norwalk, Conn., last Wednesday evening, before a large, brilliant and critical audience. Among other delightful numbers was a group of children's songs presented for the first time by Mrs. Fisk which made so pronounced a hit that she has decided to include them permanently in her repertory.

Here are some press notices which speak for themselves and tell of the rare art and attractive personality of Mrs. Fisk, whose season, thus auspiciously begun, promises to be a long and active one:

In the concert which Mrs. Katharine Fisk gave in Lockwood Hall last night music lovers of the Norwalks enjoyed one of the rarest treats imaginable. The audience was large, fashionable and thoroughly appreciative. Mrs. Fisk is invariably in good voice, but last night it appeared that her work was never more artistically done. She was generously encored. The program was varied and of a classical order, the selections all being by the most celebrated of composers.—Evening Sentinel, October 10.

Mrs. Fisk was in her best voice, which, in addition to her handsome face and commanding presence, captivated a critical audience. A series of children's songs made the hit of the concert. Mrs. Fisk is one of those rare contraltos who have the power to put in their notes the tenderness that appeals to even the uncultured person, and in her rendition of the songs of babyhood truly it might be said that "music hath charms to soothe the savage breast."—The Hour, October 10.

MORNING CHORAL CLUB, ST. LOUIS.—The first concert for the Morning Choral Club, of St. Louis, is set for February 4. Sara Anderson, soprano, will be the soloist.

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J. LEWIS BROWNE.

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ONE of the foremost of organists and composers in the South is J. Louis Browne, of Atlanta, Ga. Mr. Browne's reputation, however, is not confined to the United States; he is known in Europe and holds the esteem of many of the most distinguished transatlantic musicians. Mr. Browne enjoys the distinction of being the second American organist who thus far has been invited to play in the Royal Academy of Santa Cecilia, Rome, Italy.

Below are some of the comments made on Mr. Browne's recital, June 30, 1901:

REGIA ACCADEMIA DI SANTA CECILIA.
ROMA, il 2 Juglio, 1901.

La Presidenza di questa Regia Accademia sente il gradito dovere di porgere a Lei, Egregio Maestro, i sensi di vivo compiacimento e di riconoscenza per l'artistico concerto d'Organo da Lei offerto il di 30 Giugno scorso.

L'esito di quella udizione lascio grata impressione in tutti gli intervenuti e questa Regia Accademia desidera esternargliene la sua soddisfazione. Interprete di questi sentimenti io La prego accoglierli insieme ai mici particolari atti di grato anima e di debita stima.

Il Presidente, E. DI SAN MARTINO.

Egregio Signor J. Lewis Browne, Pensione dell' Unione, Piazzi Montecitorio, Roma.

[TRANSLATION.]

The directors of the Royal Academy feel it a pleasing duty to tender you, illustrious maestro, the expression of their warmest thanks and most sincere congratulation on the occasion of your artistic organ recital of June 30 ult. All who were present were deeply impressed and interested, and this Royal Academy desires to express to you its entire satisfaction. While confirming these sentiments, I beg you to rest assured of my personal gratitude and highest esteem. E. DI SAN MARTINO, President.

The Count di San Martino, president of the Royal Academy of St. Cecilia, Rome, Italy, to J. Lewis Browne.

CONCERTO BROWNE.

La fama di artista valoroso dell' organista J. Lewis Browne fece il miracolo di richiamare, nell'elegante sala dei concerti di Santa Cecilia, un pubblico elletto e numeroso, tale da continuare la tradizione dei concerti invernali. Come esecutore impeccabile e colorito, come compositore geneiale e forte, il Browne fu applauditissimo. La sua improvvisazione gli valse l'ammirazione, oltreche dei buongustai e dei dilettanti di musica, di moltissimi artisti. Il Browne ha forti studi, e ispirazione facile. L'organo toccato dalle sue mani esercita completo il faseino della suggestione. Alla fine del concerto il pubblico, che aveva applaudito ad ogni pezzo, fece al valoroso maestro una calda ovazione.—Il Nuovo Fanfulla di Roma, July 2, 1901.

[TRANSLATION.]

The fame of the distinguished artist and organist J. Lewis Browne filled the elegant concert hall of St. Cecilia with Rome's most cultured and most music loving citizens in appropriate continuance of the traditions of concerts as given there. For faultless technic, brilliant coloring and strong and soulful composition, Browne touched the hearts and gained the applause of his audience. His improvisation won for him the admiration not only of his musical friends and critics, but also of all true lovers of the beautiful and difficult in music. Browne is a deep student with the happiest of inspirations. In his skilled hands the organ throbs and vibrates and reflects every shade of artistic inspiration. At the end of the concert, which was frequently interrupted by bursts of applause, the talented artist received a regular ovation from the people.

A SANTA CECILIA.

Oggi il Signor J. Lewis Browne ha dato a Santa Cecilia un'audizione di musica per organo, innanzi ad un numeroso ed elegante uditorio.

Il valoroso esecutore e compositore fu assai applaudito.—La Tribuna, Rome, June 30, 1901.

[TRANSLATION.]

To-day Signor J. Lewis Browne gave at Santa Cecilia a delightful organ recital in presence of a numerous and distinguished audience. The talented composer and artist was loudly applauded.

J. Lewis Browne, organist and pianist, of Atlanta, gave a most interesting organ concert on Sunday. I send the program:

Sonata No. 4, in la min., op. 98.....Rheinberger
Lied .....Dethier
Preludio, op. 78.....Chaminade
Benedizione nuziale.....Sgambati
Fuga in do magg.....Buxtehude
Andante, Andante molto, op. 5.....Brahms
Scherzo .....Browne
Venezia (trascrizione), op. 25.....Nevin
Improvvisazione su tema dato estemporaneamente.

Santa Cecilia's pretty concert hall was well filled, and would have been crowded had it not been so far advanced in the season. Mr. Browne took the audience by storm. His playing was brilliant, powerful, full of sentiment, and he displayed a versatility given but to few. One of his best numbers was certainly the opening number, the Rheinberger Sonata, the intermezzo of which was given with a delicacy of touch and expression seldom to be heard from an organist. Mr. Browne's own Scherzo is a sympathetic composition on the impromptu de Chopin style, and was a test of virtuosity. All the numbers were beautifully executed, but where he made a decided sensation was in the improvisation on a theme that Marchetti gave him; really this was a "tour de force," and after the feat all artists

J. LEWIS BROWNE.

present went to congratulate Mr. Browne on his profound knowledge, not alone of the instrument, but of his profound musicianship. It is to be hoped that Mr. Browne will come back to Santa Cecilia. —Rome correspondent of THE MUSICAL COURIER, July 24, 1901.

J. Lewis Browne, the organist, gave a concert at the Santa Cecilia Academy a few days ago, and notwithstanding the suffocating weather the room was full. Besides rendering a long and difficult program, Mr. Browne delighted and surprised the audience by his improvisations. The artists present complimented him in all sincerity. Inspiration seems quite natural to him, and he improvises as under suggestion. He had an ovation at the end of the concert, and, what is more, deserved it.—S. P. Q. R., Rome correspondent of the New York Dramatic Mirror.

MR. BROWNE'S COMPOSITIONS.

The following have been selected from the long list of published works by Mr. Browne:

ORCHESTRA.

Fugue (Bach, Bk. IV., No. 3), in D major. (Full score and parts.)

PIANO.

Eleven Sketches, op. 12 (complete in one volume)—
Spinning.
An Album Leaf.
A Dream.
Mazurka.
Two Thoughts.
Humoreske.
Melody.
Moment Musicale.
Hungarian Caprice.
Toccata.
Tempo di Minuetto.
Waltz, Paper Carnival.
Gavotte in F.
Minuet in G.
Valse Caprice.
Op. 14 (original graded "teaching pieces")—
Melody.
March.
Waltz.
Gavotte.
Minuet.
Country Dance.
In Church.
Scherzo.
Serenade.
Canon.
Fugue.
Third Mazurka.
Stately Grace (Minuet from Three Little Dances).

ORGAN.

Pedal Studies (Andrée).
Overture Anthem XII. (Handel).

MUSIC FOR THE CHURCH.

(S. A. T. B.)

Ten Processionals (in one album)—
Jerusalem the Golden.
All Praise for Thee, My God, This Night.
Forward! Be Our Watchword.
Blest Be the Tie That Binds.
Saviour, Blessed Saviour.
O God, Our Help in Ages Past.
O Day of Rest and Gladness.
Hark! What Mean Those Holy Voices?
Christ, the Lord Is Risen Again.
Songs of Praise the Angels Sang.
Seven Carols for Easter (in one album)—
Te Deum and Benedictus (8th Gregorian Tone).
Magnificat and Nunc Dimittis.
Lord's Prayer in C.
Communion Service in F.
The Lord Is My Light (anthem).
O Salutaris (anthem).
Tantum Ergo (anthem).
Far from My Heavenly Home (anthem).

PART SONGS.

Serenade (Sleeping, Why Now Sleeping?)
Dixie (contrapuntal arrangement for female voices in four parts).

SONGS.

A Fount of Music.
Ave Maria.
Eternal Stars (The).
Father, Now the Day Is Past.
Her Birthday.
I Am Not Old (bass).
If Any Grace.
Land of the Lullaby.
Love's Magic.
Myrtle and Steel (The) (baritone).
Old Kirk Yard (The).
O Paradise (three keys).
Love Divine (two keys).
My God, My Father (two keys).
Smile, My Lady.
Past Is Mine (The).
Two Dreams.
Golden Harps Are Sounding. (High and low, each with violin and 'cello obligato).
A Love Song.
Evermore and Evermore. (High and low voice, each with 'cello obligato).

Clavier Piano School.

ARRANGEMENTS have been made to have Mrs. Raymond Brown give her talk on Wagner's "Parsifal" on Tuesday evening, October 22, in Clavier Hall. Much interest was manifested in a series of talks on "The Ring of the Nibelung" last season, and it is probable that the course will be repeated this year.

The regular recital of the school will be given on Friday evenings this year instead of Thursdays, as heretofore, and the first one will be on October 18.

The harmony class, under F. H. Shepard, began Monday, October 14, and much interest has been felt in the department of harmony and ear training, and it promises to become one of the important features of the school.

JEANNETTE DURNO.—Miss Jeannette Durno's manager at Steinway Hall, Chicago, announces that the pianist's concert engagements for the fall season include recitals at Beloit College, Beloit, Wis., on November 11; at Monroe, Wis., on November 13, and at Oshkosh, Wis., on November 14. She will also give recitals at Minneapolis, Minn., on November 22, and at Adrian, Mich., on December 9. During December Miss Durno will tour in Kansas, playing at Topeka and the other large cities, and after January 1 she will appear at events in the East, giving recitals in New York and Boston. This gifted musician is also engaged for recitals in Peoria, Ill., on February 18, and Waterloo, Ia., on February 22.

All of which illustrates that Miss Jeannette Durno is entering upon a brilliant concert season.

ANDERSON-BAERNSTEIN IN JOINT RECITALS.—Sara Anderson and Joseph Baernstein will give a series of joint recitals this season. Two dates are announced for this month, at the Lyceum, at Englewood, N. J., on the 29th, and at Memorial Hall, Brooklyn, on the 31st. Both artists are engaged for concerts. Verdi's "Requiem," in Boston, Mass.; recitals in Binghamton, N. Y.; New York city; Toledo, Ohio; Saginaw, Mich.; Chicago, Ill., and "The Messiah" in St. Paul and Minneapolis, Minn., and Galesburg, Ill.

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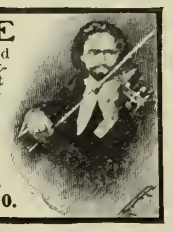

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MR. WILLIAM G. STEWART, Director American School of Opera, Berkeley Lyceum, New York City: NEW YORK, June 4, 1901.

My Dear Mr. Stewart—We take this opportunity of complimenting you on the splendid practical results accomplished by your School of Opera during the first year of its existence and gladly bear testimony to its advantages as a training school for those desirous of following a professional career in opera.

We are more than pleased with the graduates of your institution who have become members of the Bostonians and will gladly avail ourselves in the future of the opportunity for engaging singers who have pursued a course of study under your direction. With best wishes always,

Yours very sincerely
W. H. MacDonald
"BOSTONIANS."

The Maine Festival.

THE western section of the Maine Music Festival, which had its eastern concerts in Bangor on the three week days previous, was performed in the Portland Auditorium on Monday, Tuesday and Wednesday, October 7, 8 and 9, with a result which in very nearly every way was highly gratifying. As ever, there were five concerts, three at night and two in the afternoon, and the attendance at all of them was so large as to remove far beyond ordinary distance the fear which has sometimes haunted Maine music patrons—that the festival future was not to be filled with material comfort.

While there was a rather less logical arrangement of the programs this season, the concerts lost nothing and may have gained a bit. The first concert had a miscellaneous program, led by Signor Campanari as the principal singer; the second was a matinee, including compositions of some native musicians; the third was given over to the performance of "The Redemption"; the fourth was another matinee of miscellany, and the final concert was devoted to the ovation extended to Madame Schumann-Heink.

Whoever are brought here for principal singers, the primary features of the Maine Festival must always be the chorus and orchestra, the one wholly native and the other more and more closely approaching that state under the scheme of development originally adopted by the festival founders. The chorus numbered, for the Portland section, 800 voices, and may fairly be said to have constituted the most confident and completely trained body of singers ever brought together in the State. Always the stronger chorus of the two, with particular reference to the male voices and a nearly definable purity of action which has not elsewhere been equaled, the Portland chorus this year gave an amazingly good exhibition of what can be done with raw material in competent hands.

To be sure, a chorus which has sung "The Messiah," "Elijah" and "The Redemption," the most striking selections from practically all the great operas, and the vast number of miscellaneous works familiar to all students of the Maine Festival programs, cannot be considered as belonging in the awkward squad, yet it is not so long since the beginning of the State's musical renascence that it cannot be said with truth that the work of these 800 singers was a marvel of precision, confidence and intelligence of a lofty order. The chorus was heard first, of course, in the "Hallelujah Chorus," which invariably follows the overture of Maine festivals, and then, in the first concert, sang Jakobowski's "Carnival Festival," Tarantelle; the kermesse chorus in "Faust," and the hymn in "Cavalleria Rusticana," in which latter number Madame Suzanne Adams sang the part of Santuzza. Then in succeeding concerts followed Mendelssohn's "All Men, All Things"; Jakobowski's "May Luck Attend You"; Lassen's charming and familiar "Only Thou," and "Evening," repeated from other years; the "Ye Nations Offer to the Lord" and Mendelssohn's "Hymn of Praise," together with the entire oratorio mentioned above. Some of the leading numbers were sung at more than one concert, but all were sung well and no excuses are due for that.

Aside from the exhibition of sustained powers exemplified through the oratorio, the first work was done in the "Faust" chorus. It is always the case in Maine festivals that the chorus does best with purely dramatic works, and this is a somewhat peculiar circumstance considering the naturally phlegmatic character of the New England type. Yet the rule is seldom broken. Last year it was the "Here They Come," from the final act of "Carmen"; this season the bull ring gave place to the kermesse, but there was the spirited phrasing for Gounod which the chorus gave to Bizet before, and throughout the festival this was the most sought after number from that quarter. It would be useless to seek after faults in the chorus singing. Possibly there will never be a perfect choral outside the gates of Paradise; but the observer of the work in Maine must bear many things in mind and doing so can scarcely find room for criticism in the face of such a multitude of virtues.

It is a part of the festival scheme, thanks to the warm nature directing it, to devote more attention to general effect than to mere nicety of technic; here, we may be sure, is one of the reasons for the growing confidence in the superiority of the Maine concerts to some other and older ones. These concerts were no exception. It was always, as it is to be hoped it always will be, how the chorus was singing, not *what*. This gave infinitely greater opportunity to the ingenuity of the director, and far larger pleasure to the audiences, who were often moved to admiration of the highly colored effects derived from the chorus presentation of some not much thought of work. Finally, the Portland festival demonstrated with emphasis, renewed in a startling and positive degree, that there is developing "a Maine voice"—the voice with which the chorus sings—the composite utterance in which is expressed the future of the festivals. I am bound to renew my protest against so frequent applause on the part of the chorus, even with the knowledge that the suggestion is offensive, but in the hope that it may be accepted with the excuses due true sincerity.

As to the Maine Symphony Orchestra, here was another triumph—if we are willing to concede triumph to the chorus. The orchestra included nearly seventy men, together with Miss Harriet Shaw, the harpist, and of that number more than ever before were natives and residents in the State. It was not five years ago by any means that there was much ill-concealed laughter about the country when it was said that there was on foot a proposition to organize a Maine symphony orchestra, made up of musicians native to that State. The first festival was rather wide of the mark, it may be; but the second was closer, and the third and fourth were nearer than that. Here again this year, for the fifth time, the orchestra came together after the Bangor concerts in finer preparation than ever, and with so large a number of Maine players on its roster that it brought well into the range of vision the time when the whole organization will be as distinctively of and in the State as is the chorus, and when it will be thought as needless to import mercenary players as it is and ever has been to bring in hired singers for the banks on the stage.

The orchestra's best work was done in its most important selection, the "1812" overture, by Tschaikowsky, a composer whose works have already been thought much of in Maine Festival seasons. The overture was exceedingly well done—so well that some carping visitors were honestly carried off their wits in admiration for the reading of it. The fullest rein was given to the descriptive quality of the work, with the result that it took on the nature of a definite musical spectacle of proportions quite in advance of anything before seen here. Besides, there were the "Ruy Blas" and "Egmont" overtures; the "Anitra's Dance" in the "Peer Gynt" Suite; the ballet music in "Faust," in seven movements; Liszt's Hungarian Rhapsodie No. 2; Meyerbeer's Fackeltanz No. 2; the "Procession of the Gods," in Wagner's "Das Rheingold"; a brace of brief Tschaikowsky numbers, "Danse de la Fée Dragée," and another, and the Wagner "Träume," with excellent violin obligato by Dr. Wasgatt, the concertmaster of the orchestra, and Delibes' "Coppelia" Waltz No. 2—the two last named in a brace.

Besides these, of course, there was the usual work of accompanying and the oratorio, so that the orchestra had a-plenty of labor throughout the five concerts of the season. Besides these already named there was a most fascinating little incident in the playing of Harry McLellan's new "Perplexity," dedicated to a charming member of the soprano chorus, and which proved to be one of the best of the lighter incidental numbers selected for any of the festivals. It was played on every possible occasion and never failed to elicit the enthusiastic attention of the audiences. Also, James Wright, a member of the male chorus and interested particularly in the festival affairs, was invited to lead the orchestra through his "Twentieth Century Festival March," dedicated to the wife of the director of the concerts; while R. B. Hall, of Waterville, whose name will be familiar to band readers of THE COURIER as the composer of some of our liveliest military two-steps, conducted his "Maine Festival March," and was enthusiastically received by his friends in the audience and on the stage.

The orchestra has not before done work of the quality which characterized every portion of its endeavors at the Portland Festival this year. There has been danger of over-brassing it—in other years, but that has evidently passed away. The string section was noteworthily strong and intelligent, very much, it may be suggested, being due to the splendid assistance of the concertmaster; while for the general conduct of this part of the festival there need be no hesitation in saying that the readings were sufficient, agreeably bold, entirely unfettered and altogether expressive of the refreshing quality of the genius which inspires these concerts and which has made them continuously possible.

The principals of the programs were very satisfactory as a whole, while for various individuals there is ready more than the usual measure of appreciation and enthusiasm. It seems unfortunate but I earnestly hope not ungracious to have to say ever so kindly that Mme. Suzanne Adams did not create the amount of interest which had been expected, most probably for the good but entirely unsatisfying reason that the audiences had expected too much; or it may be that Maine folks are growing critical with the advance of their musical education. Possibly a further acquaintance with the festival, or with the houses in which she sang or something else as material as either of these, might have moved in Madame Adams' favor.

Or perhaps the interest in her was mild only as compared with what Maine people have accorded to Madame Maconda and Madame Blauvelt, not to say Nordica and Sembrich and Schumann-Heink—amounting nearly to affection. [Something more of Maconda will be found elsewhere.—Ed.] Or, again, she may have slightly underestimated the local requirements. But, all these excuses aside, though she did receive the generous welcome so generally given by Maine audiences, she in no way gave us the best of her powers until almost the very last of her, when, for an encore, she sang "Home, Sweet Home," so very beautifully, with such a flavor of ineffable sweetness, and so altogether charming a grace and sentiment, as to sweep away all our doubts. Her main numbers were the shadow song in "Dinorah," a duet with Signor Campanari, one of those

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notable duos from "Ernani"; the Santuzza part in the hymn from "Cavalleria Rusticana," and several songs by Leo Stern, her husband, who came to Portland with her, and played some piano accompaniments for her encores.

Madame Bouton was a favorite in a considerable degree for her beautiful mezzo voice. Mr. Miles, an old friend of Maine people, sang himself still deeper into favor both in single numbers and in his duet from "I Puritani" with Signor Campanari; and for his immensely effective singing in "The Redemption," of which more below. Madame Maconda was heard in "The Redemption," and far too briefly for her thousands of Maine admirers. Signor Campanari was the prominent figure of the first concert and received a big reception. Mrs. Jennie King Morrison, formerly of Maine, appeared twice with distinct success, and Willis E. Bacheller, another Maine product, gave a most interesting performance with his vibrant tenor and quite surprised his audiences by singing better in concert than in the oratorio, in which he had a difficult and not greatly compensating part. Besides these were Miss Otten, the clever young violinist, and Miss Hirschman, pianist, both of whom went away in high local favor. Then there was Madame Schumann-Heink, who for two years has been the main voice of the festival here; her appearance this season was no exception to the rule, and the audience of Wednesday night fairly outdid itself and all others in giving to her a welcome. She sang liberally Penelope's aria in "Odyssus," the prison song in the fourth act of "Le Prophète," "The Lord Is Mindful of His Own," in "St. Paul"; the Arditi Bolero, which was so much of a favorite last year, and the comical drinking song in "Lucrezia Borgia" (Orsini's famous "Il segreto per esser felici"). Her voice was remarkable in the power with which it penetrated the rather giant distances of the auditorium, and commanding in the rare sweetness of its undertones as well as in the tremendous note which closes the prison song of "Le Prophète."

Mr. Miles, whose constant development is a source of pride and joy to his friends and his audiences, and his audiences are his friends, sang best in the oratorio, and particularly in the moving passages descriptive of "The Passion," where his "And I have attained unto salvation eternal" was something to be remembered, for the eminently reverent tone of his reading and the evident sincerity of his mental attitude. Mr. Bacheller was a surprise, for after making a rather indifferent impression through his work in "The Redemption," though in no way uncomplimentary, he reappeared the next night with the "O Paradise" in "L'Africaine," and displayed unsuspected powers of such breadth and splendor that there was no doubt in placing him near the head of the tenors of festival history. On Wednesday night his voice was handled with a distinct virility, sometimes lacking in the sensuous quality which we are accustomed to expect in tenors, but carrying with it an impressive power and an essential spotlessness of timbre such as not only satisfied in the most positive degree but gave promise of developments yet unreached. In his encore Mr. Bachellor might have expressed himself with a finer touch, which seems to be about his only deficiency, and that by no means serious. It is to be suspected that had he given freer rein to his sentiments in the oratorio we might not have waited for another night before agreeing that he is to be known as one of the best of tenors and one of the most pleasing of singers. There will be genuine regret if Mr. Bacheller does not sing in the festival of 1902.

Signor Campanari was recalled again and again by his audience nn the opening night, and finally agreed to sing both of those songs which have made him so much beloved in the East, the song of the toreador in "Carmen," and the rollicking song of "Figaro." For a second encore he sang a charming serenade written for him by a friend, and sang off-stage while the strings imitated guitars.

Miss Hirschman played so well with her Liszt concerto that her audience by no means heard enough of her, though she had some slight opportunity in her encores. She was programmed for a concert later in the festival, but did not appear because a change in the local arrangements gave a place to other events. She deserves praise in a full degree, for technic of a nearly faultless sort, to which were joined a fine "style" and a most engaging personality, which attached her to the audience from the very first. Miss Otten, the violinist, exceeded all expectations with her strong, boldly conceived bowing and the warmth of sentiment and action which she infused into her performance.

Thus it will be seen that the Maine Festival of 1901 had plenitude of attractions for its patrons, while it rather more than held up to the desire of its friends to keep it moving steadily toward the high place for which it was designed among the first of American institutions. High purpose, faithful adherence to first principles and promises, persistent endeavor toward the attainment of the ideal and personal sacrifice that these interests may be maintained—this year as before, but in even greater degree, these were the underlying inspirations of the festival's success, never obtrusively seen but perfectly apparent to every thoughtful observer. It is good to be able to say that the Portland concerts paid a handsome money earning over and above all the costs, and that to a greater degree than ever before the public and the participants in the festival indicated in all practical ways their confidence in and their gratitude to Mr. Chapman.

We are not an easy people. There is some tincture in the northern air, some quality in our low tempered blood, which makes us resent the idea that we are even ordinarily compliant or readily enlisted in new enterprises. It is not a small achievement to enter a State like this and ignore the personal element until the differences and the unwillingnesses and the resentments and the doubts and the fears and the scoffing are smoothed away so that at last there may be breathed into the rocky fastnesses of the heart of us the lovely melodies of the world of harmony.

JAMES EDMUND DUNNING.

STELLA PRINCE-STOCKER.

MRS. STELLA PRINCE-STOCKER holds a unique place among the women musicians of America. She has successfully cultivated a field which none of her sisters in art has entered, and she has accomplished a work of which any musician, man or woman, might well be proud. And, pleasing to relate, she is a native American, and the greater part of her education was had in this country.

Miss Stella Prince was born in Jacksonville, Ill., and passed her girlhood there. When very young she showed a decided talent for music, and was never so happy as when

MRS. STELLA PRINCE STOCKER.

singing or playing the piano. She was instructed, taught by the best teachers in the place and made rapid and sure progress. Later she went to Europe and continued her studies. In addition to the voice and the piano, she studied the theory of music, taking a course of lessons with distinguished specialists in harmony, composition, thorough bass, counterpoint and orchestration. Returning to America she taught for three years in the Jacksonville Conservatory of Music. Afterward she moved to Duluth and became the leading teacher there. She was elected director of the Duluth Choral Society and gave a series of successful concerts. About this time Miss Prince was married to Mr. Stocker, a prominent citizen of Duluth. She began composing in a variety of forms and produced some works which attracted much attention and which were praised by the leading musicians of the country.

Mrs. Stocker was ambitious to exercise her talents and musical activities in a larger field, so, five years ago, she moved to New York, which will, she expects, be her permanent home. Since coming to New York she has been incessantly busy, teaching, composing, lecturing and directing orchestras and choral societies. Her illustrated lectures on "American Music," "The Prose and Poetry of Song," "Music and Childhood," "The Path to Music Land," "A Musical Picture Gallery," "Art Coteries," &c., have been repeated before large audiences in New York and neighboring cities. All the time Mrs. Stocker has been a prolific composer, as the subjoined list of her works shows:

SONGS.

While Thou Wert By.
(Words by Walter Savage Landor, 1775—1864.)
One Kiss.
(Words by Robert Herrick, 1591—1674.)
Is My Lover on the Sea?
(Words by Barry Cornwall, 1787—1874.)
Song of the Novice (from Ganymede).
Tell Me, Daisy.
(Words by Mary Mapes Dodge, accepted by *St. Nicholas.)*
A Sea Song.
(Words by James Whitcomb Riley.)
An Argument—She Displains It.
(Words by James Whitcomb Riley.)
A Child's Protest.
Slumber Song.
There's Something to Be Glad About.
Go Where the River Glideth Gently.
A Riddle and other songs, with words by old English poets.

OCTAVO MUSIC (Mixed Voices).

Almighty Father (anthem in polyphonic style).
Hymn to America.
Madrigal (old style).
Come to Me, Dreams of Heaven (anthem).
In Winter (unaccompanied).
(Women's Voices.)
Hymn to St. Cecilia (four parts).
Chorus of Spirits (unaccompanied).
Ah, Fill the Cup (soprano and alto—duet or chorus).

INSTRUMENTAL.

Concert Overture (for full orchestra).
Scherzo in E flat (for violin and piano).
Prelude in C (for piano).
Gavotte Melusine (for piano).
Adventures of Avenant (a little suite for piano, four hands).
A Musical Accompaniment for Collins' Ode to the Passions.

OPERAS, WITH TEXT AND MUSIC BY S. P. S.

Ganymede (opera in three acts).
Raoul (opera in one act).
Queen of Hearts (operetta in one act).
Beulah (operetta in one act—children's voices).

Mrs. Stocker spent last summer in Europe. Before her departure from Germany she received the following, which she values highly:

WARNEMUNDE, September 10, 1901.

HOCHVEREHRTE FRAU STOCKER—Der letzte Tag unsrer Bekanntschaft wird mir unvergesslich sein. Ich bewundere noch immer Ihre eben so schöne, wie interessante Ouverture "Raoul"; und das breite, ernste Motiv, was sich durch dieselbe hindurchzieht, kling mir immer wieder in den Ohren, ebenso die mir für eine Dame ganz neue Thatsache, dass Sie Ihr Werk selbst instrumentirt haben, so treffend und glücklich! Auch Musik Direktor Schulz sagte mir kürzlich, dass er ein ausser gewöhnliches, musikalisches Talent in Ihnen verehre. Ich wünsche Ihnen von ganzen Herzen den herrlichsten Zohn fur Ihre Künstlerischen Bestrebungen; den Beifall eines Verständigen Publikums. * * * Liebe Frau Stocker, noch einmal, ich werde Sie und Ihre Kunst nie vergessen. In Verehrung,

Ihre, JOHANNA SKOLLIN.

[ENGLISH TRANSLATION.]

WARNEMUNDE, September 10, 1901.

HIGHLY ESTEEMED MRS. STOCKER—The last day of our acquaintance will never be forgotten. I continue to admire your beautiful and interesting overture, "Raoul"; and the broad, serious motive which is interwoven in it still continually sounds in my ears, as does also the dainty, sweet dance strain which produces such a happy contrast.

Your composition has my entire admiration; also the fact that you have yourself orchestrated the work—so skillfully and effectively—to me something quite new for a lady.

I wish for you most heartily, the most splendid reward for your artistic efforts, the appreciation of an intelligent public. * * * Dear Mrs. Stocker, once more, I shall never forget you and your art. With esteem. Yours, JOHANNA SKOLLIN,

(Pianist and Teacher of Music).

The following press notices will serve to show in what esteem Mrs. Stocker's compositions are held:

The program concluded with the "Queen of Hearts," a pretty little opera in one act, founded on the old nursery rhyme of that title, but elaborately worked out.—The Herald, New York.

The benefit for the Willard Memorial Fund was well attended and quite a sum realized for that worthy purpose. * * * Then came the play proper, "Queen of Hearts," opening with a fairy scene, which was very pretty. * * * Mrs. Stocker, who directed the entertainment, is a woman of rare ability in this line.—The News, Chicago.

"The Queen of Hearts," a picturesque representation of a children's tale, proved very pleasing and was replete with healthy

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humor. Also in a musical way it must have fulfilled the keenest expectations of the large audience.—Volksfreund (translated).

That Mrs. Stocker is a skilled director of music may be inferred from the following testimonials:

It gives me great pleasure to repeat to you how I admired your work with your chorus. You seem to have the personal magnetism which is so necessary for a conductor, and you carry the people who work under your baton away with you. You and your chorus both deserve all the praise that can be bestowed upon you.

Yours cordially, HEINRICH MEYN,
New York.

I should be so glad to see you all again and to hear your charming and delightful Choral Society. It was all so refined and beautiful.

Very sincerely, DAVID FRANGCON DAVIES,
London, Eng.

You are doing a splendid work.—George L. Tyler.

The chorus work was simply delightful and evinced the thoroughness with which the drilling had been conducted by Mrs. Stocker.—Illinois Courier.

Mrs. Stocker has given her illustrated lectures throughout this country and in Europe. Numerous press notices of the most enthusiastic character have been reproduced in THE MUSICAL COURIER. Only three will be added here:

Nothing quite so charming and inspiring has been given in Springfield lately as was granted to the Woman's Club this afternoon in the lecture-recital with Mrs. Stella Prince Stocker.—Springfield News.

The distinctness of your lecture in the, to you, foreign language won the admiration of all who sat near us.—Mary Gläss, Bergedorf, Hamburg, Germany (translated).

Mrs. Stella Prince Stocker, from New York, gave to-day, before a very large audience, a highly interesting lecture on "Indian Myths and Melodies." She was able to hold the attention of her listeners extraordinarily by the novel information regarding the remote part of the world.—M. Wade, Warnemünde, Germany (translated).

These favorable notices might be multiplied ad infinitum, but those given above will show Mrs. Stocker's status in the musical world. She makes engagements and receives pupils at her studio, No. 17 West 103d street, New York.

GÉRARDY OPENS HIS TOUR.

IN Indianapolis last Wednesday evening Gérardy, the celebrated 'cellist, made his reappearance in this country in a 'cello recital before an audience that completely filled the hall. Reports say that it was the largest and most enthusiastic audience ever assembled in Indianapolis to listen to the playing of any instrumentalist outside of one of the great pianists. The following extracts are from the Indianapolis papers:

The 'cello recital given by Jean Gérardy last night at the Propylæum was remarkable. With a warm and sensuously beautiful tone he combines those intellectual qualities that are ordinarily in the possession only of older artists. Thus he appeals at once to the two great classes of music lovers, to those who revel in tonal beauty for its own sake, and to the educated musician whose perceptions are directed toward the actual analysis and interpretation of the composition played.

Technically, Mr. Gérardy at all times was master of himself and of his instrument. Once or twice he did some amazing things, as in the Bach-Gounod "Meditation," when he obtained a most peculiar effect by adapting the famous Joachim violin stroke to a technical problem otherwise almost unsurmountable. Then his down bow staccato was a marvel of accuracy, lightness and speed. But he is not merely a 'cellist; he is a musician. He is already great and he promises to become greater, his devotion to his art is so unmistakably high and sincere.

Out of a thoughtfully arranged program may be instanced especially the songful adagio in the Haydn Concerto, the Bach aria, his greatest triumph, and Schubert's "La Jeune Mère," at the end of which he demonstrated his command over the entire gamut of his instrument by an ornamental close in tones usually considered impossibly high for the 'cello, but which under his bow had a sweet, ethereal quality and plenty of character.—The Indianapolis News, October 10.

Mr. Gérardy is a young man, but he has been devoted to the 'cello since childhood, and he made known his thorough education before he had progressed far into the first composition that he played, Haydn's D major Concerto. He gave two movements of this, the adagio and the allegro moderato. He was free with his instrument, he accomplished the most difficult evolutions, and his tone was strong and pure, and for these things he had the admiration of his audience.

After playing a sonata by Boccherini he began a series of shorter and simpler pieces. At the close of a Bach aria and Popper's "Papillon" the audience was stirred to applaud for an encore, and Mr. Gérardy played Schumann's "Abendlied." It had in it the quality for which the audience seemed to be waiting. A group of three pieces, "The Swan," by Saint-Saëns; a Schubert cradle song and a difficult composition called "Am Springbrunnen," by Davidoff, played with some sprightliness and awakening spirit, brought a second request for an encore.

Now Mr. Gérardy and his 'cello took command of their friends in front of them. The piece was the familiar "Meditation," a Bach arrangement by Gounod. A new tone, quivering with life, came from the instrument. The voice pleaded and prayed. It swayed the hearer from its high notes to the depths of its sorrow. The player, it seemed, felt with the audience that he finally had come to his own, and instead of responding to the fervent applause by offering a different piece he played the prayer again. It was the high tide, and the music ended abruptly a few moments later, with a rollicking Popper Tarantelle.—The Indianapolis Journal, October 10.

Gérardy is to be the soloist at the Boston Symphony concert in Boston on the 18th and 19th, when he will play Lalo's D minor Concerto.

A NEW GRAND OPERA.

"Priscilla, the Maid of Plymouth," to Be Presented by the Rose Cecilia Shay Opera Company.

WHEN "Priscilla, the Maid of Plymouth," Fanciulli's grand opera, is produced for the first time on any stage, the night of November 1, in Norfolk, Va., there will be introduced to the American public a new prima donna of great beauty and exceptional talents—Miss Rose Cecilia Shay. This young lady is the star of the Rose Cecilia Shay Opera Company, which was organized nearly two months ago and which for weeks has been diligently rehearsing the new opera. At most of the rehearsals have been present Francesco Fanciulli, who composed the music of the opera; C. A. Eaton, who wrote the book; Colonel William Thompson, who negotiated for the purchase of the opera; and Colonel Shay, father of the prima donna.

"Priscilla, the Maid of Plymouth," is essentially a grand opera, being constructed on large lines, and devoid of the comedy element. It is founded upon Longfellow's poem, "The Courtship of Miles Standish," and illustrates one of the most interesting periods in American history. The opera is replete with songs and choruses of decided merit. Several of the arias, particularly those which are sung by Priscilla, whose voice is a mezzo-soprano, are really meritorious. These Miss Shay sings effectively. Her voice, which is of very superior quality, she keeps under perfect control. It has unusual carrying power and fills the largest halls. Miss Shay possesses rare histrionic talent, which, combined with her artistic singing, constitutes her a lyric artist of exceptional ability. Miss Shay is in love with her role and makes the most of it. Capable critics who have attended some of the rehearsals praise in unequivocal terms this prima donna's singing and acting, and predict for her a brilliant and sustained success. Her work is characterized by a finish which most opera singers take many years to acquire.

The star will be supported by a company of as capable singers as can be had, and no expense will stand in the way of as sumptuous a stage setting as can be arranged. The details of the production have been committed to the capable hands of McCollin, the veteran stage manager and opera singer. He and Fanciulli have had frequent conferences, and there have been much pruning and elaboration.

The staging of the production will be magnificent. In the second act of the opera will be used a set of furniture that was brought over in the Mayflower by one of Mr. Eaton's ancestors.

While Miss Shay's role is the most important one in the opera, there are several other striking characters. The duets, quartets and chorus are unusually good. The orchestration is florid, yet musicianly in a high degree.

The Rose Cecilia Shay Opera Company, after the initial presentation of "Priscilla" in Norfolk, Va., November 1, will go to Richmond for one night, and then proceed to Washington for a week's engagement. After playing one week at the national capital the company will start on a tour, which will include the leading cities, and it will play a week in Cincinnati. Efforts are making to bring the company to New York and Brooklyn.

The prima donna who is at the head of this company, and upon whom the success of the opera will in large measure depend, is the daughter of Colonel Shay, a prominent citizen of Cincinnati. Miss Shay enjoys a most enviable social position and is ardently admired by multitudes in the Queen City and elsewhere.

Concorde Concert Control (London) Bookings.

MME. ANNA STEINHAUER and Albert Mallinson will give an afternoon recital in Bechstein Hall, London, on Friday, November 22. The second part of the program will consist of compositions by Mr. Mallinson and will include his new song cycle, "My Garden."

The second Bedford (England) Festival has been fixed for Wednesday, October 30, and will be conducted by H. J. Tiltman, of Bedford. At the afternoon concert will be performed Elgar's "Caractacus" and a new work by Albert Mallinson, founded on Longfellow's "Tegners Drapa," for soprano solo chorus and orchestra. The solo part will be sung by Mme. Anna Steinhauer and the work will be conducted by the composer. At the evening concert Berlioz's "Faust" will be performed. Norman Concorde's orchestra has been engaged, and the singers engaged include Miss Ethel Wood, Miss Agnes Nicholls, John Coates, R. Radford and Ivor Foster.

Mme. Jütta Bell Ranske will give a vocal recital under the management of Norman Concorde in Bechstein Hall, London, on Tuesday evening, December 10, on which occasion Madame Ranske, who has so frequently lectured on the subject of voice production, will contribute the greater part of the program. The assisting artists will include her pupil, Miss May Warren, and her little daughter, Tullik Bell Ranske, will make her professional début.

The program will include traditional and folk-lore songs, vocal duets from Brahms and Dvorák, and songs from Wagner, Grieg, Delius and Emmanuel Moör. Fallas Shaw will be at the piano.

Zeldenrust.

THAT a man is judged by the company he keeps is as true of an artist as of anyone. That Eduard Zeldenrust appears in a joint recital in London with the violinist Joachim, or as the distinguished soloist with the Berlin Philharmonic Orchestra, but emphasizes and adds conviction to the impression made by advance reports; that in the visit of the eminent Dutch pianist America is to make the acquaintance this coming winter, through Manager Charlton, of another of the few real virtuosi of the world. At one of the renowned concerts at The Hague recently, in the presence of the Queen, Zeldenrust achieved a sensational success, and at his annual May concert in Paris he aroused a furore that resulted in ten recalls. Although a native of Amsterdam, Holland, Zeldenrust has lived for years in Paris. There, each spring, he gives one or more recitals. Last year hundreds of strangers were in the city for the Exposition, and had an opportunity of hearing Herr Zeldenrust for the first time. Here is what the Paris correspondent to the *Neues Pester Journal* had to say of the occasion:

The great Dutch pianist, Zeldenrust, charmed hundreds of the visitors to the Exposition and the leaders of Tout Paris at the Figaro's Five o'Clock. As in London, so in Paris, he has celebrated triumph after triumph with his art. The success of his concert here is almost unexampled. He plays Beethoven, Chopin, Mendelssohn and Liszt with equal mastery, and raises the audience to paroxysms of enthusiasm, which demanded encores that prolonged the concert for an hour. The Dutch are famous in the field of pianism, yet Zeldenrust will win the palm.

SAINT-SAËNS' REPLY.

THE following letter from the eminent French composer, Camille Saint-Saëns, to Fred. R. Comee, assistant manager of the Boston Symphony Orchestra, will be of interest to the musical world. An account of the interview between M. Saint-Saëns and Mr. Comee in Paris this summer was sent by the latter to THE MUSICAL COURIER, and finally reached Mr. Saint-Saëns, who replied as follows:

PARIS, October 1, 1901.

MY DEAR FRIEND AND CONFRERE.—It is with great pleasure that I have read the story of our interview in Paris, and that I see therein the proof of the friendship with which you have honored me. I hope that I shall have the pleasure of renewing our acquaintance, and that my compositions will continue to appear in the programs of your magnificent concerts, in which I so much regret that I cannot possibly take an active and personal part.

Allow me to give you herewith the assignment of parts for my new opera, "Les Barbares":

Floria.....Mlle. Hatto (soprano).
Livie.....Mme. Héglon (contralto).
Marcomir.....M. Vaguet (tenor).
Scaurus.....M. Delmas (bass).
Le Veilleur.....M. Rousselière (tenor).
Hildibrath.....M. Riddez (baritone).

The rehearsals are very well advanced, and the first performance will probably be before the end of the month.

Thanking you again, please accept my assurance of gratitude and friendship. Cordially yours,

C. SAINT-SAENS,
61 Faubourg St. Honoré.

LOUIS ELBEL'S CONCERT.—A promising young pianist, of South Bend, Ind., Louis Elbel, appeared in concert there recently, and presented a carefully prepared program of Chopin, Raff, Liszt and German works. Young Elbel is a pupil of Prof. Martin Krause, and has demonstrated his right to a place among the coming pianists. He is now on his way to Europe to continue his studies.

OSCAR SAENGER.—Oscar Saenger has returned from his summer vacation spent in touring the Great Lakes and Canada, and has resumed teaching at his studio, 51 East Sixty-fourth street, where he may be found every day from 9 until 6:30 o'clock.

IN TOWN.—Frank Van der Stucken arrived in town a few days ago.

The arrival is also announced of H. Whitney Tew, the English basso.

SAGINAW POLYHYMNIA.—The Saginaw Polyhymnia will present an interesting program at their first concert in December. Joseph Baernstein, basso, is engaged as soloist.

WANTED—A salesman to travel for concert company in advance. Only a professional salesman need apply. Address R. B. J., care MUSICAL COURIER, 1133 Broadway, New York.

2046 Leavenworth Street,
San Francisco, October 6, 1901.

THE Tivoli work goes merrily on. Last week "Pagliacci" and "Cavalleria" alternated with "Carmen," the last week of the latter, which has had a great run, with Collamarini in the title role. This week Mr. Steindorff promises us "The Masked Ball," to alternate with "Nabucco," and in the near future "La Bohême." Apropos of the latter, Richard Lucchesi, who is to give a concert on Friday afternoon, tells me that twelve years ago he opened Steinway Hall, on Post street, with a Quintet in C major which he will present to open the program at this coming concert.

Herman Brandt was at that time on the same program. When "La Bohême" was presented in this city for the first time, what was Mr. Lucchesi's surprise to discover themes in the opera almost identical with the closing themes in his quintet. It is a matter of interest, as the composers, so Mr. Lucchesi declares, never met, and his quintet was composed years before "La Bohême" came out here. As the concert and the opera will occur within short space of each other, it will be interesting to compare the themes spoken of. Mr. Lucchesi is known to be a composer of no ordinary merit, and at the forthcoming concert will also be sung by Lia Poletini, the Tivoli contralto, an "Ave Maria" composed on a Bach prelude with organ and orchestral accompaniment. "Floradora" is in full swing at the Columbia, and seems to be making a hit.

Edward Xavier Rolker gives an "Hour of Song" on Tuesday next, admission to be strictly by invitation. It is the resuming of an established custom with Mr. Rolker and a delightful evening is anticipated.

Friday afternoon, at the California Conservatory of Music, Otto Bendix, the director, delivered an analytical discourse to a class of some thirty-five pupils on the Beethoven "Sonata Appassionata," and the Schumann "Papillons," using other composers also in comparison. Mr. Bendix is a delightful speaker, and as he is possessed of a deep and thoroughly grounded knowledge of musical theory and analysis, these lectures are intensely interesting. Mr. Bendix sits at the piano and illustrates the subject as he talks, giving an insight into musical form, counterpoint, etc., as occurring in well-known compositions, rarely obtained. This lecture was the first of a series to be delivered at the Conservatory. Friday evening was the inauguration of the choral class, under direction of Mr Weil, who is also the teacher of harmony at the Conservatory. As Mr. Weil was many years musical director of the "Bostonians," it goes without saying that the choral class will be a success and more than ordinarily desirable.

The first concert of the Minetti Quartet, which is composed of two violins, viola and 'cello, will be given next Sunday afternoon. These concerts were very popular last year.

Friday evening, the 4th inst., a Dickens reading was given at Sherman-Clay Hall by Miss Charlotte Mayer, who was assisted in her program by George Hoff, who gave two numbers on the violin. Miss Mayer gave a short talk on Dickens, after which she proceeded to a representation of familiar characters in well-known scenes, touching on "The Old Curiosity Shop" "Pickwick Papers," &c. Her best work was the "Child of Promise" case from the "Pickwick Papers." Miss Salthoff, who is a late importation, I believe, and who is teaching in the Von Meyerinck School of Music, has been heralded as something extraordinary. I found her a player of excellent technic, but with an indifferent ear and absolutely no magnetism. A violinist above all things must be magnetic, for it is an instrument that responds to temperament as keenly as a barometer to the change of weather. Nevertheless, the audience was pleased and encored heartily both his numbers, and he very kindly responded. The first number was an Andante from a Mendelssohn Concerto, and the second two Brahms-Joachim Hungarian Dances. Fred Maurer, in his impetuous style, accompanied both numbers. There was a large attendance and the hall was very prettily decorated.

To-day is a big day in the Episcopal pulpits, as the Episcopal Convention, now in session here, has brought to our city many eminent divines, who will occupy the pulpits of our resident clergymen.

To-morrow night is the graduating recital of Miss Helen Heath, and as the young lady is not only very talented, but has many friends, a large crowd is expected. Her program will embrace songs from old French and Italian as well as modern writers.

Mrs. A. Wedmore Jones.

BOSTON SYMPHONY ORCHESTRA.

PATRONS of the concerts by the Boston Symphony Orchestra in this city during the coming season will be very much interested in the following list of novelties selected by Mr. Gericke during the past summer for performance at the Boston concerts. There will not, of course, be the opportunity to perform all of these new works in that city, but as many will have a place on the programs as is consistent with the number of concerts given.

Symphony No. 5, in B flat major	Bruckner
Symphony for Orchestra and Piano	D'Indy
Symphony in D minor	Rabel
Symphony No. 1, in C	Taneiew
Suite in F, No. 6	Bach
Suite, Raymonde	Glazounow
Symphonic Variations	Georg Schumann
Symphonic Poem, Festklange	Liszt
Ein Heldenleben	Richard Strauss
Symphonic Poem, Œdipus	Schillings
Viviane	Chausson
Concert Overture, Cockaigne	Elgar
Overture, La Fiancée du Tzar	Rimski-Korsakoff
Overture, Solennelle	Glazounow
Overture, Der Kuss	Smetana

American School of Opera.

THE American School of Opera has inaugurated a chorus class, the purpose of which is to keep always on hand a number of good voices, thoroughly trained in the music and the stage business of the choruses of the standard operas. There are at present over thirty members in this class, and they are working on the choruses of the bill for the school's first public performance. This comprises the operetta, "The Marriage of Jeannette," a scene from "Aida," and the whole of "Cavalleria Rusticana." These performances will be given in one of the Broadway theatres, and we understand that the date for the first is set for some time in the latter part of this month.

Dudley Buck's Vacation.

DUDLEY BUCK, Sr., the esteemed organist, composer and conductor, is taking a two months' vacation. The eyesight of this venerable musician has been troubling him, but his physicians state that a complete rest for sixty days will restore him to health and again permit him to resume his duties at Holy Trinity Church, Brooklyn, and with the Brooklyn Apollo Club, of which he has been conductor for many years. The rehearsals of the club, in Dr. Buck's absence, will be directed by J. H. Brewer, the club accompanist.

WILLIAM C. CARL HOME.

WILLIAM C. CARL, the well-known organist, is back in New York after a well earned vacation and a sensational success at the Pan-American Exposition, where he gave three recitals. A criticism of his playing and reception there will be found in the Buffalo letter in this issue. Right after his recitals Mr. Carl was engaged to inaugurate the large new organ in the Church of St. Vincent de Paul, in Chicago, on November 5.

Mr. Carl looks well, and is full of energy for his many engagements this season and the direction of the very successful Guilmant Organ School, which reopens this week. The following from the New York *Press* of October 14 is interesting:

CARL BACK FROM BUFFALO.

Organist Will Be Heard Soon in a Chicago Church.

William C. Carl has returned from Buffalo, where he gave three recitals in the Temple of Music last week, playing to audiences of more than 3,000 persons at each concert, the crowds being enthusiastic in their praise of this talented organist.

Mr. Carl has been engaged to play on a large new organ in the Church of St. Vincent de Paul in Chicago on November 5.

The Bethlehem (Pa.) *Times* of October 8 had this to say after Mr. Carl's organ recital in that place:

"The concert last evening in Grace Lutheran Church was a musical event of the highest order. Those who were fortunate enough to be in attendance are congratulating themselves on the superb program which was given and which inaugurated the season in the Bethlehems. Many of the choicest productions of the foremost composers were interpreted with such skill and brilliancy as to evoke the most enthusiastic admiration. Bach, Rubinstein, Widor, Händel, Mendelssohn, Dvorák, Schubert, Guilmant and others of the immortal peers were represented in a truly classic arrangement.

"William C. Carl, the talented and eminent organist, is the director of the Guilmant Organ School and the organist and choirmaster of the 'Old First' Church, New York. He kindly acceded to the request to insert one of his own compositions on the program, and the favor was manifestly appreciated. One of the most difficult selections was the etude for the pedals alone, a new composition by Eugene de Bricqueville. The concluding organ number was a masterly interpretation of Dubois' 'March Heroique de Jeanne d'Arc,' portraying several leading incidents in the romantic career of that famous character.

"Nothing but superlative praise can be said of Mr. Carl's ability and mastery both in the art of interpreting and in that of composing. He ranks deservedly among the foremost musical artists of this country. His pedaling was marvelous. He treats the pedals as familiarly as he does the keyboard and makes them responsive to the sentiment of the music. It is certainly a delightful experience to listen to him.

"There was an exceptionally large gathering of organists, musicians and music-loving people from neighboring cities and towns. Harry S. Schweitzer, organist and choirmaster of Grace Church, under whose auspices his esteemed tutor, Mr. Carl, came to Bethlehem, was heartily congratulated for arranging such a musical treat."

ARTHUR HOCHMAN'S DEBUT.

ARTHUR HOCHMAN, a young pianist who was known here years ago as a prodigy, has returned after studies in Germany, and will make his début with Emil Paur and the Paur Symphony Orchestra in Pittsburg on October 19.

In Berlin young Hochman studied with D'Albert and Jedliczka. At his first appearance Saturday he will play with the orchestra the Liszt Concerto in E flat.

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EUROPEAN NOTES.

Alfred Bruneau is busy on a new opera, "L'Enfant Roi," which will be produced this season.

Weis' two act opera, "The Polish Jew," has been as successful at Leipsic as it was in Prague and Dresden, chiefly owing to the libretto and the representation.

The immortal "Bells of Corneville" is to be given at the Royal Theatre, Dresden, with Scheidemantel as Gaspard and Frau Wedekind as Germaine.

The rebuilt city theatre at Aix-la-Chapelle was opened September 16 with a performance of Beethoven's "Weihe des Hanses" and a performance of "Tannhäuser."

The Royal Theatre of Copenhagen opened last month with a new mounting of the most popular Danish opera, "King and Marshal" ("Drot og Marsk"), by Heise. The essentially Danish theme, the action laid in Denmark, has prevented it from being produced abroad, as it deserves to be.

Sarasate and Berthe Marx Goldschmidt announce a concert tour through Holland in November, Italy in December, Germany in January, and Russia and Austria in February and March.

Bruno Walter, capellmeister of the Royal Opera, Berlin, has, after less than a year's service, been engaged for the Court Opera, Vienna. Vienna has now five capellmeisters; Berlin only two.

The citizens of a little Silesian town have had the pleasure of seeing a new revised "Carmen." The play bill calls it "Carmen, the Beautiful Gypsy; Romantic Drama in four acts by Meilhac and Halevy; Music by Bizet and Raida," and informs the public that "Carmen" given as a play with the operatic music is much more interesting than the opera itself. Who is Raida, the collaborator with Bizet?

The Abbé Perosi has enriched musical phraseology with a new work. His newest work, "Moses," is described as "a symphonic song-poem." It consists of three acts, with a prologue, and will be given next month at Milan.

A Gregorian academy will be opened at Freiburg, in Switzerland, by Prof. Peter Wagner, in which everything relating to plain song will be taught. The academy opens in November.

NEVADA CONCERT TOUR.

EMMA NEVADA and her concert company are now assured of a successful season in America. Nevada's name alone is sufficient to assure music lovers of an attraction which will not be overlooked by concert goers all over the country, and supporting her are three European artists, who came here with the indorsement of many foreign critics of repute. Pablo Casals, the 'cellist, has been heard from in the European journals, and so have Moreau, the pianist-composer, and Magnarre, the flutist. These will be the principals on Nevada's programs, and other artists of ability will be announced later.

The dates of the first appearance of the company will be found in the London Notes in this issue. The company is under the management of Edward A. Stevens and Albert Sutherland.

MRS. RATCLIFFE CAPERTON.—Mrs. Ratcliffe Caperton, the representative and assistant of Lamperti, has returned from Europe, and will resume her lessons in vocal music at Ogontz School and 408 South Eighteenth street, Philadelphia.

HANDEL AND HAYDN.—The first concert of the Handel and Haydn Society, Boston, will take place on November 10, when the Verdi Requiem will be sung. The soloists will be Kileski-Bradbury, Evan Williams and Joseph Baernstein.

Paris.

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MOZART IN MUNICH AND SALZBURG.

BY JAMES HUNEKER.

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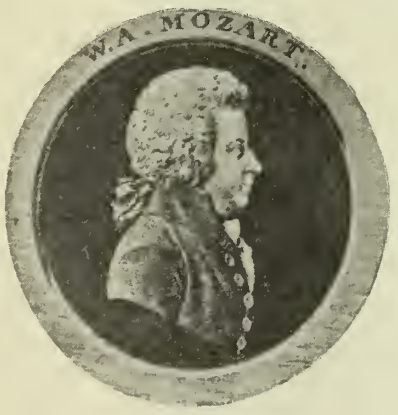
O leave Munich without enjoying one of its model Mozart performances would have been foolish. But then Herr von Possart had decided that no rival attraction must exist during the month of September, a month wholly given over to Wagner. I was in despair until an angel in disguise, some titled personage from Anhalt-Dessau, visited the city, and in his honor Mozart's comic opera—a divinely comic opera—"Cosi Fan Tutte" was revived on the boards of the Residenz-Theater. As soon as the welcome news reached me I went into strict training for the event—a novel one for me. With Salzburg only a few hours from Munich the task was an easy one. Determined that I would saturate myself in a Mozartian *Ur-quell* I left Munich Sunday afternoon, the 15th of September, reaching one of the most picturesque cities in Austria, in Europe, at dusk. It was Alexander von Humboldt who wrote that Salzburg, Naples and Constantinople are the three beautiful spots of the earth. With its stony, mountainous spine dividing the city, and the swift Salzach, this city of misty morning had an almost supernatural appearance. It rained intermittently during the twenty-four hours I was there, yet the place hallowed by memories of Mozart yielded no whit of its fascinations. I supposed that after Nuremberg the gamut of my enthusiasm had been traversed; but Salzburg was to be seen. And once seen, worshipped. Edmund Clarence Stedman speaks of its Italian beauty in its flat roofed houses, fountains and marble façades, and environs of far famed picturesqueness." Even in 1446 Pope Pius II.—Æneas Sylvius Piccolomini by name—wrote: "Nichts vermisst man in Salzburg, was das ansehen der glänzenden städte erhebt, man mag die öffentlichen Gebäude betrachten oder die Wohnungen der Einzeln Bürger." All of which proves that this Austrian city has been admired by some very distinguished personages.

If I had reached Salzburg in the morning I might have heard the little prodigy Raoul Kocalzsky, who gave a piano recital—for Sunday is not a wasted, dreary day as in England and America. It is usually given over to music making and innocent enjoyment after church hours. And that is the reason there is so little drunkenness on the Continent. Wherever the Puritan sabbath prevails there is the land of the drunkards. Missing the youthful pianist, I had to content myself with a foolish smoking concert at the Kurhaus, in which I was *yodel*-ed to death by a family of stout females and zither-playing lads. The sound slumber of the unjust rewarded my day's travail. Next morning I was in the Cathedral before 8, enjoying its Renaissance architecture—it was built by Solari 1614-1634—and seeing all that could be seen in nasty, wet weather. On the Mozartplatz stands the bronze statue of Mozart, modeled by Schwanthaler in 1842, excellent in workmanship. The Mirabellgarten and the Schloss Mirabell did not look very inviting in the rain, so after listen-



ing to the Glockenspiel, with its thirty-seven bells, at 11 o'clock I went to the top of the precipitous Kapuzinerberg, where stands the little summer house in which Mozart finished "The Magic Flute" in 1791, but near Vienna. This little cottage was given to the Mozarteum by Prince Camillo Starhemberg June 1, 1877. It is called the "Cradle of the Magic Flute"; you reach it by the ascension railway in about five minutes—a steep ride. In the cottage one may see the metal memorial table of the first international music festival in Salzburg. The inscription and the lyre, with the gold rayed pencils, is a donation of the Court Theatre in Vienna. There are also a number of garlands, laurel, ribbons, silk, embroidered with various dedications from Germany and Austria. The bust of Mozart in front of the cottage, by Hellmer of Vienna, was modeled after the most authentic portraits and cast in 1881. It is a gift of the Baron Schwarz family. The only portrait of Mozart, drawn by Doris Stock in 1787 at Dresden, is here. This was presented by Count Wittgenstein, of Salzburg. A painting, "Mozart at His Spinet," by Romako, of Rome, is of interest. The top step of the cottage is original. The furniture, a table and two easy chairs are close imitations of the originals. This cottage—which stood originally in a suburb of Vienna—was of itself worth the journey from Munich—better things followed.

The house in which Mozart resided is on the Mozartplatz and is so marked. A newspaper office partially occupies the floor; but in Mozart's birth house, No. 9 Getreidegasse, third floor, is the Mozart Museum, with all its treasures for the Mozart lover. After passing through a court you go up the very steps, worn and shiny, trod by the feet of the great composer. Above the entrance is the inscription, "W. A. Mozart's Birth Room," and a ring at the bell soon brings the keeper. Inside, above the door, is a quotation from Horace (Carm. II., 18.)

> In my house there sparkle
> Neither ivory nor gilt ceilings;
> But there is honesty and a vein of kindly spirit,
> And though I be poor, yet the rich come to see me.

How many millionaires would give up their holdings for a genius like Mozart's? Not many. The poor wealthy ones of this earth are mostly stricken with Fafner-like content: "Ich lieg und besitz" is their sleepy motto. A profusion of family pictures, busts, autographs of compositions, documents, old instruments, Mozartiana, even court-plaister brought from England by Mozart, are in this unique chamber. Here is the room, low ceilings and constricted in size, where Mozart was born. The spot where stood his cradle is shown by the apathetic guide. On the walls hang pictures of Mozart's mother and father; the Mozart family, well known for its depiction of the gifted brother and sister at the piano—the father in the background; Mary Anne Mozart at the age of eleven; Mozart's apotheosis; Mozart at his Virginals, a bust and his glorification. Mozart's sons in their infancy and adolescence are shown; also portraits of Mozart's cousin, Mary Anne Mozart. There are lithographs, engravings, photographs, oval portraits, a poem by Grillparzer; Mozart at the piano—a half length; aquarelle on ivory of Constance Mozart; Leopold Mozart, with both his children, in Paris; Constance Weber, Mozart's wife—rather shrewish looking; young Mozart at his clavichord; diplomas; an unfinished sonata à 2 Cembale two-four tact in B flat major. It is only fifteen measures long and it clearly reveals the neat, finished caligraphy of the composer. The playbill of the first performance of "The Magic Flute" at the Wieden Theatre, in Vienna, Friday, September 30, 1791, is on the wall. I secured a facsimile. Of course you have seen it reproduced. The curious thing about it is the fact that it reads: "'Die Zauberflöte,' ein Grosse oper in 2 ackten, von Emanuel Schickaneder," while Mozart's name follows after the cast in a sort of foot-note: "Die Musik ist von Herrn Wolfgang Amade Mozart,

Kapellmeister." The music!—remark the patronizing tone—is by Mozart. Isn't that magnificent? Out of friendship for the author this little Mozart, elbowed out of existence by a troop of nobodies, conducted his own music! Who is Schickaneder? Why the very name is a joke—like his silly book. Time does not always square up accounts, as the poets sing; but when it does—we have a Mozart.

There is also a playbill of "Tito," and a photograph of the familiar Tischbein portrait, which looks not unlike an oil painting picked up in Paris last year by Henry Edward Krehbiel, of New York. Mozart's sister-in-law, Aloisa Weber-Lange, the singer, is represented by an oil painting, Mozart at the court of Empress Maria Theresa, 1762; his funeral monument; his concert piano and spinet—I had the temerity to press the sacred keys and hear with emotion the feeble, jangling music; Oh! Steinert, where wert thou?—medallion of Mozart in wax—very odd—the small clavichord of five octaves, at which "The Magic Flute," "Tito," the "Requiem" and the "Freemason" cantata were composed; and his grand, or so-called traveling piano, donated by Charles Mozart in 1856. This completes the birth room.

In the sitting room of the Mozart family are jewels, autographs, sketches of unfinished compositions; 160 original letters of W. A. Mozart and eighty of the family; three copies of the first printed compositions of Mozart; the celebrated Mozart Album, with its poems, compositions, dedications and portraits of sovereigns, authors, composers and musicians—you read all about this album in a recent issue of THE MUSICAL COURIER—and many interesting pictures, reproductions of the Vienna house wherein Mozart died, and drawings. In the showcase are exhibited family manuscripts, letters and musical fragments. There is a part of a grand mass in E, the Kyrie; an Antiphon, composed when Mozart was fifteen; an allegro for violin, viola and 'cello, with orchestral accompaniment; a song; another Kyrie in C; forty-one bound sheets of his practice in counterpoint; first sentence of the so-called French Symphony in D; sonatas for piano; Mozart's first printed compositions; a stitched book called "Pour le Clavecin," and belonging to Mozart's sister; an Andante in F, composed for a musical clock in May, 1791; original letters; an album containing poems, paintings and drawings—rich in autographs; portrait of the boy Mozart; silver medals, tobacco and snuff boxes, rings, crosses, watch, pearl buttons, prayer book, music paper with his canon "O du eselhafter Peierl!"; entrance ticket for a Mozart concert, cards, the court-plaister aforesaid; the famous watch given Mozart by the Empress Maria Theresa; his first violin and bow; an etching of the Munkaczy picture, "The Dying Mozart"; playbills, remembrance leaf, stranger books and a whole litter of objects over which months could be passed pleasurably. As a souvenir, among other things, I have retained the three receipts which I received after paying one mark admission. They are respectively labeled "Mozart-Museum, Nos. 751, 752, 753," with the year 1900. I suppose the 1901 will be used next year—but it's all the same up here in glorious old Salzburg.

The palace, the Government buildings, the Benedictine abbey, in the cellar of which Haydn drank wine; the fortress of Hohensalzburg, the Mönchsberg and the monastery Kapuzinerberg were all visited. I viewed, but without much emotion, the house of Paracelsus near the river, possibly because I still retain a lively recollection of reading Robert Browning's poem of that name—Paracelsus Bombastus ab Hohenheim! He died here only the other day—for Salzburg—in 1541.

Beguiled by a man with a team of what had once been horses, I went far into the country, believing that the rain—"O the brave, upright rain!"—would cease. But it did not. We reached the Schloss at Hellbrun in the middle of puddling torrents, soaked yet not downcast. Was there not the famous waterworks? My coachman had promised impossible things for 50 *Kronen*, so I put the money in a slot machine, secured a ticket and waited patiently for the appearance of the Fountain-Master, a very solemn and important dignitary, who calmly finished his meal and then slowly pranced about, explaining the various fountains. I received a cold *douche*, indeed. I saw a collection of the most absurd, comical, inartistic, withal interesting, water toys that could be conceived outside the pages of a child's fairy book. Fancy the taste of the last century! Here is Orpheus in miniature mechanically flaying Marsyas; you enter a stony grotto, instantly birds sing and fountains bar your exit—

MOZART'S BIRTHPLACE—SALZBURG.

what pranks upon guests the kings must have played in those days! And then the mechanical theatre, with its 154 figures, its resounding organ playing a Lutheran chorale! The ingenuity that found time and patience to construct these little rock and metal peep-shows must have been amazing. At various stages the keeper turned on sprays of 500 jets or set twirling some rustic mill. The whole garden is covered with these silly little groups—a curious commentary on the mental makeup of royalty.

As I always try to see the picture exhibitions in every town I visit I stopped at the solidly built Künstlerhaus on the return from Hellbrun and viewed the XVII. Jahres-Austellung. But beyond the work of Cederstrom, Egger-Linz, Hengeler, Johann Herterich—of Munich—Wilhelm Kuhnert's large and sensational canvas, "Elephants Fleeing from a Steppe-fire"; Karl Marr's Madonna, Franz Ondrusek, Emil Thoma and the gouaches and aquarelles of Herterich and Fernand Knopff, I did not find much of interest. The Salzburg painters were naturally enough well represented and there were studio exhibitions under the same roof by Theodor Josef Ethofer, R. von Wittek, Michael Ruppe and others. I left Salzburg with genuine regret and hope never to forget my last glimpse of it from the car window. The sun was burning away huge hummocks of cloud and a single dazzling shaft smote the top of the fortress on Hohensalzburg. Miracles of color, that were almost tone, made a background for this striking picture; and the soft air steaming with mist almost veiled the great peaks of the Tyrolean Alps. Is it any wonder landscape painters are happy in this strange and delectable region?

I was bankrupt of emotion when I reached Munich on the following Tuesday and only the thought of Mozart's music to be heard that evening kept me from returning to the city of Mozart. Here is a reproduction of the program:

K. RESIDENZ-THEATER.

MÜNCHEN, DIENSTAG DEN 17. SEPTEMBER 1901.
AUF DER DREHBAREN BÜHNE:

"COSI FAN TUTTE."

(SO MACHEN'S ALLE.)

Komische Oper in zwei Aufzügen von Lorenzo da Ponte
Musik von W. A. Mozart.

(Nach dem Italienischen mit theilweiser Benützung d
Uebersetzung E. Devrient und Niese von
Hermann Levi.)

Musikalische Leitung: Herr Hokapellmeister Hugo Röh
Leiter der Aufführung: Herr Intendent v. Possart.

PERSONEN:

Fiordiligi } Schwestern, Damen aus Fräulein Breuer.
Dorabella } Ferrara Fräulein Fremstac
Guglielmo, Offizier, Fiordiligi's Verlobter.....Herr Fuc
Ferrando, Offizier, Dorabella's Verlobter.....Herr Walt
Despina, Kammermädchen der Damen.....Frau Bose
Don Alfonso, ein alter Philosoph.....Herr Bauberg
Offiziere, Soldaten, Diener, Blumenmädchen, Volk.

Ort: Neapel. — Zeit: 1790.

Sämmtliche Dekorationen sind ausgeführt im Atelier d
Herrn Hermann Burghart in Wien.

Die drehbare Bühne und das damit verbundene Arrang
ment der Dekorationen, Maschinerie- und Beleuc
tungswesen von dem R. Maschum. Direktor Her
Carl Lautenschläger.

Die Costüme und Requisiten nach Angabe des K. Profe
sors Herrn Jof. Flüge.

I have often wondered why Nietzsche in h
search for a rival or superior to Wagner did not g
back to Mozart. The unfortunate philosopher w
so desperately beset by the desire to break his cl
pet toy, Wagner, that he set up in his doll's hou
another, newer toy by the name of Bizet. But w
Bizet, a lovely combination of Wagner, Gounc
with a superadded color sense only comparable
Fortuny's glancing canvases? Bizet was hardly
big enough man to match Wagner. Mozart, ho
ever, Mozart, the true master of *La Gaya Scien*
Nietzsche raves over. Mozart, who had at his swi
finger tips all the knowledge of the musical wor
at once a melodist, a dramatist, can still be hea
after Wagner, heard and enjoyed.

The revival at this theatre of "Cosi Fan Tut
was on June 25, 1897, with Ternina—a great fav
ite in Munich—Gura, Walter Bertram and othe
Richard Strauss conducted. It was one of an el
orate series of Mozart revivals, the like of whi
has never been seen in the musical world. Te
first performance of the lively little comedy w
January 26, 1790, in the K. K. Opera House, V
enna. You can conceive of no better setting f
this charming, cheerful composition than the Re
denztheater, a jeweled *rococo* bandbox of a th
tre. The very circling cupids and flowers cluste
about the proscenium speak of Mozart—the plot o
whose opera has an artificial tinge that well
cords with the place. But the music is brimful o
merriment, brave, joyous music! Here is the t
nectar of comedy, the comedy of sighs, tears, sm
s

and flitting intrigues; the pert play of powder and patches. Its story, an old one, would have delighted Dick Steele, and even made the proper Addison nod prim approval. Redolent of the eighteenth century, Mozart matched Da Ponte's story with his sparkling music. There are arias for all concerned,

The Mozart Summer House on Kapuzinerberg, Salzburg.

though the cream of the tunes is given to Fiordiligi—a part sung by Mozart's sister-in-law, Aloisa Weber, a lady who could ill brook any rival on the stage. You can almost see where she said, "Dear brother, just cut down Dorabella's part a bit; I need more room for myself." So she gets all the tragic music—you hear at times "Don Giovanni" and Leporello with his "In Spanien" aria—and the centre of the stage besides. The piece went with miraculous smoothness, though several flower pots were knocked over, much to the agony of Intendant Von Possart, who on this august occasion handled the stage. The concerted music most interested me, particularly a card playing duo that was absolutely enchanting. Ah, the magician Mozart! They all went to him, from Beethoven to Gounod and Offenbach. He set the pace for the latter, and without him there might have been no "Faust."

Miss Breuer, who, like Maggie Cline, sings by main strength, was an athletic Fiordiligi. Miss Fremstad delighted me again with her versatility. It was easy to see that she had been trained in Mozart before Wagner, and she looked lovely. Walter was excellent, while my admiration for Herr Fuchs grew apace, for I had seen him as the Herald in "Lohengrin," Kothner in "Meistersinger," and now as a sparkish young officer, not to mention his artistic achievements as a stage manager at the Prinzregent's Opera House. After the first act there was a pause of fifteen minutes, for the celebrated revolving stage of Lautenschläger was put into operation. It was remarkable, scene following scene without a break. Whether it would be as satisfying in "Don Giovanni" I do not know—that work demands more stage space than the sectional stage can give. You can get a good idea of the way the opera was scenically worked in the sketch after Lautenschläger's design.

The orchestra of thirty was capitally conducted by Röhr, and one really enjoyed the exquisite bits of humor, the flashes of drollery in fagotte and oboe, the fine, large perspective of the score. This is music for accompaniment as well as instrumental commentary upon the various dramatic situations. I must not forget to record the artistic acting of Bosetti, a Despina full of pretty malice and with a way all her own; nor the grave, courtly humor of Herr Bauberger's Don Alfonso. And what a jolly supper party that is in the last scene! Music to lift the heavy vapors of Wagner, to make one think life is a thing worth enduring. I wonder greatly that Nietzsche could have forgotten Mozart.

I attended another performance of "Lohengrin," so as to hear Fremstad's Ortrud. It proved to be a most artistic, dignified and dramatic performance. Her singing of the "dark" duo, with Bauberger as Telramund, was strong, and her acting of a superior order. She looked regally handsome. Knote's Lohengrin I liked better than his Tannhäuser. Nordica was again the Elsa. I went once to the Hofbrauhaus, but found that much vaunted establishment a trifle too noisy and crowded. There beer is elevated to the dignity of a religious function.

For fear that I might miss a good picture I dropped in for a few minutes to the exhibition of the Phalanx, a secession of young artists from the Secession. The things I enjoyed most were remarkable *tempera* studies by Alexander Salzmann, of Munich, sketches chiefly of Russian life as vivid and poignant as some of Gorki's stories. The look of the lean, wretched Jew trembling under the suspicious eye of a brutal, stolid Russian official gave one pause. It is entitled "Auch Einer." A bust by Waldemar Hecker, "Zarathustra," is worthy of more detailed mention. At the Schack Gallery I saw a lot of early Arnold Böcklins of most unsatisfying color, though rich in invention. For example, his "Villa am Meer" is highly poetic, as is the canvas called "Neriad and Triton"; but in neither has this great artist attained his marvelous translucency in the tone of his waves—as, for instance, in the "Water Sport" at the New Pinakothek—nor the rich, sombre hues of his "Death Island." To my delight I found the gruesome "Wilde Felsengegend," with its Siegfried dragon in pursuit of fleeing travelers; and, to my surprise, the picture was labeled with a motto from Goethe:

> Kennst du den Berg und seinen Wolkensteg?
> Das Maulthier sucht in Nebel seinen Weg;
> In Höhlen wohnt der Drachen alte Brut.

And what a Fafner he is! But the coloring is chilly and the reproductions not half bad on that account. This collection of Count Schack contains a wilderness of bad pictures, crude in tint and symbolism. Anselm Feurbach—whose portrait of himself in the New Pinakothek is his most pleasing

The House in Which Mozart Was Born.

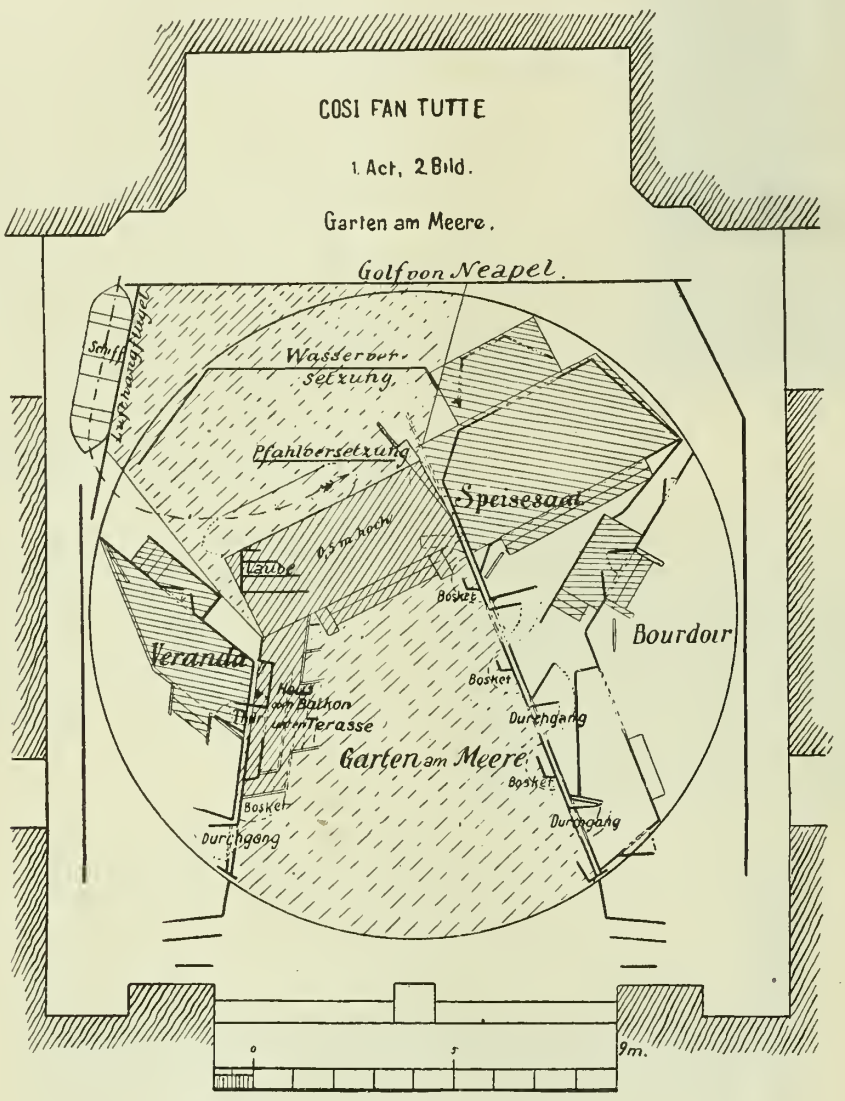
achievement; it looks like a dark Paderewski—is here and so are the works of the fantastic Moriz von Schwind. Of interest to the musical is an "Erl König," painted by Schnorr von Karolsfeld the elder. There are many copies by old masters, the best by Von Lenbach, especially of a head of Rembrandt. His own portrait—à la Rembrandt—quite fascinated me. But pictures must be dropped or else my pained eyeballs will protest. As the time drew near for my departure from Munich I prowled about the town. Best of all was a visit on a certain Saturday afternoon to the house of Franz Stuck, a privilege granted to few. There I found the sculptor Stuck in brilliant display—for he models as well as he paints. The death mask of Beethoven is the best portrait of the composer I have ever seen. It is in marble. The first painting of "Sin" is also there, and to the glories of the music room, with its dancing allegorical figures modeled in high relief, the panelling, the walls, I can never do justice. The entire mansion is a classic dream transposed from old Greece. Nearly all the decorations are by Stuck himself; one catches furtive glimpses in every corner of the violent, overwhelming nature of the man—a belated pagan who has strayed into the twentieth century and finds all modern life strange. There are portraits of Stuck and Mrs. Stuck by Von Lenbach; tapestries that make water the mouth; and in the dining room walls lined with Japanese tiles rare and curious of workmanship. I admire, with reservations, Stuck's portraiture. I think he is happier when no model chains his fancy, his brutal, fantastic, erotic, erratic imagination. He is young yet, handsome as a god. There is a big reserve fund of vital invention in this Bavarian Highlander with the crisp curls and olive complexion of a Greek athlete from some far away Ionian isle. Perhaps the mellowing influence of time, perhaps a little sorrow, will bring to a burgeoning his wonderful gifts.

His "Daughters of Satan" is a panel in high relief, full of all the devilish seduction and baleful *allure* of the dance. Its *grotesquerie* excited the Russian composer Rébikoff into the production of a piece named after the design. I have told you about it and its hellish tonality.

The name of Anton Seidl stares one in the face all over Munich. Alas! it is the name of the principal cake baker of the town. Statues of Orlando di Lasso, Gluck and Schiller adorn the place. I saw the prayer books of Dürer at the Public Library, also the Codex Aureus, Alaric's breviary, and I longed to finger the oldest of all Nibelungenlied MSS., but was not allowed. Up in Nuremberg I was given more liberty with the old Meistersinger's manuscripts. At least I held them in my hand.

My last night in Munich was an Italian one. I went to the theatre on the Gartnerplatz and saw the great Italian character actor, Ermete Novelli, in Marco Praga's realistic and morbid play, "Alleluja." Novelli is an artist of rare distinction, above all a human actor. He attracts because of his strong emotional power, coupled with true Italian humor. I never witnessed such a swift technic—if I may use the expression; the emotional transitions are terrifying in their variety and speed. He played the part of a father—once called Alleluja because of his lusty, gay temperament—whose wife deceives him, whose daughter follows in the footsteps of her mother. The story is unpleasant, the situations are powerful; Praga is a "modern" who has imbibed his theories of heredity from Ibsen. Novelli made a strong impression on the audience, and his company from the Goldoni Theatre, Rome, did not belie its reputation. But after all the abiding recollection of the evening is Novelli, a many sided artist.

Auf Wiedersehen Munich! Like the father of Louise in Charpentier's opera I cry aloud, not vengefully but regretfully, "Munich!"



Lautenschläger'sche Drehbühne.
(Nach der Originalzeichnung.)

Jan Kubelik.

THE "Kubelik fever," as an English writer called the great enthusiasm over the young violinist during the last London season, seems to prevail also in Prague and Budapest, where he is giving a series of farewell concerts on his Continental tour before going to London, preparatory to his American tour. The students and music lovers went through the energetic demonstrations occasionally seen in those cities when artists arouse their audiences to such a pitch that the ordinary demonstrations seem too tame, and the idol of the day is drawn through the streets by them in his carriage, and serenaded at his hotel. These and other like scenes are reported to have taken place last week at the Kubelik concerts in the cities mentioned.

The story of his reception and decoration recently by the Pope has also caused comment in European papers, and American concert goers are already commencing to take great interest in his coming tour. For his American début concerts will be given Monday evening, December 2, at Carnegie Hall, assisted by Mr. Paur and his orchestra, and Miss Jessie Shay; also on Saturday afternoon, December 7, at the same place (his first recital). An orchestral concert will also be given at Symphony Hall, Boston, December 4, and a concert at Philadelphia, December 6. The entire month of December will be spent in the East, and early in January a few Western cities will be visited.

A Successful Pupil of E. Presson Miller.—Miss Laura Edwards, a pupil of E. Presson Miller, is now in Texas, and delighting the people of her native State with her fine singing. Her voice, a rich contralto of wide range, has been carefully trained, and her skillful use of it enables her to give full scope to her exceptional musical temperament. Miss Edwards expects to return to New York about November 1, after giving several more concerts. The following is from the *Daily Statesman,* Austin, Tex., October 4.

The benefit concert given by Mr. and Mrs. Bell last night was an artistic, social and financial success. Miss Laura Edwards, of New York, sang a duet with Miss Jackson, and also the contralto recitative and aria, "My Heart Is Weary," from Thomas' "Nadeschda." Mrs. Edwards is an artist and without doubt the most accomplished vocalist heard in Austin in several years. She is gifted with a superb voice.

Miss Mayme Jackson is also a Miller pupil and possesses a fine mezzo soprano voice.

Adeline Birdsall Strong.—This lady was for a number of years the representative of the Cappiani method on the Pacific Coast, active in San Francisco and at Oakland Seminary. She comes occasionally to her old teacher, and was heard the other day in some songs, which showed to good advantage her superior interpretation and grand voice. She has now a fine studio in Boston, and an elegant home studio in Newtonville, Mass. Her vocal recital for the Wednesday Club, of Harrisburg, was an event, and she had entire charge as director of the vesper service at the Central Congregational Church, at Newtonville, when an unusually elaborate service was given, with the "Staba Mater," violin, 'cello and organ assisting. The little operation on Madame Cappiani's right foot has healed, so the madame is again active.

The National Conservatory of Music of America, 128 East Seventeenth Street, NEW YORK.

Founded by Mrs. Jeanette Thurber. Chartered in 1891 by special act of Congress. (ADMISSION DAILY.

JEANNETTE M. THURBER, PRESIDENT.

Artistic Faculty, consisting of { RAFAEL JOSEFFY, ADELE MARGULIES, LEOPOLD LICHTENBERG, EUGENE DUFRICHE, HENRY T. FINCK, MAX SPICKER, CHARLES HEINROTH, AND OTHERS.

THE BERTHOLDT,
128 MARYLAND AVENUE S. W.,
WASHINGTON, October 19, 1901.

MUSICIANS AS ADVERTISERS.

MANY of our teachers who have returned to town are now busy devising advertising plans to attract those who can help them in making this coming season a successful one. The musician is, of all classes of people, one of the least likely to possess a knowledge of the "technic of advertising," as it might properly be called; and some of the advertising plans of many of our Washington players and singers could be improved upon, as could also the reading of their newspaper advertisements.

The subject of advertising is such a large one, and it requires so much thought and perseverance to gain a mastery of it, that thousands of people are devoting their lives to its study and the subject is being rapidly reduced to a science. It has been developed by those who have been working at the business that the ordinary individual is not capable of doing his own advertising any more than he is of being his own doctor, lawyer or tailor. Just fancy how the men would look if they did their own tailoring! Now, the advertisement of a musician who writes his own advertisement looks just as baggy and skewy to the eye of the professional advertising man as would the garments of the gentleman who attempted to cut out and stitch his own clothes.

Everything which brings the name of a musician before the public is an advertisement. If it is an advance notice or a criticism, either favorable or adverse, is is really an advertisement for that musician.. This fact is recognized by many of the most important newspapers in New York and other cities, and it is consequently very difficult to obtain any space in their columns.

This fact is so well known that it has long been the custom for certain advance agents of theatrical people and musical people to invent "stories" involving the names of their clients. Thus if Miss Mary Smith is to appear in Washington, her advance agent might have her save someone from drowning; or stop a pair of runaway horses while wheeling. Another stock idea is to have her robbed of her jewels at her hotel. The enterprising press agent who can convince the managing editor to publish articles describing these events is a jewel himself.

The mistake made by many musicians in their advertising plans is, I believe, that they are not up to date. They use the old-fashioned ways of advertising to a large extent and are afraid to adopt the new ways which they might learn from the large mercantile houses of to-day.

One of the chief principles of advertising is that the advertisement must be made to *tell* something. Suppose for instance, that a newcomer in Washington desires piano lessons. He turns to the advertisement page of the daily newspaper. He sees there a number of such advertisements as the following:

> PROFESSOR POUNDHARDT,
> TEACHER OF PIANO,
> 9000 Steenth Street, N. W.

He is undoubtedly a good professor if he can teach the piano, but, notwithstanding this, there are at least nine other professors whose advertisements read in a similar manner. How can the prospective pupil tell which of these piano teachers he would like to engage? Nothing is told in the advertisement but a strange name and address. The newcomer would like to know many things. He would like to know what method this professor teaches, what his specialty or hobby is, and what his price is, and yet the advertisement tells none of these things. What is there about an uninteresting advertisement like this which would attract anyone?

Much better would it be if he were to advertise thus:

> A SOFT SINGING TONE
> is the most beautiful. Every piano player should acquire it. That is what I aim to teach.
> J. H. POUNDHARDT,
> 9000 Steenth Street, N. W.

It has always been my belief that business principles hold good in the musical profession as well as in the dry goods and grocery trades Advertising can be done on scientific principles, and the musician will not be vulgarized by a well worded ad. any more than is the tradesman. The subject of advertising is one which should be studied by itself and for its own sake by every singer, player and teacher until he arrives at the point where he can afford to hire someone to attend to this part of his business for him. It is a really fascinating though much neglected study among musicians. It is generally conceded by all progressive people that more than one-half of the success of musicians is due to skillful advertising, and it is a known fact that the very best musician cannot succeed without it.

Some interesting circulars and booklets have been received from teachers and concert performers, among which were those of Charles H. Rabold, baritone; Oscar Franklin Comstock, pianist and vocalist, and Mr. and Mrs. Otto Torney Simon. One of the most artistic of the fall booklets was planned by Mrs. Jasper Dean McFall. In this booklet every other page was left blank except for a musical quotation which was placed in the centre. H. H. Freeman's circular is interesting from an advertising standpoint. He gives a good idea of his method of teaching, and touches on an important point when he says: "Finished phrasing and real expressiveness are acquired only through perfect breath control and low breath pressure—especially in the head voice. These principles are particularly successful in securing for ladies expressive head notes." Mrs. J. Esputa Daly has issued some neat folders explaining her method of sight singing.

Ernest Lent explained his method of teaching the position of the fingers on the violin strings. Instead of teaching the first, second, third and fourth fingers on one string, he teaches the first finger on each of the four strings first, marking the pupil's violin so as to have the fingers perfectly located. Then he teaches the second finger on each string, and so on. In pursuance of this plan he composed several little pieces for beginners, which are prettily dedicated to some of his pupils. The first piece brings into play the open strings and first finger positions only. In succeeding pieces one finger is added at a time.

It is said that a name divided against itself cannot stand. This is true of the Euterpe Musical Club and the Euterpe Club (also musical), which were the same and are now different. These names cannot stand very long as they are. There will be too many complications. Some of the Euterpe Musical Club's audience will go by mistake to the Euterpe Club, and some of the musical writers will praise the Euterpe Club for the Euterpe Musical Club's concert. That is just the fix I am in now. I don't dare write anything about either of them for fear I will put down the right people and the wrong club or the right club and the wrong people. Now, if the two clubs should change club rooms with each other then the Euterpe Musical Club would be giving concerts in the Euterpe Club's rooms to a Euterpe Club audience and the Euterpe Club would—oh, well, this is getting too difficult.

Miss A. L. Lockhardt, a soprano from Galveston, Tex., is a newcomer who is attracting the attention of the musical fraternity, who are extending to her a cordial welcome. Miss Lockhardt was a sufferer through the Galveston flood, having lost her home and its entire contents. She was a Galveston favorite, and has had considerable experience in concert work before society audiences.

BERENICE THOMPSON.

Anderson-Baernstein.

FROM the office of William Fisher, the sole manager of Sara Anderson and Joseph Baernstein, comes the news that the inquiries for these two artists are very numerous indeed.

Although the season has not begun, the following cities seek their services: Joint song recital in Brooklyn, N. Y.; joint song recital in New York city; joint song recital in Englewood, N. J.; Verdi "Requiem" with the Handel and Haydn Society, of Boston, Mass.; song recital in Springfield, Mass.; song recital in Binghamton, N. Y.; "Messiah," with the Philharmonic Society, of Minneapolis, Minn.; "Messiah," with Choral Society, of St. Paul, Minn.; "Messiah," in Chicago, Ill.; "Messiah," in Galesburg, Ill.; two performances of "Messiah" in Oberlin, Ohio; song recital in Toledo, Ohio; song recital in Saginaw, Mich.; "Messiah" in Albany, N. Y.; concerts with the Apollo Club, of Pittsburg, Pa.; Gounod's "Faust" in Detroit, Mich.; Mendelssohn Club, of Chicago, Ill.; "Creation" with the Handel and Haydn Society, of Boston, Mass.; concert with Philharmonic Society, of Minneapolis, Minn.; concert with St. Paul Choral Society, of St. Paul, Minn. Joint song recital in Ann Arbor could not be accepted on account of conflicting dates, and no end of societies are still considering.

OTTO FLOERSHEIM.—Otto Floersheim, the gifted artist who represents THE MUSICAL COURIER, of New York, in Berlin, lately celebrated with congratulations from far and near his twenty-fifth artistic jubilee. We add ourselves to the number of those who congratulate him. Otto Floersheim has by his practical, pertinent and incisive criticisms attracted general attention in Germany and beyond the ocean.—Leipsic Die Musik Wocke.

VANDERVEER GREEN.—Miss Marie Vanderveer Green, the contralto, who has been in Australia, New Zealand and other antipodal countries, is expected in the United States in the month of November, and it is hoped that she will sing here, as her many friends and admirers would like to hear her again.

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FROM PARIS.

PARIS, SEPTEMBER 26, 1901.

MANY signs are apparent that Paris is waking up. The theatres are rapidly opening their doors, and it is confidently expected that the ensuing season will be a busy and prosperous one.

Although very little is being done as yet in musical matters, that is at once accounted for by the fact that somehow in every capital the concert season seems, like the dinner hour, to grow later every year. Although none of the great symphonic concerts have as yet resumed activity, yet there are light orchestral concerts given every week which are quite enjoyable for the excellence of the performances and the taste and diversity of the programs. At the Jardin d'Acclimatisation, near to the Bois de Boulogne, an orchestral concert is given every Thursday and Sunday, generally with the addition of one or two vocalists, and a series of similar concerts, appealing to the same class of the public, at the Grand Palais, on Sunday. The hour for these concerts is at 3 p. m., and it is interesting to notice the numbers of respectably dressed, well mannered people listening to familiar numbers well performed by a competent orchestra. As novelties do not form a part of the plan of these concerts, one program will serve as a specimen: "Freischütz" overture, Weber; "Hymn to St. Cecilia," Gounod; "Procession" melody, C. Franck, sung by Paul Daraux; "Persian Dance," Guiraud; air from "Thaïs." Massenet, sung by Mlle. de Verine; "Carmen," orchestral suite, Bizet; "The Magic Flute." Mozart, duet sung by Mlle. de Verine and M. Daraux; Violin Solo, Introduction and Rondo, Saint-Saëns, performed by M. Quesnel, and Hungarian Dances, Brahms.

As I said before, these are popular concerts in every sense, public, program and price, and it is only necessary to observe the attention with which the music is listened to by large audiences to be convinced of the necessity for their existence.

One noticeable feature of Paris theatricals is the absence of theatres devoted as formerly to operette and opera bouffe. I do not think this is owing to the change of public taste for this kind of entertainment, but in my opinion to the lack of supply. France, which may be said to have created this form of musical play, seems to have exhausted itself, and at present furnishes neither librettists nor composers of sufficient originality to attract the public. By operette I mean the style of work of which Offenbach and Lecocq were the great originators. In the States it is called comic opera, and is always an inane absurdity in three acts, built around a low comedian, who generally makes his first entrance by being shot as from a catapult from the wings, sliding down a mountain or a roof, or some other idiotic mode of "coming on." But the type of which "The Grand Duchess" or "Madame Angot" were the bright exemplars seems to have departed. At the Gaité, long the home of this class of piece, they have been compelled to revive "Les Cloches de Corneville," a work which had more consecutive performances than any other piece. It has made fortunes for composer, publishers and managers. The present revival is padded out with several elaborate, well arranged ballets. At the Théâtre du Château d'Eau, which has been opened under a new management, operette is to form the staple of the entertainment. Here the revival has been Offenbach's "Tambour-Major," also with the addition of ballet and an elaborate stage setting. The scene of the entrance of the French into Milan is made the sensation of the piece, 400 people being present on the stage at once. This Théâtre du Château d'Eau has for some years had many vicissitudes. It has changed its name as often as its managers, ill luck being the one thing that seemed to stay with it. Last season it was renamed the Opéra Populaire, with the scheme of giving operas selected from the repertory of the two subventioned houses of Paris, the Opéra and Opéra Comique, at popular prices. The principal singers engaged were competent, orchestra of fifty capable, ballet and chorus sufficiently numerous, and all seemed to promise well. The opening work was Gounod's "Queen of Sheba," followed by "Zampa," "Paul and Virgina," "Traviata," &c., and works of the same class. As the prices were low—5 francs ($1) for the best seats—and the theatre is situated in a very populous part of Paris, it attracted a public of its own, to which familiar works fairly well performed were more acceptable than those of greater novelty. All went well until some spirit of ill-intent prompted the directors to produce an original work, "Charlotte Corday," by Alexandre Georges. That settled the affair. The theatre shortly afterward closed, and the directors went into bankruptcy. It has now resumed one of its former names, and as the prices of the seats are extremely low, 60 cents for the orchestra chairs, better luck is looked for.

The rehearsals of "Les Barbares," the new opera by Saint-Saëns, are being actively pushed forward at the Opéra. Sardou—that excellent and experienced stage manager, who, as the readers of THE MUSICAL COURIER are aware, is one of the co-authors of the libretto—is daily engaged trying to instill into the principal performers his ideas as to the different phases of the action. Mesdames Heglon (contralto) and Hatto (soprano), with Vaguet (tenor) and Delmas (bass), the latter not only one of the foremost artists at the Opéra, but one of the best singers as well as one of the best actors now before the public, are the principal interpreters. The scenery and costumes of "Les Barbares" are all ready, and it is expected that the work will be ready for production about the middle of October. Taffanel will conduct.

At the Opéra Comique, also, they are very busy, either with the débuts of new singers in old works or the preparation of new ones. At this theatre one is always sure to find a very careful performance of every work presented to the public, with invariably an exquisite stage setting, characterized by liberality and good taste. Those who have witnessed, say, "Orpheus." "Fidelio." "Joseph," &c., or "Cinderella." "Hänsel and Gretel," "Falstaff," &c., not to mention the stock works such as "Mignon," "Carmen," "Manon," will remember the careful manner in which the works at the Opéra Comique have been placed before the public during the three years that Albert Carré has been director. In that time he has mounted, or remounted, no less than forty works, without counting the shorter pieces in one act, or ballets, involving labor that would have sorely taxed anyone not gifted with the knowledge, enthusiasm and patience possessed by this energetic and able manager.

DE VALMOUR.

OLIVOTTI.—The violinist Olivotti—the new Paganini—who is making such sensational success in the vaudeville in Europe, is none other than Michael Banner. There is more money in the vaudeville than the regular concert engagement, but who can tell but that the vaudeville will become the regular if conditions do not change?

COOMBS.—Charles Whitney Coombs has returned from Maine, where he spent his summer holidays and resumed teaching at his studio, 49 West Twentieth street.

Esther Fee.

ACCORDING to a cable received by her manager, Esther Feé, the violinist, who has been secured to play at the first Paur symphony concert in Carnegie Hall, sailed from Havre on Saturday, October 19. Upon her arrival in New York she will rest a few days as the guest of Miss Electa Gifford, the soprano, and Miss Anna Millar, manager for Paur's Orchestra. She will then pay a visit to her home in the West, returning later for the New York concert.

According to reports from abroad Miss Feé has made a name for herself among the few distinguished women who play the violin. She has been appearing in public almost constantly since she went to Europe and has toured England, playing at the Belfast Philharmonic concerts, and at Glasgow, Cardiff and Newcastle. Much interest is manifested among American critics in the progress this young artist has made while abroad.

Her personality has thus been described: "Miss Feé is uncommonly tall and as fair as a daughter of the gods. She possesses that Trilby-like mouth and chin which proved to be an inspiration in Du Maurier's famous novel. She has not only the fingers, hands and arms of a violinist, but her whole being impresses one with her complete embodiment of the spirit of music."

At the Paur symphony concert on November 18, Miss Feé will play the Bruch G minor Concerto, with full orchestra, and "Souvenir de Haydn," with double string quartet accompaniment.

Ellison Van Hoose's Engagements.

THIS young tenor is beginning to be recognized as one of our very best. It is a matter of congratulation to this artist to know that Mr. Gericke has engaged him for six Boston Symphony concerts, and to sing in all of these with Madame Ternina as well as his own solo numbers. During the series of six concerts with the Boston orchestra Mr. Van Hoose will sing with Madame Ternina the duet from the first act of "Die Götterdämmerung" and the first act of "Tannhäuser" (Paris version). Alone he will sing the "Prize Song" ("Die Meistersinger") and "Siegfried's Death," from the last act of "Die Götterdämmerung." The dates of these concerts are as follows: Boston, November 1 and 2; Philadelphia, November 4 and 6; Baltimore, November 5, and New York, November 7. Mr. Van Hoose will also sing the Verdi "Requiem" in Providence, November 19; "Messiah," Philadelphia, December 30; Bach's "Christmas Oratorio," St. Louis, December 26, and "The Messiah" in Brooklyn on December 19.

CHAIRMAN PRESBY.—Frank H. Presby, of the Montclair Club, has engaged Miss Amy Murray, with Mrs. Nelson at the piano, for "An Evening of Scottish Song," for next Monday evening.. At the next entertainment, November 11, the Kaltenborn Orchestra will present a program, with solos by Messrs. Louis Heine, violin, and Albert Bode, trumpet. Mr. Presby last year engaged Miss Cumming, Hobart Smock, Platon Brounoff and other well-known artists, and presented a high class of entertainments.

"FAUST" IN CONCERT FORM.—Gounod's "Faust" will again be performed in concert form, and this time the up to date club giving the work is the Cecilia, of Detroit, Mich., with the energetic N. J. Corey at the head of the choral forces. The soloists engaged are Van Hoose, Faust; Rio, Marguerite, and Baernstein, Mephistopheles.

Daniel Frohman and Hugo Gorlitz beg to announce the American Tour, Season 1901-1902, of

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OVER in Brooklyn, where the birthdays of the women stop at thirty-three and the men at forty-two, a misinformed reporter on one of the "editions" stands charged with circulating the story of Dudley Buck's retirement. When dyed in the wool Brooklynites tell you they saw a piece of news in an "edition" they mean the Brooklyn Page of one of the Manhattan newspapers. The residents of Manhattan do not see this Page, and even if they did they would be no wiser. The truth of the matter is Mr. Buck was never in more vigorous health than he is this autumn, and furthermore he is not going to resign from anything. The vestry of the Church of the Holy Trinity, where Mr. Buck has been the organist and choirmaster for over twenty years, has given him a leave of absence (with pay) until next May. It is this extended vacation which doubtless inspired the sensational story of Mr. Buck's illness and retirement.

When the Brooklyn Apollo Club was organized twenty-four years ago Mr. Buck was elected musical director, and he was re-elected at every election since that time. In a community like Brooklyn, where family and social life means so much, a club like the Apollo has been a real factor in society, although to-day the concerts do not have the same exclusiveness for which these musical events were noted ten or fifteen years ago. Nevertheless, the conductorship of the club is a position of sufficient importance to tempt ambitious musicians. In the appointment of a temporary leader the officers of the club have followed a precedent, for during Mr. Buck's vacation the rehearsals, and possibly the first concert, will be conducted by John Hyatt Brewer, the club accompanist, and for twenty years a member of the club.

Mr. Buck's vacation will not extend beyond the new year. His eyes need rest and that is all. He never used glasses, and always an omnivorous reader and hard student, it is presumed that the optic nerves have become strained, but otherwise the composer-organist is in the enjoyment of perfect health. The concerts of the Apollo Club will be given at the Academy of Music on December 10, February 11 and April 15.

Mrs. William E. Beardsley, the musical director of the Chiropean Club, presented an admirable program at the first social meeting of the club held at the Knapp Mansion on October 17. The musical numbers were given by Walter McIlroy, tenor; Miss Florence Mulford, contralto, and Miss Leonora A. Dally, pianist. The piano accompaniments for the singers were artistically played by Miss Penelope Parker. Mr. McIlroy sang "Wanderer's Nachtlied," by Schubert; "I'll Sing Thee Songs of Araby," Clay; "Haste Thee," Hawley, and "Drink to Me Only With Thine Eyes," old English. The young tenor was in particularly fine voice. Miss Mulford's rich contralto delighted everyone. First she sang "My Heart at Thy Sweet Voice," from "Samson and Delilah," and then two songs by Franz, "Es hat die Rose sich beklagt" and "Im Herbst." Miss Dally's musical playing was also thoroughly enjoyed.. Her numbers were a Barcarolle by Moszkowski and a concert piece by Guiraud. The literary features of the afternoon were contributed by Miss Nahar, Mrs. Edwin L. Patterson, Miss Chandler, Irving Bacheller and Alexander Black.

Claude Madden, a violinist and composer, formerly a resident of Brooklyn, has composed a new Berceuse and dedicated the same to Constance Beardsley, the gifted little pianist, the daughter of Dr. and Mrs. William E. Beardsley, of 101 Taylor street.

That Dr. Henry G. Hanchett is a musician who values time as he regards tempo is evident to all who have attended his lecture recitals. At the opening of the autumn series on "Musical Contrasts" at Adelphi Assembly Hall Monday afternoon, October 14, just one hour by the clock was occupied for the lecture and the illustrations. Dr. Hanchett talks in a conversational tone, and what he says is free from pedantry and dogmatic self-assertiveness, and he never seems to talk a moment too long. The program was most interesting. The lecturer made contrasts between the works of Gretry and Wagner; between Scarlatti and Guilmant; Scarlatti and Chaminade; Bach and Mrs. Beach; Händel, Rheinberger and Mason. He played all of the piano illustrations but one, "The Fire Fugue," by Händel, and this was performed by Mrs. Stuart Close, an advanced pupil of Dr. Hanchett. Mrs. Lucie Boice Wood, soprano, contrasted the vocal numbers, "My Heart Ever Faithful," by Bach, and "Ecstase," by Mrs. Beach. The third lecture in the course will be given next Monday afternoon at 4 o'clock.

The opening sale of course tickets for the concerts in Brooklyn by the Boston Symphony Orchestra was held last evening (Tuesday, October 22, Liszt's birthday by the way). The soloists for the five concerts in Brooklyn will be: November 8, Madame Ternina, soprano; December 13; January 17, Harold Bauer, piano; February 17, Fritz Kreisler, violin; March 21, Madame Nordica, soprano. The concerts will again be given under the joint auspices of the Brooklyn Institute and the Brooklyn Philharmonic. The Ladies' Auxiliary organized last spring will assist in arousing the enthusiasm in the concerts during the season.

While singing at the Vermont Festival last week Mme. Schumann-Heink caught a severe cold, and owing to her illness the Brooklyn recital announced for last Thursday evening had to be postponed.

Carbone Song Recitals.

THE first of a series of song recitals by Miss Carmela Carbone and Miss Grazia Carbone was given at Sherry's on Wednesday, October 16. A fashionable and discriminating audience applauded the efforts of the two young singers, whose voices are far beyond the average. Gaston M. Dethier, organist of St. Francis Xavier Church, played the accompaniments in his usual masterly fashion and was at all times *en accord* with his artists. The program was as follows:

Duo, No. di voi non vo' fidarmi.....Händel
(Arranged by Brahms.)
Recitative and air, Il mio bel foco.....Marcello
Cavatina, Di piacer mi balza il cor (from La Gazza Ladra)..Rossini
Duos—
The Harvest Field.....Mendelssohn
Bird in Air.....Brahms
A Summer Night.....Godard
Songs—
Die Nonne.....Schumann
Adonis.....Franz
Folksong.....MacDowell
The Sea.....MacDowell
Come Into the Garden, Maud.....Dresel
The Last Rose.....Franz
Thro' the Grass and the Grain.....Franz
Moonlight.....Dresel
The Warm Spring Night.....Dresel
Duo, Bolero.....Saint-Saëns

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Ambrose, Paul.—The Shoogy Shoo	.60
Bailey, E. H.—Day of Peace (sacred)	.50
Beach, Mrs. H. H. A.—Fair Lullaby	.40
Beach, Mrs. H. H. A.—My Lassie	.40
Beach, Mrs. H. H. A.—Scottish Cradle Song	.30
Berwald, W.—The Approach of Spring (waltz song)	.60
Bird, Arthur.—When Katie Tuned the Old Guitar	.50
Brewer, John Hyatt.—Rockabye, Dearie	50
Brewer, John Hyatt.—There's Ever a Song Somewhere, My Dear	.50
Chadwick, George W.—Gay Little Dandelion	40
Chadwick, George W.—The Maiden and the Butterfly	.40
Chadwick, George W.—The Rose Leans Over the Pool	.40
Chadwick, George W.—Two Folksongs	.40
Coombs, C. Whitney.—Child of the Dark Eyes	.40
Coombs, C. Whitney.—The Lord Is King	.50
Dennée, Charles.—The Sandman (Lullaby)	.60
Denée, Charles.—The Thought of You	.60
Denée, Charles.—The Tryst	.60
Dennée, Charles.—Memories	.40
Emery, Stephen A.—Burst, Ye Apple Buds	.40
Foote, Arthur.—Love Me if I Live	.40
Foote, Arthur.—Sweetheart	.30
Foote, Arthur.—An Irish Folksong	.40
Foote, Arthur.—O Swallow, Swallow, Flying South	.50
Foote, Arthur.—In Picardie	.40
Hadley, Henry K.—Greeting	.40
Hadley, Henry K.—The Water Nixie	.50
Hahn, J. H.—Love Me if I Live	.40
Hahn, J. H.—Springtime (Concert Waltz)	.65
Hahn, J. H.—The Proposal	.40
Hanscom, E. W.—My Secret (Waltz Song)	.50
Hanscom, E. W.—The Homeland	.40
Harris, Victor.—The Blackbird	.40
Herman, Reinhold L.—For Ever	.40
——, I Envy Not	.40
——, Roundelay	.50
Hill, Mildred J.—The Perfect Day	.50
Hill, Mildred J.—A Sleep Song	.40
Hood, Helen.—A Disappointment	.30
Hood, Helen.—A Cornish Lullaby	.40
Hyatt, Nath. Irving.—Marguerite	.40
Hyatt, Nath. Irving.—Beneath Thy Lattice	.40
Johns, Clayton.—Because of Thee	.40
Johns, Clayton.—Love's Revelation	.40
Jordan, Jules.—A Life Lesson	.30
Lang, Margaret R.—Arcadie	.40
Lang, Margaret R.—Irish Love Song	.40
Lang, Margaret R.—An Irish Mother's Lullaby	.40
Lang, Margaret R.—Ghosts	.30
Lynes, Frank.—Memoria (If Only in My Dreams)	.40
Lynes, Frank.—My King. Companion song to He Was a Prince	.60
Lynes, Frank.—Marie	.40
Lynes, Frank.—If All the Dreams We Dream, Dear	.40
Lynes, Frank.—Thy Picture	.40
Lynes, Frank.—The Fisher Maiden	.60
MacDowell, Edw.—Deserted and Slumber Song	.50
MacDowell, Edw.—Thy Beaming Eyes	30
MacDowell, Edw.—A Maid Sings Light and a Maid Sings Low.	.40
Martin, Hugh W.—When I Behold Thee	.30
Metcalf, John W.—Absent	.40
Metcalf, John W.—Sunrise	.40
Metcalf, John W.—The Sunshine of Thine Eyes	.30
Metcalf, John W.—A Keepsake	.40
Nevin, George W.—The Boatswain Bold	.40
Norris, Homer A.—Twilight	.40
Norris, Homer A.—Nature's Lullaby	.50
Park, Edna R.—The Nightingale and the Rose	.50
Park, Edna R.—A Memory	.40
Park, Edna R.—Thy Name	.40
Rogers, Mrs. Clara K.—The Clover Blossoms	.40
Rogers, Mrs. Clara K.—A Little Love Song	.40
Rogers, James H.—The Moon Shines Pale	.50
Rotoli, A.—Our King (sacred)	.60
Rotoli, A.—Evermore (sacred)	.60
Sawyer, Frank E.—The Night Has a Thousand Eyes	.30
Sawyer, Frank E.—Dorothy	.40
Schlesinger, Seb. B.—Longing	40
Schnecker, P. A.—To the Night	.50
Scott, Charles P.—Only a Ribbon. Ballad	.40
Scott, Charles P.—Robin Goodfellow	.50
Shackley, F. N.—Ere the Moon Begins to Rise	.30
Smith, Gerrit.—Bee Song	.40
Smith, Gerrit.—Alpine Rose	.40
Thayer, Arthur W.—Clover Blossoms	.40
Tuckerman, G.—The Windmill	.60

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BOSTON, October 20, 1901.

THE first concert of the twenty-first season of the Boston Symphony Orchestra, Mr. Gericke conductor, was given last night in Symphony Hall. The program was as follows:

Academic Overture.....Brahms
Concerto for 'cello.....Lalo
Jean Gérardy.
Symphonic Poem, Fest-Klänge.....Liszt
Symphony No. 7.....Beethoven

The woodwind was doubled throughout the concert, and I understand that this rule will prevail henceforth. Furthermore, the seating of the orchestra is now different. The woodwind is all to the left of the conductor and beyond the first violins. The horns, trumpets and trombones are to the right of the conductor. The kettledrum man is directly in front of the conductor and back of the 'cellos. The other pulsatile instruments are to the drummer's left. The double basses are stretched along at the back of the stage.

The program was respectable and not distinguished. While there was no novelty, Lalo's Concerto had been heard here only once—two years ago this month, when Miss Ruegger played it—and the Symphonic Poem of Liszt had not been played at these concerts since early in 1890, when Mr. Nikisch ruled.

Perhaps the Academic Overture—which is one of the least academic compositions of Brahms—was put on the program for repetition at the concert to be given at the Yale University of Physical Culture; surely it has been played here enough.

Heine gives in his "Reisebilder" a delightful account of Göttingen, the city celebrated for its sausages and its university. He could not remember, at the time he wrote, the names of all the students, "and there are many of the professors who have not even yet a name." And he studied diligently the feet of the women of Göttingen, and consulted and made extracts from the rarest books in the Library, and in a treatise of astonishing learning he spoke (1) Of Feet in General, (2) Of Feet Among the Ancients, (3) Of the Feet of Elephants, &c., and only because he could not find any sheet of paper large enough did he refrain from introducing copperplate facsimiles of the feet of the women of Göttingen.

And how Canning guyed the University of Göttingen in his burlesque, "The Rovers; or, the Double Arrangement"! Rogero sings in the subterranean vault in the Abbey of Quedlinburgh his song—to the air "Lanterna Magica" I quote the fifth verse merely for the sake of the refrain:

There first for thee my passion grew,
Sweet! sweet Matilda Pottingen!
Thou wast the daughter of my tu-
tor, law professor at the U-
niversity of Göttingen—
niversity of Göttingen.

Now to this same university went in the early fifties one Joseph Joachim. He had come to the belief that it was a good thing for a violinist to know about something besides the fiddle. Whether this belief was well founded is a debatable question. Perhaps Joachim had heard the old English saying in some German version: "To some men God gives brains; to others to play on the fiddle." At any rate, he went to Göttingen to study history and philosophy. (The latter served him well when his wife left him and Brahms espoused her cause.)

He had a visitor in the summer months. Johannes Brahms was with him, and it is said that here the latter found in the Kneipe that student gayety which permeates the Academic Overture, with its student's songs.

But where is the reckless gayety of student life in this overture? Much of the music is dry, on account of the orchestration. For even when you admit that Brahms was a master builder of musical structures, you are not thereby estopped from saying in clear, bell-like tones that he was also color deaf.

The Brahmsite turns triumphantly to the Fuchslied—"Was Kommt dort von der Höh," which is introduced by two bassoons, accompanied by 'cellos and violas pizzicati. "There! there!" he exclaims, "that is excruciatingly funny. Only a master, only Saint Johannes could make so easily a master stroke." If you cross-examine him you will find that the humor consists in the choice of instruments.

Somebody once said that the bassoon is the clown of the orchestra. Therefore the double bassoon should be twice as funny—perhaps even a Shakespearian clown. And simply because somebody gave the poor bassoon this name, it must be regarded as funny *per se*. "Funny"? The bassoon is lugubrious, ghostly, spectral, weird, unearthly, demoniacal. It smells of mortality. It suggests the glowworm and the grave. The wicked nuns in "Robert le Diable" heard it and obeyed the spell, for corruption called to corruption. It lends a flavor of the charnel house to Tschaikowsky's "Pathétique." It pictures the mood of Leonora without Di Luna's tower. It chatters and gibbers as the murderous artist in the "Symphonie Fantastique" goes his wretched way to the scaffold. It is the instrument dear to all that inhabit the night air, the cemetery, the diseased mind.

But these bassoons appear in Brahms' overture *etwas plotzlich*—a phrase I once heard used in a Berlin beer hall by a dapper and corseted and monocled officer, who was extremely thirsty and thus addressed the waiter. And I defy any sober minded person who has not the fear of Brahms before his eyes to find the introduction or the treatment of the song spontaneously gay or humorous. The song itself is a good Freshman hazing song, with its leathery Herr Papa, who reads in Cicero, and its Frau Mama, and "Mamzell Socur," and all that.

Some of the books say that the overture was written by Brahms in 1881. If this statement is correct, he must have written it on the train, or without food and clothes for a day and a night, for it was played at Breslau January 4, of that year. No, the year was 1880, the year of the "Tragic" Overture, which bears the later opus number but was written before the "Academic."

Some of the books—and books of authority—add that the "Academic" was written for performance at Breslau on the occasion of Brahms receiving the degree of Doctor of Philosophy. He did receive the degree, but it was on March 11, 1879, and if anyone doubts this I shall be happy to quote to him the degree in the original Latin—which I cannot construe, except as regards the date.

I like to think of Brahms as a Doctor of Philosophy. The degree goes so well with the man. It also explains some—not all—of his music. Some of it he wrote in anticipation of the honor, to show that he was worthy. When the righteous soul of Mr. Finck is vexed in concert hall by, say, Brahms' Fourth Symphony, he should not go out to breathe God's pure air, nor should he pull out a volume of Schopenhauer to solace his enforced attendance. Let him consider and weigh the music as the night work of a Doctor of Philosophy.

Is Liszt's symphonic poem, "Fest-Klänge," often played in New York? I heard it last night without prejudice, in deed with anticipation, for I read the other day in Ramann's long-winded biography of Liszt that the poem was composed as the wedding music for his public union with the Princess Sayn-Wittgenstein, the Princess to whom he wrote so many letters. How did this prodigious man find time to write innumerable letters to so many women to whom he had been, was, or was to be prodigal? And the letters are often so interesting! An amazing vitality expended in all directions! But this "Fest-Klänge" is not among his best works, although it is characteristic in one respect—in its streak of vulgarity. When Liszt is vulgar, he is vulgar beyond description. Only Wagner, among the great ones, surpasses him, viz., in the finale of the "Rienzi" overture. It used to be the fashion to speak contemptuously of the vulgarity of Verdi; but that great composer, at his worst, in his most brutal early stage, was never so vulgar as Liszt; there was the conviction of honesty; Verdi was always terribly in earnest, while Liszt in these moments is hopelessly insincere. His pomp is sawdust and tinsel. He wears a property crown. Then by the side of really beautiful passages, pages of grace and tenderness, pages that might charm and fill with pride the breast of any princess who inspired such music, there are passages of tawdry sentimentalism. Furthermore, there is in this symphonic poem the suspicion of personal appeal to the gaping world, the characteristic that prompted these bitter words of Isaac Moses Hirsch: "And so he became religious in his old age, as other gallants, and he even became an Abbé and wore a robe that he might preach the gospel to the negroes in Africa, provided white and distinguished ladies and gentlemen of the highest social position, with hands encased in white kid gloves, stood by to look on and listen." Liszt in this "wedding music" asks the world to

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stand by, not with a candle, but with torches; to stand by and applaud.

Mr. Gérardy as a sixteen-year old boy first played here in 1894. Last night he played here for the first time at a symphony concert, and to the best of my recollection for the first time in this city, with orchestra. The concerto that he chose is not one of Lalo's chief works. It is well enough so far as structure goes; there is no sacrifice of art to make a virtuoso holiday; there are interesting harmonic progressions, and the instrumentation is distinguished. "The Village Dance" in the second movement is delightful. But, as a whole, the mood is austere, and at times sour.

Hanslick objected to the pompous passages in the first movement, and considered them as out of place in a 'cello concerto. I confess I like orchestral pomp of introduction while the virtuoso is waiting for his cue. There is pomp in the introduction of the E flat Piano Concerto of Beethoven, after the opening flourishes of the pianist; the pomp of mighty expectation, the pointing to great deeds that will be accomplished. It all depends on that which follows the announcement. And here Lalo does not answer expectation.

Mr. Gérardy played as a most accomplished virtuoso musician. His tone was rich and beautiful, his bowing was free, his left hand sensitive and trained. And the temperament of the player often mellowed the dryness of the composer.

It may be said here once for all that no violinist, 'cellist or singer is heard to full advantage in Symphony Hall, although a pamphlet with statistics and diagrams has been published by a Harvard professor to prove that the acoustic properties of this hall should be wonderful and beyond all whooping.

The orchestral performance last night was by no means flawless. It would be unjust, however, to speak in detail concerning any shortcomings. The men have not played together under Mr. Gericke for several months; there are new members of the woodwind band; the new arrangement of seating was doubtless disconcerting. There were delightful moments of solo work last evening. Mr. Longy, oboe; Mr. Maquarre, flute, and Mr. Hackebarth, horn, especially distinguished themselves. Mr. Lebailly, the new first clarinet, displayed a warm, beautiful, poetic quality of tone.

I am much interested in Sar Peladan's "L'Art Idéaliste et Mystique." It is a book that should be in the pockets of all lecturers before young ladies' musical clubs—"And I, too, have been in Arcadia."

A few quotations are worth a dozen pages of description.

"Yes, Strauss"—David, not Richard, Johann, Joseph or Eduard—"has denied, but 'Parsifal' has affirmed; and the archangel of Franck has covered with his sublime voice the impious chatter of Renan."

"Humanity, O citizens, will always go to mass when the priest is Bach, Beethoven, Palestrina; the sublime organ cannot be atheized."

"Every Latin animal of either sex is called upon to cultivate that which the unclean bourgeoisie called one day the graces. Where is the young miss who does not pound her sonata, who does not whine her romance, who does not smear her water color?"

"That which makes the singer an inferior being is that he realizes the thought of another, not his own."

"Whoever has often spoken of love knows that whenever he applies himself to the task and modulates tender expressions he moves mightily. What woman at the Opéra has not longed to hear from the lips of her husband the exquisite inflection of love that comes from De Rézske? The peace of marriage, the future of the family and that of society itself depend on the manner in which the spouses speak of love."

Mozart is Ionian; Händel is Lesbian." I hasten to add that according to the Sar Lesbian expresses magnificence: "The court, the reign, the person of Louis XIV. and the whole Venetian School are in this mode."

"Sarah Bernhardt carves, paints, engraves—that is to say, she shows in three ways her contempt for art."

"Can a man in a dress coat recite the fury of Orestes and the discourses of Augustus? Can a woman in a corset set forth the harmonious complaint of Iphigenia or the touching entreaty of Esther? No. Very good! Every form that does not suit tragedy avows itself as incompatible with great Art which should remain tragic. I ask whether Rosalind, Desdemona, Titania, I ask whether Isolde and Sieglinde are possible in corsets, puffs, chignon, hoop skirt, drawn bonnet, waterproof, yachting costume?" Since you insist on an answer, O mighty Sar whom four trumpets summon to dinner, I should think that Isolde would look well in a yachting costume—but only in the first act. Of course, it depends largely on her figure. No Germans need apply.

Here is something that requires deep thought. It would be well for the reader to take firm hold of something; "La Joconde repeats for two centuries the thought of Leonardo to those who approach her; she always says the same things to beings of a like comprehension; her tonality may have been lowered to the minor, but her rhythm continues in spite of chemical alterations in the varnish."

"Music is the most material mode of realizing Beauty."

"Even those who repel with us the idiotic theory in accordance with which Rubens should be a great painter will endure in music wretched Hummeleries; they will salute imbecile variations made to show the worth of an instrument; they will listen patiently to concertos by Vieuxtemps."

And this paragraph deserves a separate position.

"When Alexander gave Campaspe to Apelles, it was not the munificent act of a royal libertine, but the deliberate act of a prince who loved beauty more than reality.

"When von Bülow abandoned his wife to Wagner, he imitated Alexander; he preferred to find her in the scores of the master rather than to preserve her materially, and therefore a lesser personage."

One more thought:

"The relation between music and love results in a singular identity between the nervous processes of woman and the formulas of harmony."

And therefore no prudent father will allow his daughter to take harmony lessons in a conservatory under the charge of trustees with white whiskers.

PHILIP HALE.

MRS. EVELYN A. FLETCHER-COPP.—Mrs. Evelyn A. Fletcher-Copp will leave for Europe early in November. She goes to Leipsic and Berlin to give lectures before classes that have been formed by teachers whom she instructed during her last visit to Europe. In London she will have a large class of teachers of her system, it being thoroughly established in England, and many people are desirous of taking lessons from Mrs. Fletcher-Copp personally.

She will return to this country in February and already plans are arranged for classes during the spring and summer.

LAURA CRAWFORD.—Mrs. Laura Crawford has reopened her studio in her residence, 9 West Ninety-first street.

CINCINNATI, October 19, 1901.

VAN DER STUCKEN returned this week from his usual summer sojourn in Europe. He looks hearty and well and ready for a hard season's work. He will have charge of the College of Music chorus and orchestra classes as before, although he has been relieved of the active duties of dean, retaining the name of honorary dean of the faculty. Mr. Van der Stucken plunged in medias res upon his arrival and conducted the rehearsals of the college classes. The symphony orchestra will be substantially the same as it was last year, with a few exceptions. The following soloists have been engaged already: Eduard Zeldenrust, Harold Bauer, Jean Gerardy, Hugo Kupferschmid, Mrs. Hissem de Moss and Mme. Schumann-Heink. There will be ten afternoon and ten evening concerts, the first to take place Friday afternoon, November 29. There will be an auction sale for the choice of seats, for subscribers only, at College Hall, the mornings of Friday, November 22, and Saturday, November 23.

Among the symphonies to be performed this season will be: Beethoven No. 6; Tschaikowsky Pathetique; Mozart E flat; Haydn C minor; Brahms No. 4, E minor; Svendsen No. 1; Schubert, Unfinished; Berlioz Fantastique. The Symphony Orchestra has so far, under the management of Mr. Edwards, secured six outside engagements—two in Columbus, two in Detroit, one in Indianapolis and one in Greencastle, Ind.

Mr. Van der Stucken brought with him his daughter—a lovely girl of the genuine blonde type. She is gifted musically and will continue her vocal studies here.

Some interesting features will be brought out in the violin department this season at the College of Music. Mr. Marien is arranging a violin concerto for four violins, which will be played by Mrs. Gisela Weber, Miss Bertha Roth, Ralph Wetmore and Fred Gerrard.

Matthias R. Oliver, who is continuing his violin studies in London, stood a successful examination recently in the Royal Academy of Music, and is taking up his work seriously, under the training of Sauret. Mr. Oliver is a pupil of Mr. Tirindelli, and a graduate of the Conservatory of Music.

Henry C. Froehlich and Sidney C. Durst are preparing a series of violin and piano recitals for this season. The programs will embrace the classics, the romantic school, and modern compositions by Brahms, Rheinberger, Grieg, Goldmark and others, including American works for violin and piano, few of which have been heard in Cincinnati.

Miss Josephine Swickard, formerly of Columbus, Ohio, has been engaged as solo soprano at St. Paul's Pro-Cathedral. Miss Swickard is a pupil of Emma Thursby, and is quite an acquisition to the ranks of local sopranos.

J. A. HOMAN.

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THIS has been a lively week, musically, in 'Frisco. There has been "something doing" every night this week with the exception of Wednesday, and sometimes two or three good programs at different places on the same date. Beginning with Monday night: Miss Helen Colburn Heath made her first professional bow to the public at Sherman-Clay Hall on the event of her graduating recital. Miss Heath has been for four years a pupil of the Von Meyerinck School of Music and has just completed the course. During that time she has taken part in different musical events, always with success, and has made quite a hit with her intelligent performance of Gretel to Miss Mae Cullen's Hansel in "Hansel and Gretel," which they have done here several times and very cleverly. Miss Heath has a very charming personality and has the temperament of the true artist. She has been conscientious to a degree in her work, with very pleasing results. Her voice is a sweet, mellow mezzo-soprano, not over strong but making up in quality what it lacks in quantity, which to my way of thinking is far preferable. Her program was carefully compiled from ancient and modern Italian, French and German writers. The English composers had no part in the program, more's the pity, since English is the language of the future, and I believe with all my heart in a good grounding in English first of all. Her songs were selected from Caccini, Scarlatti, Jomelli, Bellini, Leoncavallo for the Italian. The French were "La Charmante Marguerite," a very pretty number, from the Old French, Gretry, Bizet and Massenet. Here she gave for encore "Twickenham Ferry," whose wholesome English tone greatly pleased the audience and was charmingly sung. The German songs were from Händel, Schubert, Liszt; "Die Loreley," one of her best numbers; Richard Strauss and Hugo Wolff's "Er Ist," which was decidedly the most finished of all her songs and displayed more feeling and power in her voice. Miss Heath was assisted by a quartet of strings, composed of Geo. Kalthoff, first violin; Mrs. J. R. Gwynn, second violin; Arthur Fickenscher, viola, and J. R. Gwynn, 'cello. Fred Maurer was the accompanist of the evening and as usual was very satisfactory.

Tuesday evening was the date set for the Rolker "Hour of Song" at Sherman-Clay Hall. Mr. Rolker's programs are always of a very high order, and this concert was no exception. The program was given by Mr. Rolker's pupils excepting the final number, which was given by Mr. Rolker himself. Carl Yoho opened the evening with the Recitative and Aria from "Tannhaüser," but it was easily seen that he was laboring under a difficulty, and his second number was omitted, Mr. Rolker explaining that the young man had a severe cold and would not be able to appear a second time. He has since developed a bad case of ulcerated throat. Four numbers were next given from Hildach, Valerie White, MacDowell and Liza Lehmann, the latter, "L'Oiseleur," being best suited to her voice, by Miss Freda Ohlandt, who, considering her nervousness, did very well indeed. Miss Hedwig Pohlmann has a voice, the inherent stweetness of which promises much under training. Her best songs were "Love's Solace," Willits, and "Songs My Mother Taught Me," Dvorák. The latter was given with good expression, and was followed by an encore, "Mavourneen," which was sweetly sung. Miss Lena Rehfisch has been studying with Mr. Rolker for some years, and is one of his most advanced pupils. She gave in a very low, heavy contralto the "Aria du Penelope," by Max Bruch, which received hearty applause. Mr. Rolker's numbers were all finely done, but the "To the Night," by Bohm, was his opportunity to display the fine shading and tenderness to which he can modulate his powerful tones. It was beautifully given. The concert was attended by the most fashionable audience of the season thus far.

Thursday, October 10, at Sherman-Clay Hall a musicale was given by the pupils of Herr Herman Genss. It was a long program, too long in fact, as it was 10:30 by the clock before the program was finished, and it began at 8:15. A Spanish Cycle of Songs, by Robert Schumann, from the Geibel version, with translation by Julia Goddard, was a program of sufficient weight and length in itself for a whole evening's entertainment. Herr Genss' best vocal pupil is evidently Miss Eudora Forde, who is possessed of a powerful yet sweet dramatic soprano. Her Recitative and Aria from Beethoven's "Fidelio" was well rendered. Miss Margarethe Bruntsch had really more than her share of the program to uphold. I counted no less than seven appearances, which anyone will allow is rather "considerable much" for one young woman. Her pièce de résistance was the aria from the "Barber of Seville." (Miss Bruntsch is a contralto.) She also sang in a duet with Frank Rodolph, in which the young man made a hit with the audience by his realistic rendering of his part. Miss Bruntsch's duet with Miss Forde in the cycle was very pretty, and in the duet, "First Meeting," with Miss Rother I was agreeably impressed with the sweet soprano of the latter. There were piano solos by Charles Dutton, whose "Octave Study," by Schytte, was very good; Master Allen Bier, who gave a Chopin valse and Karganoff's "Hungarian Dance" very tastefully and with good technic for a ten year old. Miss Teresa Ehrmann, who is a former pupil of Robert Tolmie, is a very graceful player, though lacking somewhat in strength as yet, gave Genss' Nocturne and the Leschetizky Tarantelle very gracefully. There were several choruses in which the following took part: Misses Forde, Lyon, Wood, Rother, Bruntsch, Shaw, Price and Messrs. Bier, Callinan, Green, Starr, Rodolph and Coakley. Mr. Genss accompanied on the piano.

Friday afternoon was the event of Signor Ricardo A. Lucchesi's concert at Sherman-Clay Hall. It was a fine program, arranged with good taste and discretion, and had the very unusual virtue of lasting just one hour. The opening number was a quintet in C major, composed by Signor Lucchesi, and was in four movements—Maestro e Expressivo, Scherzo, Cantabile Sostenuto, Rondo Finale. The composition shows much of real talent and originality, the scherzo particularly being very dainty and original in character. The quintet was performed by Signor Lucchesi at the piano and the Harry Samuels String Quartet, and in justice to the Signor be it said, the quintet could hardly receive a fair criticism owing to the last named gentlemen's lack of proper rehearsal. The ensemble was all saw teeth and rough edges, though even so, one could see much of real beauty in the composition, which I should like to hear again under proper conditions. A softer piano part would have improved the whole materially also. Three vocal numbers, also by Signor Lucchesi, "The Last Adieu," epilogue, with flute obligato, performed by August Rodemann, and "Ave Maria," composed on a Bach Prelude in C minor, were sung by Signorina Lia Poletini, contralto, of the Tivoli company, accompanied by Mme. Inez Carusi, harp; Harry Samuels, violin; Arthur Weiss, 'cello; Signor Lucchesi, organ. Of the three I liked the epilogue best, and the flute obligato, beautifully played by Mr. Rodemann, who also directed the ensemble, was a gem. For the rest Wagner's Liebestod, from "Tristan and Isolde," was given by the well-known soprano, Mme. Emilia Tojetti, and a Caprice Waltz, Saint-Saëns, was performed by Signor Lucchesi at the piano and a string orchestra, composed of Mme. Inez Carusi, H. Siering, Fräulein Hess, Fräulein Forde, W. Weigel, R. Laraja, W. G. Callinan, C. W. Fuhrer, H. Susman, A. Weiss, W. Wertsch, P. Demetrio and Harry Samuels. August Rodemann, director.

At the Y. M. C. A. Auditorium on Saturday afternoon the Minetti String Quartet gave their first concert of the season. The two concerted numbers were a Mozart string quartet in G major and one by Schumann, both compositions being rendered with perfect unanimity of phrasing and rhythm. Mr. Minetti played for the first time here a violin sonata by Francesco Veracini, 1685-1750, a quaint and beautiful composition, the minuetto of which was exquisitely lovely. Mr. Minetti is one of our first violinists and it goes without saying that the composition received full justice of interpretation at his hands. The Adagio Molto in the Schumann quartet was also beautiful. S. G. Fleishman accompanied Mr. Minetti's solo on the piano. The string quartet is composed of G. Minetti, first violin; Samuel Savannah, second violin; L. Kowalsky, viola, and Arthur Weiss, violoncello. These concerts are always popular and are anticipated with the greatest pleasure by our music lovers. Otto Bendix will assist at the next concert, which takes place on November 9.

At Hearst Hall, Berkeley, Thursday evening last, a concert was given by Richard Jose Ferrar, the violinist; Harry Barnhart, baritone, and Wm. King, pianist.

Mrs. Oscar Mansfeldt played a program for me at her studio the other evening to show how rapidly her hand

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nd arm are recovering from the recent acute attack of nflammatory rheumatism. It will not be long before Mrs. Mansfeldt will be quite ready to resume public playing nce more.

It is with deep regret one hears of the death of Irma itch-Wertheimer, one of our sweet singers, who, being tely married, devoted her talents entirely to her husand, retiring from public life altogether. Mrs. Wertimer was but twenty-seven, and had she pursued her ocation would undoubtedly have had a career. She was a asmore vocal pupil, and had appeared somewhat extenively in dramatic work, as well as having been heard in everal light operas. She was a native Sacramentan and ad many friends.

The second analytical lecture was given on Friday afteroon at the California Conservatory of Music to a large lass, Mr. Bendix, the director, illustrating his subjects as sual on the piano as he discoursed.

The regular "Conservatory Evening" was held on the me date, the program being furnished by Misses Lily ansen and Alice Toklas on two pianos.

The Fifth Mass, by Alois Lejeal, was sung yesterday at t. Dominic's Church, under the direction of James Hamton Howe, the organist and choirmaster. Also an "Ave aria" by the same composer, and "Asperges Me." The ass is full of merit, the "Agnus Dei," beginning with alto lo, was beautifully rendered by Miss Ella McCloskey. is the gem of the Mass, and very lovely. The soprano d contralto duet which followed was rendered by Miss ily Roeder, the soprano, and Miss Ella McCloskey. In ite of a recent operation on her throat, Miss Roeder ng sweetly and seemingly with her usual force. Mr. ejeal is a San Franciscan, and has composed a great al, doing much in the way of masses and sacred music. e is a man of fine attainments and musical intellectuality, ving filled an important part in the musical life of our wn. The Fifth Mass was first used while in manuscript Philadelphia some years ago.

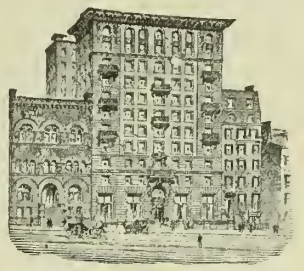
Signor Abramoff, one of our most popular vocal teachs, has announced his intention to spend eight months of e year in New York, where he has had flattering offers enter the musical field. We are sorry to lose Signor bramoff, even though he return for a four months' visit ery year, since his absence will be severely felt in our sical circles.

Miss Moroney, of our town, is also going to New York, musician's Mecca, and gives a farewell concert at Sherin-Clay Hall next Saturday evening, assisted by Donald V. Graham and Camille d'Arville-Crellin, vocalists, d Lovell Langstroh, the talented 'cellist. She goes to w York to further pursue her musical studies.

MRS. A. WEDMORE JONES.

AMY MURRAY'S ENGAGEMENTS.—After filling engagents in Maine and up in the interior of New York State, ss Amy Murray returned to the city, and while here l give several of her interesting Scottish recitals. On tober 15 Miss Murray sang and played on her harp a concert in the McCaddin Memorial Hall, Brooklyn. e will appear again in Brooklyn on the 28th of this nth. On the 29th she opens the season in the musical l lecture course of the Montclair (N. J.) Club. Novem- 1 she sings at an entertainment in the chapel of the manuel Reformed Episcopal Church, at Newark, N. J.

Boston Music Notes.



HOTEL BELLEVUE,
17 BEACON STREET,
BOSTON, October 19, 1901.

Miss Bertha Johnson, teacher of the Yersin Method of French, will return to the city on Monday and resume lessons. Miss Johnson holds a diploma from the Yersins and is the only person in Boston authorized to teach their method. During the season Miss Johnson is kept busy with pupils, among them being many singers, who go to her for French diction. The success of the Yersin Method in teaching French pronunciation is so well known that it is scarcely necessary to do more than mention the name. Everyone who has ever studied with Miss Johnson realizes her particular aptitude for teaching.

Students of the Faelten Pianoforte School gave an interesting exhibition at the studios of Miss Alice E. Paine, in the Day Building, Worcester, Mass., on Saturday, October 12, before a large and fashionable audience, who were very much interested in the playing and in the remarks which were made regarding the Faelten system. Those who took part were Gladys Glines, Mildred Page, Georgine McConnell, Robert Gibb and Alice Vogel.

Homer A. Norris has just completed a work for three solo voices—soprano, tenor and baritone—to text selected from Walt Whitman's "Leaves of Grass." The music is written in the most modern vein, Mr. Norris feeling that in order to properly express Whitman it was necessary to do away with the confines and partitions of keys and to consider the tone world a unit. Harmonic and melodic material is chosen which best expresses the import of the text. A public hearing of the work will be looked forward to with interest.

Mr. Norris' setting of John Burroughs' "Waiting," which is just issued by Schirmer, is being sung by prominent soloists in church services.

Miss Ellen M. Yerrinton, of Cambridge, has returned from her third season of study in Germany with Mme. Teresa Carreño, the celebrated pianist.

Miss Grey Hughes, a London concert singer, arrived in Boston on Friday.

At the second evening in the faculty course at the New England Conservatory of Music, Wednesday night, a piano recital will be given by Alfred de Voto. The program is made up of selections from Beethoven, Chopin, Dennée, Henselt, Brassin and Liszt.

Miss Josephine Sherwood will give eight lectures illustrating and explaining the music of the Cambridge Symphony concerts on the afternoons of the concerts, as follows: October 31, November 2, December 5, January 9, January 30, February 13, March 13, April 24.

At the recital of the Faelten Pianoforte School, in Huntington Chambers Hall, last Tuesday, the following students took part: Leon Smith, Leslie Flentje, Joseph Gordon Hegerty, Charles R. Calkins, William Daly, Frank Luker, Arthur E. Ament and Hu T. Huffmaster. The first movement of the Concerto No. 5, E flat major, op. 74, Beethoven, was played by Forrest J. Cressman, of the faculty, assisted by Carl Faelten.

There will be an organ recital in the Unitarian church at Medford by Mrs. Georgiana Frye-Cheney, assisted by Miss Charlotte Lynn, soprano, on Monday evening, October 21, at 8 o'clock.

In the Lowell Institute Course Carl Armbruster, the musician-lecturer from London, began his series of lectures on Thursday evening. The subject of this series is "The Great Composers of Classical Song," illustrated by Miss Pauline Cramer. The first lecture was on "The Predecessors of Schubert, Bach, Mozart, Beethoven."

Melville Horner, the baritone, who is this season one of the faculty at the Copley Square School of Music, will give a recital at the school October 30, when he will sing songs by Schubert, Schumann and Franz and the "Maud Cycle," by Somerville.

Mrs. Norwood has opened a conservatory of music at New Bedford and will be assisted by Mrs. Flora E. Barry, of this city.

Whitney Tew, of London, England, announces a song recital at Chickering Hall on Wednesday evening, November 6.

Madame Bloomfield-Zeisler will give two piano recitals at Chickering Hall on the evening of November 20 and the afternoon of November 23.

Mrs. Gertrude Franklin Salisbury's pupils, Mrs. Helen A. Hunt and Miss Elsa Heindl, are to give song recitals the last week in November. In both concerts novelties from Russia will be given.

The New England Conservatory of Music announces two opera scholarships, to be awarded by competition. Recommendations and applications must be received before October 20. The school of opera is open to all students, whether pupils of the conservatory or not. Admission to the different classes is by examination only.

An Aeolian and Pianola recital was given this afternoon in Steinert Hall, Arthur Beresford, the basso-baritone, being the soloist.

Miss Charlotte Lynn, who had planned to spend the winter abroad, has decided to postpone her visit until a later date and will continue her studies here with Mr. Slack. She has just accepted the soprano position in the choir of the Park Street Church.

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Musical Clubs.

The New York Liederkranz will give its first concert of the season on Sunday evening, November 24.

The Woman's Musical Club, of Columbus, Ohio, opened its season on Wednesday, October 9. A miscellaneous program, with compositions by Schumann, Brahms, Chopin, Godard, Chaminade and Moszkowski, was given by the members.

Baltimore singing societies and the musicians generally of the Monumental City co-operated in every way to make the golden jubilee concerts of the Baltimore Arion a success musically, socially and we trust financially.

The Schubert Society, of Newark, N. J., will give its first concert at Krueger's Auditorium on December 4. The dates of the remaining concerts of the season are March 5 and May 7, 1902.

The new musical club organized at Nashville, Tenn., this autumn will hold its first meeting on October 30 at the home of the president, Mrs. M. S. Lubeck. Mrs. Max Bloomstein is the vice-president and Louis Aach, secretary and treasurer. The program committee is composed of Mrs. W. H. Jacobus, chairman; Miss Etta Goldberg, Miss Cora Loventhal and Miss Lillie Frankland.

Italian and Scandinavian composers will be considered during the winter by the members of the Ladies' Thursday Musicale, of Grand Forks, N. D. German composers will be the topic for the months of October and November.

A new musical club, formed at Attleboro, Mass., has elected the following officers: President, James L. Wiggmore; vice-president, Vernon O. White; secretary, Edward Fox; treasurer, Lester Moore. Meetings will be held Wednesday evenings at the home of the treasurer, Mr. Moore.

An interesting prospectus has been issued by the Chromatic Club, of Troy, and it seems only necessary to publish the names of the artists engaged for concerts to predict a brilliant season. Here is the list: November 14, Leonora Jackson, violin; Harry J. Fellows, tenor, and William Bauer, piano; December 19, Katherine Fisk, contralto, and Gregory Hast, tenor, in a song recital; February 12; Eduard Zeldenrust, the Dutch pianist, in a recital; April 3, Lillian Nordica, soprano, in a song recital.

At the opening musicale of the Amateur Musical Club, of Bloomington, Ill., the members presented the following program:

Andante, from A minor Concerto.....Goltermann
Serenade in A.....Pierne
Mr. Burleigh.
Duet from Carmen.....Bizet
Mrs. Harwood and Mrs. Lyle Funk.
Norwegian Bridal Procession, op. 19, No. 2.....Grieg
Dance, op. 46, No. 3.....Grieg
Minuetto Humoresque, op. 6, No. 2.....Grieg
Mrs. Dean Funk.
Carmena, vocal waltz.....Lane
Slave Song.....Teresa del Riego
Mrs. Wilbur Thomas.
Duet, Su l'Aria.....Mozart
Per Valli, per Boschi.....Blangini
Mrs. Harwood and Mrs. Funk.
Sonata, op. 53, Introduzione.....Beethoven
Mrs. Dean Funk.
Fantaisie Caprice.....Vieuxtemps
Mr. Burleigh.

The Ladies' Matince Musicale, of Spokane, Wash., devoted its first program of the season to the two Scarlattis and to Howard Brockway. Following are the dates and subjects for the remainder of the season:

November 16, 1901—
Bach-Saint-Saëns.
December 28, 1901 (Christmas program)
Händel, R. Straus.
Program in charge of Miss Ethel Child.
January 18, 1902—
Beethoven, Brahms.
Program in charge of Mrs. A. A. Kraft and Miss Gilbert.
February 15, 1902—
Mass day, Weber, Verdi.
Program in charge of Mrs. Lockhart.
March 15, 1902 –
Spohr, Meyerbeer, Chaminade.
Program in charge of Mrs. Robert Glen.
April 19, 1902—
Schubert, Melville.
May 17, 1902—
Schumann, MacDowell.
Program in charge of Mrs. L. F. Williams.
June 21, 1902—
Reception day.

CRITICISMS ON SCHLESINGER'S SONGS.

[*Translation from the Berliner Musik Zeitung.*]

"IN the race of artistic efforts in music among nations America has until now chiefly aspired to the education of the virtuoso. In this direction there is in fact a certain over-production, as is witnessed by the yearly increasing export of concert givers. Of American composers we hear comparatively little. But the more sparing in that direction are the productions on the other side of the occan, the stronger we consider it our duty to give our sympathy to those productions that are vouchsafed to us. The American Sebastian B. Schlesinger is a lyric composer for whom one may prognosticate a satisfactory future, and whose present efforts can only command respect. We have before us for review a Schlesinger album (Collection Litolff), and three single songs published by Arthur P. Schmidt, of Boston. Throughout these songs we notice an effort, crowned with success, to find the right feeling and expression, and to avoid everything that is commonplace. These songs, written within medium register, all move within easily singable intervals, which in their succession give place to thoroughly artistic and naturally flowing melodies. In the harmonies one perceives here and there amateur-like want of experience, but in several of the songs the piano part is not wanting in an independent charm.

"The choice of the text, which is mixed German and English, may be designated as having been made with greatest care. Only a small part of the same is taken from the German literature; the composer prefers the poems of his own language, and thus makes us acquainted with many a blossom of English-American poetry. The most of these are written in an 'elegischen'—sentimental—vein, toward which the muse of the composer is drawn most. We mention specially a song, 'Rio Verde,' which develops its lyrical feeling from a pastoral motive; also that delicately felt poem, 'The Midnight Wind,' which Sebastian Schlesinger has clad with an aristocratic and musical dress. But the American composer has on his palette also lighter colors, and in the more rare cases i which the text is of a more cheerful nature, he understanc very well to change the (to him) naturally sad diction int a more rounded, piquant form.

"The translations (made chiefly by Helen Tretbar sound, almost without exception, like originals in Germa They have no hesitating doubt of language, and are we and conscientiously moulded after the melodies.

"Mezzo soprano voices, who are anxious to parac with the glamour of their execution, and who also wish t make effect with their ultimate rendering, will be able t sing some of the Schlesinger songs with success in tl concert room. The chief value of these songs as compc sitions will, however, remain for homes, and as such th may be recommended to a wide circle.

"A. Moszkowski."

New York College of Music.

THE series of concerts, recitals and musicales at tl New York College of Music opened auspiciously la Thursday afternoon in the hall of the college, 128 and 1 East Fifty-eighth street. Alexander Lambert, director the college, with the Venth-Kronold String Quartet, play as the first number the Brahms Quintet in F minor. Whi the performance was not a finished one, it was thorough musical and therefore enjoyable. This is one compositi where Brahms silences his detractors, or those who d clare that the composer lacked thematic ideas. Nothi could be more striking than the second and third mov ments of this truly beautiful piano quintet. The seco movement, Andante, Un Poco Adagio, first suggests t church, and in the adagio the knell of the tomb, and th ideas are all worked out in the painstaking Brahms sty The third movement, Scherzo Allegro, is festive in joyousness, and makes a happy introduction to the four movement, or Finale, Poco Sostenuto.

The string quartet played two movements of one Godard's interesting quartets, works by the way that a not as well known as they deserve to be. Mrs. Mildr Hirschberg, contralto, the vocal soloist of the conce sang four songs, "Still wie die Nacht," Bohm; "Es mu was Wunderbares Sein," Ries; "At Parting" and "I Liebe Dich," Grieg. Before her marriage, several ye ago, Mrs. Hirschberg distinguished herself as a memb of the German Opera Company at the Metropolitan Ope House. In her 'teens she studied with the late Carl Alv and among many aspirants won a scholarship at the N tional Conservatory of Music. Mrs. Hirschberg's vo is rich and both dramatic and sympathetic. At the co cert last Thursday she sang especially well the poe song by Ries. The large audience received her w marked cordiality.

Boston Symphony Orchestra.—The program for first concert of the season by the Boston Symphony C chestra in this city, on Thursday evening, November at Carnegie Hall, will be made up of selections by W ner, with Madame Ternina and Ellison Van Hoose, ten as the soloists. The program in full will be given at early date.

Becker von Grabill His Own Manager.—S. Becl von Grabill, the pianist, will manage his own recitals he after, and will deal personally with all societies, clubs a individuals who engage him. He has issued a circu explaining his position.

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Musical People.

Emilio de Gogorza has begun his work as vocal instructor in the Hartford (Conn.) School of Music.

The piano pupils of Miss Josephine Carey gave a recital October 1 at the M. E. church in Lester Park, a suburb Duluth, Minn.

Frederick A. Franklin, of Springfield, Ohio, has accept the position of violin instructor at Fredericksburg College, Fredericksburg, Va.

James D. Comey, for ten years organist at the First aptist Church, Fall River, Mass., gave an organ recital the church on October 5.

Miss Mabel Sperl, of Milwaukee, expects to spend the nter in New York, and expects to study with Joseffy the National Conservatory.

Edward C. Kuss, a bass singer, gave a recital at the out Auditorium, Dubuque, Ia., last month. He was sisted by Mrs. Henry Veldt, pianist.

Miss Mary L. Lockhart, a pianist from Galveston, Tex., s removed to Jersey City, where she has already played fore clubs and at semi-social functions.

The violinist and chorus leader, Ludwig Schenck, of chester, will be at Granger Place School, Canandaigua. Y., every Wednesday during the school year.

Mrs. Nellie Allen Hessenbruch, pianist, gave the first ital at the Sedalia (Mo.) College of Music. Miss Lulu nkel, violinist, will give a recital at the college on tober 25.

Edmond Thiele, a seventeen-year-old violinist from ranton, Pa., will study in New York this season with nry Schradieck. The Pennsylvania friends of young iele gave him a fine farewell concert.

Richard Henry Warren, with Mrs. Henry Warren, conlto, and Mackenzie Gordon, tenor, all from New York, licated the new $10,000 organ at the First Presbyterian urch in Binghamton, N. Y., on October 8.

Frank H. Ormsby gave a farewell concert at Chattaga, Tenn., on the last day of September, in which he s assisted by local artists. Mr. Ormsby, who is a singer l voice teacher, has located in Denver, Col.

Miss Arabella Fair Crane gave a song recital in Atta, Ga., on October 4, at which she was assisted by reda Barilli and Walter Harrison. Miss Crane will dy in Cincinnati this winter with Oscar Ehrgott.

The faculty of the Chase Conservatory of Music at umbus, Ga., opened the season with a concert in the nservatory Hall. Those who appeared were Louis ase, violin; Miss Myra Olive Chase, soprano, and s Fannie Tranich, piano.

Miss Unni Lund, a singer who recently returned from oad, gave a concert on October 11 in the Assembly Hall of the Syracuse University. She was assisted by her mother, Mme. Birgit Lund, pianist; Conrad Becker, violinist, and Gaston Borch, 'cellist.

The faculty of Beaver College, Beaver, Pa., gave a recital on October 5. Those participating in the program were Mme. Kate Lippa, organist; W. R. Gardner, tenor; E. Normanton Bilbie, violinist; Miss Lillian Smith, pianist; Theodor Salmon, pianist; Miss Maud L. Sanford, accompanist.

Tonkünstler Society.

THE first meeting in Manhattan by the Tonkünstler Society was held at the Aschenbroedel Club House on Tuesday evening, October 15. As at the first concert held in Brooklyn a fortnight ago, the musical program was mainly devoted to Brahms. To cultivate the fraternal spirit among musicians is one of the aims of this society, but musically the ideals are set upon a high plane. Here is the program given at the meeting in the Aschenbroedel:

Sonata I. for Violin and Piano, G major, op. 78.....Brahms
Mr. and Mrs. David Mannes.

Songs for tenor—
Feldeinsamkeit, op. 86, No. 2.....Brahms
Die Mainacht, op. 43, No. 2.....Brahms
Meine Liebe ist grün, op. 63, No. 5.....Brahms
Charles A. Kaiser, accompanied by Josef Weiss.

Piano solo, Variations on an Original Theme, with Fugue on a Chorale by J. S. Bach (MS.).....Weiss
The composer.

Mr. Kaiser did not sing the Brahms songs in the order named. He sang the second one first, the last one second and the first one last, thus affording a better harmony of the poetry as well as of the music. The singer added as an extra song the beautiful "Ständchen," by the same composer. Mr. Weiss played in characteristic style his variations, and on general request of his admirers gave a second number, and for this selected the "Liebestraum," by Liszt.

FABIAN PIANO RECITAL.—A good pianist, who modestly signs himself S. M. Fabian, will give a piano recital in Mendelssohn Hall to-morrow (Thursday) evening. Fabian will play this program:

Prelude and Fugue, A minor.....Bach
Thirty-two Variations.....Beethoven
Two Etudes, op. 25, No. 1; op. 10, No. 12.....Chopin
Nocturne, op. 27, No. 2.....Chopin
Eccossais, D major.....Chopin
Valse, op. 70, No. 1.....Chopin
Scherzo, B minor.....Chopin
Polonaise, op. 53.....Chopin
Walzer, from op. 54.....Rafl
Berceuse.....Grieg
Danse Caprice.....Grieg
Rondo.....Field
Gnomenreigen.....Liszt
Erlkönig.....Schubert-Liszt

A NEW BOOK BY A NEW AUTHOR.—"Opera, Its Accidental Discovery and Development" is the title of a book which will shortly appear, and of which critics speak most favorably. It is a history of opera gathered from old works and manuscripts, and it promises to be a help to musical people. The writer is a young Virginia woman, Mildred Carter.

Platon Brounoff.

PLATON BROUNOFF gave one of the lectures in the first course this season before the public schools of New York last Thursday evening. His topic, of course, was "Russian Music." In addition to the musical illustrations Mr. Brounoff enhanced his lecture with stereopticon views. The lecture delivered in Public School No. 15 will be given in other schools during the season. The Board of Education in the Borough of Brooklyn have also engaged Mr. Brounoff for a series of musical lectures in the Brooklyn schools. During the season 1901-1902 Brounoff has filled engagements or will fill them with the following clubs and societies: Harvard Club, Roselle, N. J.; New York State Music Teachers' Convention in Saratoga; Educational Alliance, New York; New York Board of Education; "Old First" Presbyterian Church, New York; Philharmonic Club, Washington, D. C.; Women's Philharmonic Society, New York; Musical Culture Club, Hornellsville, N. Y.; Engleside Girls' School, New Milford, Conn.; Montclair Club, Montclair, N. J. The title of Mr. Brounoff's lecture-recital is "Russian Life and Music." In his analysis he touches upon the Russian people, the Czars, Siberia, and the illustrations include folksongs, and the works of amateur, classical and modern Russian composers.

Brooklyn Arion Sings "The Bat."

JOHANN STRAUSS' tuneful operetta, "Die Fledermaus," was sung by the Brooklyn Arion at the clubhouse of the society last Sunday night. Arthur Claassen conducted, and altogether it may be stated that the singing, acting and the performance as a whole was far ahead of that of the American opera companies who have attempted to present it here. All of the principals were excellent. Dr. C. H. Klindt made a "hit" as Von Eisenstein, and Mrs. Marie Rappold, as Mrs. Eisenstein, shared the honors with him. Dr. W. John Schildge, as Frank the Jailer, was inimitable and deserves special credit for not overacting the part or making it vulgar, as some of the professional comedians do. Mrs. Annie M. Tischer, as Adele, the parlor maid, sang delightfully, but she was rather too tall for the role. E. S. Florenzie, as Dr. Falke, and E. Leuckert, as Dr. Blind, and Miss Anna Winkopp, as the Russian Prince, also deserve special mention.

TAFT RECITALS AT THE PAN-AMERICAN.—The Buffalo *Express* of September 28 published the following report of the Taft recitals in the Mission Building on the Pan-American grounds:

A series of delightful recitals on the Aeolian pipe organ at the Mission Building on the Exposition Grounds was given each afternoon last week by Frank Taft, of New York. As an instance of the enterprise of Mr. Taft and the Aeolian Company may be mentioned the fact that on Friday was played for the first time in America a selection from Paderewski's new opera, "Manru." This selection was the love duo between Manru and Ulana, which the critics have pronounced one of the most beautiful as well as one of the most popular numbers of the opera. It is a fact that the Aeolian Company has repeatedly produced excerpts from operas or whole works from famous composers before the scores could be bought in this country. Such enterprise is certainly to be admired.

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ARTHUR HOCHMAN'S DEBÚT.

ARTHUR HOCHMAN, a young Russian-American pianist, who returns to his adopted country with high honors won at Berlin, made his début in Pittsburg last Saturday night with Emil Paur and the Paur Symphony Orchestra. While there has been no undue flourishing of trumpets to herald the coming of young Hochman, the American people will be certain to learn before the present season is half over that another musical genius has arrived.

Arthur Hochman was born in St. Petersburg, Russia. When he was eight years old he came to this country with his parents. One year later, when he was nine, he took his first lessons right here in New York. His rapid progress astonished no one more than his master, Xaver Scharwenka. The little fellow's memory was marvelous and his musical comprehension the wonder of those who heard him play after a few quarters' tuition. Soon after he was ten a concert was arranged for young Hochman, and among the artists who assisted on that eventful occasion were Emil Fischer, the operatic basso, and Heinrich Grünfeld, 'cellist. Hochman's parents permitted him to play at intervals in public, but as they were wise people there was no forcing or over advertising of the youthful prodigy. When Hochman entered his teens discriminating friends became convinced that he was something more than merely a talented boy. Study abroad was suggested and the right people came forward at the right time, and Hochman and his mother sailed for Europe.

In Berlin the Hochmans found good friends and advice in the matter of instructors for the budding pianist. For over four years the boy studied with Jedliczka and d'Albert. In the meantime his first master, Scharwenka, removed from New York to Berlin, and there had the happiness to see his gifted pupil play at the Berlin Philharmonic concerts. The Berlin début proved a brilliant success, and the subsequent appearances in other German cities quickly added to his reputation. Arthur Hochman is twenty years old. On the platform he looks even more youthful. In his home life the young artist is all a good son should be. A thoughtful, generous and happy nature, is kind to everyone, and most modest about himself and his achievements. To this writer the most remarkable thing in Hochman's playing is his touch—most musical and admirably suited to the performance of an eclectic program. It has been said of him that he plays Beethoven and Liszt equally well. New Yorkers will hear young Hochman before the holidays, probably in the early part or middle of December, when he will make his début here with an orchestra.

Following are some of Hochman's German press notices:

In the small hall of the Saalbau a young pianist, Arthur Hochman, presented himself to the public here in a concert of his own. The young American, a pupil of Scharwenka and d'Albert, began, before a numerous audience, his program with the E major Sonata (op. 109) of Beethoven. While the passionate traits that glow throughout the piece were not brought clearly to light, yet the whole scheme in the concluding variation parts was rendered clearly and in beautiful configuration. In the theme of the variations the young concert-giver showed his strongest side. He has at his disposal a delicate touch, capable of modulation and singing power, which naturally was of the greatest advantage in the rendering of the charming C major Fantaisie (op. 17) of Schumann in its purely lyrical moments. The soloist proved himself to be an accomplished techniker, a well cultivated musician in the interesting execution of "Alceste, Caprice on Ballet Airs," by Saint-Saëns-Gluck, and a "Momento Capriccioso," by Weber, which he played very fluently and with beautiful musical feeling. The program comprised also three pieces by Chopin and solos by Scharwenka, Liszt and the concert-giver.—Frankfurter Nachrichten, December 2, 1900.

On the same evening a pianist already well known, Arthur Hochman, again appeared. This highly gifted, still very young man, who on previous occasions attracted attention by his technical mastery, revealed here musical abilities which open to him prospects of an extraordinary career. His conception, full of temperament, always bears the stamp of a strong personality, and is supported by an intonation which is exceedingly charming in the "piano" and never too hard in the "forte." The Chopin A flat major Polonaise was given rhythmically with conviction, but would have borne a quicker tempo. Surprisingly effective was his virtuoso octave technic in a staccato etude by Scharwenka. The concert-giver received enthusiastic applause, which led to several additions.—Berliner Tageblatt.

On the same evening Arthur Hochman gave a concert in the small hall. He is highly, even if not extraordinarily, endowed. His delicate and soft touch and the charm of his conception spoke for him. We are especially grateful to him for the performance of the C major Fantaisie by Schumann. We seldom have an opportunity to hear a good execution of this grand work.—Frankfurter Nachrichten.

A very promising pianist is Arthur Hochman. At his concert in the Bechstein Hall he did honor to his teacher, Xaver Scharwenka. He played with a real impulse of enthusiasm. It is not the flickering of superficial excitement, but an artistic, noble unfolding of temperament. The grand Sonata (op. 109) by Beethoven and the uncommonly difficult C major Fantaisie of Schumann received a very valuable rendering. May the young man go bravely forward on his path!—Morgen Post, Berlin.

We were introduced on Saturday to a gifted young pianist in the person of Arthur Hochman, who in the E major Sonata (op. 109) of Beethoven and in the grand Fantaisie (op. 17) of Schumann gave proof of an early matured artistic intelligence and dazzling technical ability. A remarkable capacity for modulation in his touch was especially to be noted.—Frankfurter Zeitung.

In the Bechstein Hall the young pianist, Arthur Hochman, gave a piano evening, in which I heard a part of the E major Sonata (op. 109) of Beethoven and Schumann's C major Fantaisie. As a promising "coming on" artist Hochman has been already appreciated by me on the occasion of his first appearance. It would be too much to say that we recognize in him an already perfect artistic maturity, yet we can justly praise the progress he has made in the interval. He has not yet passed the Sturm und Drang period, and his view of the whole of an art work must be sharpened and broadened. Let Hochman only work earnestly at his own internal development—in virtuoso technic even now there is nothing lacking—and there is no doubt that he will be reckoned as one of the called in his profession.—Boersen Courier.

A young pianist, a pupil of Xaver Scharwenka, played on Saturday evening at the Singakademie three piano concertos, the E flat major of Beethoven, the C sharp minor of Xaver Scharwenka and the E flat major of Liszt. A considerably developed technic, boldness in grasping the piano and genuine virtuoso "verve" in delivery are already to be signalized in the player.—Die Post, Berlin, December 13, 1899.

On Saturday an examination of the pupils of the Klindworth-Scharwenka Conservatory took place. Especially deserving of mention was the surprisingly virtuoso rendering of the Liszt E flat major concerto by the young American, Arthur Hochman, a pupil of Dr. Jedliczka; in tone it was full of modulation, in technic untiring and brilliant, in delivery piquant and impulsive.—Berliner Lokal Anzeiger.

At the examination concert of the Klindworth-Scharwenka Conservatory special praise must be given to a young American, Arthur Hochman, who executed with brilliant bravura the E flat major concerto of Liszt.—National Zeitung.

Contrary to my usual custom, I make mention of the performance of the Klindworth-Scharwenka Conservatory, in order to call attention to Arthur Hochman, of New York. This still very young man studied in his native city under Prof. Xaver Scharwenka, and afterward for five months in the conservatory under Dr. Jedliczka. His execution of the E flat major Concerto of Liszt was at least from a technical point of view an astounding performance, and likewise in regard to delivery the young man gave much more than could have been expected from his youth. Unless all anticipations fail, he will be an extraordinary artist.—Allgemeine Musik Zeitung (Otto Lessmann).

Pittsburg Receives Hochman with Enthusiasm.

PITTSBURG, October 20, 1901.—Arthur Hochman, the young Russian-American pianist, scored an immense success here last evening. He played the Liszt Concerto in E flat, with the Paur Symphony Orchestra, at the Exposition concert. The local critics were enthusiastic over the skill of the youthful virtuoso. Here are their opinions:

An admirable move was made by the Exposition Society in securing a pianist to mark the concluding concert of the greatest season the Exposition has known. The move is made more admirable by the fact that the artist is one who promises to be one of the most enjoyable of the army of pianists that have come to this country. The player in question is Arthur Hochman. Mr. Hochman is but twenty-one years old. His appearance at the Exposition last night was his first in this country as a virtuoso. His Russian birth showed in the spirit of his playing. Yet he has not a wild, ungoverned abandon, for his temperament is curbed by a most thorough technic which is rather at variance with his youthful appearance. His playing of the Liszt E flat Concerto evidenced the finished art of the lad and the promptings of genius, and he deserved the enthusiasm with which he was received. Mr. Hochman is to give a recital in Pittsburg Carnegie Music Hall November 26, and this is one of the instances wherein one may look forward to greater enjoyment than usually attends a piano recital. Emil Paur and his orchestra played the accompaniment splendidly.—Pittsburg Dispatch, October 20, 1901.

The performance of a young Russian pianist, Arthur Hochman, came as a surprise to all who heard him at the closing concert. With less laudation from press agents than most famous pianists who come this way, his playing compared favorably with them. He came upon Pittsburgers quietly and relying entirely upon his merit won the plaudits of the thousands who heard him. In the Liszt Concerto in E flat he undertook the translation of a work difficult and wonderful. He played to the accompaniment of the Paur Orchestra, and his coloring and thorough appreciation of the beautiful parts came as a real pleasure. He is truly a pianist of no mean calibre, virile and powerful, and withal a thinking musician whose execution serves as a vehicle for the real depth of his conception. He has a wonderful wrist and seemed to delight in rapid runs and trills. For an encore he played a Tschaikowsky number. In this he was not accompanied and gave a delightful rendition of the dainty music. His performance augurs well for his coming tour and Pittsburgers will welcome him at his concert here this winter.—The Pittsburg Leader.

A Russian boy pianist, Arthur Hochman, just returned from Europe, after a seven years' course of severe study under Scharwenka and D'Albert, made his début before a Pittsburg Exposition audience last evening. Two reasons he had for this: First, he desired the benefit of Emil Paur's fine orchestral accompaniment and, secondly, he considered the judgment of Pittsburg music lovers an important factor in the early days of his public career. A splendid Wissner grand piano had been sent on from New York especially for his use, and a magnificent audience was in attendance to listen to his performance thereon.

Modest and unassuming, Mr. Hochman, who is but twenty-one years of age, at once found favor with his listeners. His task was a performance of the Liszt E flat Concerto, and his reward was applause that was distinctly flattering.

Hochman's style is that of the refined musician who delights in grace and suavity. His color work in dainty passages is beautiful in the extreme, his wrist work in octave runs is marvelous, his scales are limpid and delicious, while his trills, especially those that fade into a whisper, and his spiccato effects are simply ravishing. But while in technic he is more than splendid, his tonal sketches in the whole are drawn with rather timid hand. But he is young, and surely with the maturity of years and resultant strength and power there will come the bold sweep of the brush, applied with vigor, brilliancy and dash.

For an encore Mr. Hochman played in most charming manner the dainty Tschaikowsky Berceuse.

A final word must apply to the superb accompaniment to the concerto as directed by Mr. Paur.—G. S., in Pittsburg Post.

One of the pretty features of the closing day was the final concert of Emil Paur's Philharmonic Orchestra. In commemoration of the closing day the director gave one of the best programs in his repertory, which was enjoyed by a great audience in the music hall. Arthur Hochman, the Russian boy pianist, made a great hit at his first appearance before a critical audience during the day.—Pittsburg Press.

A great pleasure was the piano solo played by Arthur Hochman, a highly gifted young Russian pianist. Hochman has studied with Scharwenka and Eugen d'Albert, two of the great masters, and does his playing reflected honor upon his teachers. He played the Concerto by Liszt in E flat with brilliant bravura and finished technic. His reception was most cordial.—(Translation) Pittsburg Volksblatt und Freiheits-Freund.

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LEEDS, ENGLAND, MUSICAL FESTIVAL.

LEEDS, October 11, 1901.

WHEN Prof. Villiers Stanford was appointed conductor at Leeds, a post formerly held by Sir Arthur Sullivan, the English musical world expected something. We all knew that what is called the Royal College clique would be well represented. Parry (the English Bach) would be there; Coleridge Taylor, at one time the pet pupil of the Royal College, and Stanford himself, would not be left out of the programs. Of that we were certain. But we did not foresee that even the choice of principals would be affected, because such a thing is dead against all festival principles. "The Messiah" at Leeds with any other quartet than Madame Albani, Miss Ada Crossley, Ben Davies and Andrew Black (*the* oratorio quartet nowadays) was unthinkable. But this year at Leeds we have actually had a new soprano, Miss Agnes Nicholls (Royal College, of course). She is a clever young singer, with a pleasing, liquid quality of voice, but she has not had sufficient experience, and her intonation is often wobbly. Plunket Greene (of the Royal College clique) was also one of the principals during the festival, and John Coates, a tenor, who took the part of Claudio in Stanford's "Much Ado About Nothing," was rewarded for his services to Stanford & Co., Limited, with a festival engagement. It is difficult to make American readers understand how this strikes regular English festival goers. Hitherto none but the most eminent singers have been engaged at our big festivals; and worthy people in the provinces who have a musical orgy once in three years resent being fobbed off with a young singer who has yet his reputation to make.

But the influence of Stanford & Co. does not end here. A pianist was wanted—Leonard Borwick was the man. Leonard Borwick is a decent little artist who has a fixed idea that the modern piano ought to be either a harpsichord or a musical box, but if he had not been a personal friend of Stanford, Parry, Fuller, Maitland & Co. (to give the firm its full title) he would not have been chosen for the Leeds Festival. Then dear old Joachim was given a lift—Joachim has always been the idol of the set. Well, I do not quarrel with that idolatry, except that the mouthpiece of the firm in the press would have us believe that Joachim is still what he once was. But the cream of the joke is to come. Someone had the brilliant idea of representing music of the nineteenth century at this festival, because it is the first in the twentieth century. At first blush this has a stupidly disingenuous air. But look how the string pans out! Professor Stanford is not a fool. He knows well enough that the musical world is beginning to kick against the ring made by his firm. So he set to work to include compositions by all the eminent British composers.

That seems laudable enough. But you must remember that the pride of Leeds is its chorus; it is, or was, almost entirely a choral festival. Now who are the British composers whose works have been performed? Coleridge-Taylor, represented by a new work, "The Blind Girl of Castel-Cuillé." Coleridge Taylor is Royal College. Stanford put down his "Last Post," one of the best things he has done since "The Revenge." Parry chose his "A Song of Darkness and Light," and the other choral work by a native composer was "A Dirge for Two Veterans," by Dr. Charles Wood, another dependent of Stanford & Co., Limited. Edward Elgar, by far the most original and gifted of living British composers, was represented by an orchestral work; Sullivan by his "In Memoriam" overture alone; Mackenzie by his "Columbia" Prelude and Cowen by his comparatively trifling "Endymion" scena. Edward German was only allowed to conduct the prelude of his "Romeo and Juliet" suite. Consequently we must draw the conclusion that Stanford & Co., Limited, are of opinion that these composers cannot write choral music, and that only those of the Royal College set can.

You may have some idea of the bitterness of which Leeds has been the stage from the opening of the festival on Wednesday, October 9, to its close on Saturday, October 12. Not only has Stanford managed to set professional musicians and composers by the ear, but he has, I hear, entirely lost the sympathy of the chorus. Now, a Leeds chorus is an opinionated body, and it is by no means always justified in its judgments. Thus when Stanford insisted on rehearsing bits of "The Messiah," many of the sturdy Yorkshire singers exclaimed, "What is the —— adoing? We could teach *him* sommat about 'The Messiah.'" In this they showed the pighcadedness which is gradually making our choral singing a by-word. But when they claim that they are the feature of the festival, and should have been given more to do, they are in the right.

Apart from all this I must emphatically state that Stanford has not shown the powers of conductorship which would justify his appointment. He is practically an amateur conductor. In the old days he directed the Bach Choir until he killed it; now he has the Royal College Orchestra to practice on, and often quite excellent orchestral performances are given at Kensington Gore; and of recent years he has a couple of seasons or so as conductor of the Leeds Philharmonic Society. He has done better than I had expected; but then I did not expect much. In the old days we had to accuse him of dragging everything. He has turned over a new leaf and now is inclined to rush along at an absurdly quick tempo. Parts of "The Messiah" were metamorphosed into comic opera. The press partner of the firm, the critic of the *Times*, has declared that these quick tempi have the authority of the Dublin tradition. No learned Händelian to whom I have applied for information (as I am not a Händel enthusiast) knows anything of that Dublin tradition. Nor could anyone but the *Times* critic defend the additional organ accompaniments played at Leeds together with the Mozart accompaniments. The performance was Stanford & Co.'s latest line in Händel, cut on the famous Royal College pattern, for the Royal College, as I have shown, knows all about choral music. The firm admitted many numbers and restored one, "Let All the Angels of God Worship Him," which is generally omitted. But the omissions included the famous "And He Shall Purify!" Then there was a bit of jugglery to suit someone in authority at Leeds—a sensible firm must adopt a policy of give and take. "He Shall Feed His Flock" and "Come Unto Him" are generally divided between the soprano and the contralto. At Leeds both were given to a soprano, Miss Ethel Woods, who is of Yorkshire birth. So for once we had two sopranos in "The Messiah." I do not know Miss Ada Crossley's views of this innovation, but I can imagine it. The *Times* said Professor Stanford's conducting was "beautiful" and perfect in every way, but in "The Messiah" and right through the festival he has conducted with a dry nonchalance that has made it a week of torture to my ears.

The Town Hall at Leeds is too small for the chorus of 300 odd and the orchestra of 125. All the week we have listened to a volume of sound almost paralyzing in its intensity. Stanford does not believe in expression in music; to be emotional would be to prove himself one of the common, vulgar herd. He is a university don at heart, and ought to have entered some less bohemian profession than music. The Verdi Requiem (the Royal College, once dead set on Brahms, now admit Verdi, whose boisterous energy probably acts as a tonic) was blatant beyond all endurance. The choir sang finely—you can have no conception of what these Yorkshire singers are if you have not heard them—but without any ebb and flow or elasticity of expression. The same fault was to be found with the finale of Act I. of "Parsifal." The orchestra was terribly coarse and blurred, and the choruses of knights were beefy. The only tolerable feature of the performance was Mr. Bispham's singing of Amfortas' agony. To-morrow I am to hear Bach's "Sleepers, Wake!" and Beethoven's Mass in D. I would have shaken the dust of Leeds off my feet had I not heard that the chorus is exceptionally fine in these works. I do not expect much, for our vaunted choral singers of the provinces have quite a virtuoso idea of singing. They are full of energy and like to give full play to their lung power. Of poetic intelligence there is not a trace, and under Stanford's baton they have been more belligerent than ever.

Of Stanford as orchestral conductor a few words will suffice. He has no idea of dominating his instrumentalists. He knows his scores and is a fine musician in his way, but he seems to have no idea of what an orchestra—and such a fine orchestra it was, too—can do. One instance will be enough—Schumann's Symphony in D minor. From the first bar to the last the performance was coarse and uneven, and you know what that means with Schumann's scoring. Even the beautiful Romanze was wooden and dry, and the Scherzo clumsy in its exaggerated ruggedness. What could be done with the orchestra was shown to-night when Edward Elgar conducted his "Enigma Variations," the best piece of orchestral music by a native composer. The novelties were few and one could have wished them even fewer. Coleridge Taylor's "The Blind Girl of Castél-Cuillé," a setting of Longfellow's poem, is a bad imitation of his own successful "Song of Hiawatha." The barbaric rhythm, coarse Royal College scoring, the snappy little themes popping in and out like rabbits in their holes at sunset—all are there; but there is not the invention of "Hiawatha." It is deadly dull, turgid stuff written to continue a success. Mr. Coleridge Taylor is clever, but he has outwritten himself, and had better pause for inspiration.

After all, it is necessary to have something to say in music. Joachim's "Marfa" scena, composed for his wife (why did he allow it to be done at Leeds), is not bad in its Weberish style, and Frau Joachim must have edited the score; the music is very effective for the voice, as Miss Brema showed us. Dr. Charles Wood's setting of Walt Whitman's "A Dirge for Two Veterans" is imaginative, tasteful music, simple in contour and quite an interpretation of the poem. But it lacks just the one essential thing—tune. I cannot quite understand why these things are written. The poem is impressive in itself, and gains no new impressiveness from its musical setting. Glazounov—ah, again I must explain. Glazounov has written a symphony—his sixth—which has quite taken the fancy of the Royal College in its renaissance mood for the bizarre. Mr. Maitland thinks it one of the finest of modern symphonies. It is really Tschaikowsky and water. So Glazounov was asked for a choral work, none of the Royal College set have one ready, I suppose. The Russian sent his "Memorial Cantata," which was written to celebrate the centenary of Pushkin, the Russian poet. It is a very simple, naïve, diatonic work with one or two nice little bits of orchestration. Quite a Sunday school choir sort of thing—only the modern orchestra is required. The novelties have certainly been disappointing. I don't know what I have gained by my week at Leeds. The noise of the chorus—the sopranos are strong enough to raise the dead—and the blatant orchestral playing have unstrung my nerves. I have learned one thing from this and the Birmingham festivals—unless a new school of chorus master arises choral singing in this country is doomed, except as a local form of art. The choristers are musical enthusiasts—many of them mechanics. They will go to work at 6 a. m. and leave off at 6 p. m.; hurry off to their festival choral rehearsals and wind up the evening by singing glees at a favorite tavern. There are hundreds of glee societies in Leeds and Yorkshire generally and very beautiful are the performances. The chairman of the evening is often a burly blacksmith with a Yorkshire dialect which is quite unintelligible, and one I heard has a voice which made the glasses on the table ring.

There is plenty of musical talent and enthusiasm here; but the art of choral singing stands where it did fifty years ago. These Leeds singers are all virtuosi and have no idea of modern poetry of expression. They could be taught and must be taught if choral composition is to remain a vital art of to-day. EDWARD A. BAUGHAN.

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IT looks as if Howard Ticknor is to become the critic of music of the Boston *Herald*—a post that has been vacant since the death of Ben Woolf.

THERE is no connection whatsoever between a paper in London called the *London Musical Courier* and THE MUSICAL COURIER of New York, though certain persons have been endeavoring to confuse the interests of the latter and the one published but not read in London.

NOW that the musical season is about to open let managers and artists remember the value of time as it is regulated by the clocks of the universe. Concerts advertised to begin at 8:15 should begin at that hour and not at 8:40, as is so frequently the case. Those who give afternoon recitals are often great offenders in disregarding the matter of beginning on time. It should be remembered that public concerts and recitals are not amateur affairs or social functions.

MR. MARC A. BLUMENBERG and Mr. Otto Floersheim arrived here from Europe on Sunday, Mr. Floersheim coming on a visit after an absence of nine years, during which he has become a permanent resident of Berlin as representative of THE MUSICAL COURIER. Mr. Floersheim's friends will be glad to welcome him during his stay here, the length of which has not yet been decided.

Mr. Blumenberg has been visiting the leading musical centres of Europe, with the exception of those cities to which Mr. Huneker has been paying attention; the latter will be here end of next week.

All the offices of THE MUSICAL COURIER in Europe have again been visited by Mr. Blumenberg, and important arrangements made for an increased circulation of the paper on the other side of the Atlantic. It can now be seen and purchased at all leading news stands, agencies and kiosks in Central and Western Europe. It is the only musical paper in the world in general circulation and to be found on news stands.

THE London *Times* publishes every morning a reprint of its items published exactly on the same day one hundred years ago. On October 7, 1901, it published the following from its issue of October 7, 1801:

Theatricals.—In the year 1728, Miss Fenton, one of the most admired singers of her time, and afterwards Duchess of Bolton, thought herself greatly flattered by Rich, the manager, who gave her a salary of *thirty shillings* a week, amounting to about *forty-five pounds* for the season!

In the year 1801, a singer is thought worthy of an arbitration between two rival managers, contending who shall have her at the rate of *four thousand pounds* the season, and a clear benefit!

It is Mrs. Crawford, the representative of her late husband, Mr. Barry, that has put in a claim upon the Dublin Theatre, which has prevented Mr. Holman's bargain.

In the year 1901 a New York opera manager pays one of his singers £20,000, or $100,000, for an American season. In the year 2001, if geometrical ratios of progression continue, there will be no money left to purchase tickets to hear singers.

ONE of the things that turn up regularly in the "silly season" is Who wrote the "Marseillaise"? Karl Blind started this year in the English review the *Nineteenth Century*, and since then German patriots and French chauvinists are at war once more, and finally a lady, who is neither one nor the other, has discussed the question. She tries to reconcile the two theories of the Germans who refuse to acknowledge Rouget de Lisle as the author. One of these theories is that the melody is that of a Credo in a Mass in G major, composed by a certain Holzmann at Meersburg on the Bodensee, who in 1776 was capellmeister for the Palatine Elector. This theory was supported by the French critic, Castel Blazé. Then comes the second theory that a certain J. B. L. Grison wrote the tune for some words out of Racine's "Esther." But when did he write his "Stances de la Calomnie"? Moreover, Grison in all his other works stole whatever he could find, and as he did not die till 1815 may well have stolen the air of the "Marseillaise." Now comes the biographer of Musset, Arvede Barine, and she suggests that the plagiarist Grison took the air from the apocryphal mass of the unknown Holzmann, and that Rouget de Lisle stole it from Grison. The trouble about all this theorizing is that Rouget wrote the words of the "Marseillaise" beyond all dispute, and that the music suits the words to perfection, while it is inconceivable as church music. Dr. Hermann Abert, who has been writing about "national hymns," throws over the Grison theory and the Holzmann theory, and comes, for no conceivable reason except that all good things must come from professionals, to the conclusion that Rouget, an officer of engineers, who was a dilettante musician as well as a dilettante poet, must have stolen the tune from somebody.

What a pity it is for a non-professional to write anything popular! What a pity it is for anybody to write one good thing and no more!

A PERFECT newspaper has never yet been published, as the maxim of newspaper men goes; that is to say, a paper which must be hurried, "rushed" off the press, in order to appear on time, and still embody the latest news, must necessarily be imperfect, typographically speaking. This is no excuse or apology for the many rank errors that have recently appeared in THE MUSICAL COURIER; it is merely an explanation, for it may reasonably be understood that the apology exists anterior to the errors themselves. We make this explanation not because of former blunders, but because of late the number of elisions, misspellings and typographical misrepresentations have been too palpable for further silence, as witness the case of the recent letter sent to this paper by Henry Pierson, the manager of the Berlin Royal Opera, and which on appearance in these columns made of him a Henry Fiessor. When such an error occurs it is about time to suspend publication for a while in order to take a long and reflecting breath.

The Berlin criticisms of a young artist were reproduced a month ago in this paper, and in the introductory remarks it was stated that they were literal translations. That is, such was the original intention, when, lo and behold, we said that they were "liberal" translations. We have not yet heard from the artist on this little error.

Mr. Huneker's Bayreuth articles were full of typographical transgressions, and he writes from Paris that he can never again return to Bayreuth to face the musical authorities, in view of such fearful and fearless tergiversations as are made to appear. This will be a severe blow to Mr. Huneker, but he must try to recover from it before the "Parsifal" rights become invalidated.

There seems no way out of this difficulty. Years ago the San Francisco *Argonaut* made an honest confession to its readers regarding the then limited number of subscribers it had, referring to the literary and journalistic value of the paper and concluding that it probably did not understand its constituency. We can make no complaints on that score, but we are justified in assuming that our numerous readers are among the most intelligent people on earth, being musically intelligent, which necessarily embraces universal intelligence, and we cannot meekly pass by these errors without confessing our own discomfiture. We feel better now, but it would not surprise us to find blunders even in this reference to the subject, for a typographically perfect newspaper cannot be produced, and this is a newspaper.

SCHUMANN AS A MUSIC CRITIC.

EVERY thoughtful reader of musical literature must be impressed with both the quality and quantity of Schumann's contributions. Epigrammatic, eloquent and always sincerely honest were his musical reviews, and as for his words of advice to young composers, performers and students, they have passed into proverbs, to the joy of some writers of the day, who sometimes find it a pleasure to pen an essay on a text by Robert Schumann. Future generations will recognize the power and inspiration which forced Schumann to write and speak as he did. Those select and exclusive intellectual circles where the members prate about the ignorance, or rather self-centred narrowness, of musicians will find in Schumann enough philosophical and literary thoughts to endow a legion of fifth-rate authors, painters and scientists. Schumann dissected the great composers before his own day as no other musician has ever been able to do. From Schumann we may truly learn how divinely gifted were such men as Bach, Beethoven and Schubert. Indeed, while the pigmies belittle Mendelssohn, Schumann went in raptures over some of the works of the Hamburg-Berlin composer, thus administering a needed rebuke to the faint hearts who love Mendelssohn, but are afraid to admit it for fear of being considered puerile in their musical inclinations.

Could anything be finer than this Schumann estimate of Bach?

"The unsurpassable Bach knew a million times more than all the rest of us put together."

Another Schumann tribute to the father of German music reads:

"In my opinion Bach is incomparably incommensurable."

And here is a third tribute that is wonderfully true:

"We are never at an end with Bach; he seems to grow more profound the oftener he is heard."

That a critic and analyzer of Schumann's greatness should write eloquently of Beethoven is not strange. In this classic language the great German romanticist writes of the Bonn master:

"Beethoven! How much lies in that word! In the deep tones of the syllables there seems to sound a presentiment of immortality. I even think no other written characters but these would suit his name."

Bach, Mozart and Beethoven are included in this gem of a paragraph:

"Where there is genius, it does not much matter in what manner it appears—whether in the depth, as in Bach, or in the height, as in Mozart, or whether alike in depth and in height, as in Beethoven."

The literary student will find in such expressions the symmetry and proportion which make prose-poetry. A word, by the way, should be said for the translators. These diligent workers must have faithfully studied the best style in both the German and English, for the Schumann quotations, which abound in the musical literature of England and the United States, show rare skill in the writing over from the one language into the other.

That Schumann considered men in the other arts as much in need of advice as musicians was clear when he wrote:

"A cultivated musician may study Raphael's Madonnas with as much profit as a painter may study Mozart symphonies."

"In the art of sculpture even a torso is enough to reveal the master, while in music coherence and completeness are indispensable in every individual composition, however small."

To the painstaking the above two paragraphs will read like a sermon. Schumann's literary expressions, at almost every turn, seem aimed at the ambitious composer and performer and as for music students, they were eternally in his mind. Who does not appreciate the force of this opinion?

"To master an art requires a lifetime, and early training is not neglected with impunity."

Not one of the modern essayists who have written a chapter on Schumann neglect to relate the story of Schumann's visit to Schubert's brother in Vienna, and how Schumann was instrumental in having the manuscripts left by the modest Franz Schubert published and performed. As a composer Schumann has grown greatly since his tragic death. If some of the fools are yet alive who declared Schumann a second-rate composer they must know by this time how blindly and stupidly they studied his compositions. As a literary man and music critic the lustre of Schumann's fame is growing, and those who love him as a composer reverence him also for his rare literary gifts and sterling honesty. Schumann's criticisms were never weakened by dogmatic and egotistical trimmings, and never, never did he create the impression that the critic was a greater personage than the composer or the performer. As a critic Schumann was first of all sympathetic, then analytical and then patient in the writing. The freshness of his style shows him to be a man who regarded the work of a critic as a sacred duty—a duty that should not be entered into unless the man was in the proper mood for the task of writing an intelligent and unbiased opinion.

Young composers who feel that they did not receive just treatment from the critics will find food for thought and solace in their disappointment by reading over this advice from Schumann:

"Never judge a composition on a first hearing, for what pleases extremely at first is not always the best. The works of great masters require study."

WAGNER AND "LOHENGRIN" AGAIN.

THE letter addressed by Richard Wagner to Adolf Stahr, lately published in THE MUSICAL COURIER, has naturally given rise to many comments. In this letter to his friend Wagner states that he had "written a couple of lines to Liszt that if it amused him he might put 'Lohengrin' in rehearsal at Weimar," and adds that when it had been performed at Weimar "it vexed me that 'Lohengrin' had ever been produced." This letter is dated May 31, 1851, when he was living near Zurich.

In Vol. I., pp. 54 and 55, of the correspondence between Liszt and Wagner, there is a letter dated Paris, April 21, 1850, about a twelvemonth earlier, marked by a very different tone, and it is far from being a "couple of lines" written "gutmüthig," but a heartrending cry of entreaty: "Dear friend, I have just read a bit of my score of 'Lohengrin.' I almost never read my work, but now an immense longing flames up in me to see it performed. I now lay my entreaty to your heart. Produce my 'Lohengrin'! You are the only one to whom I would address this entreaty. I trust to nobody but to you the creation of this opera, and I hand it over to you with the fullest, most joyful confidence. Produce it where you like, even if it is only in Weimar! I am sure you will employ all possible and necessary means for that end, and nobody will deny you anything. Produce my 'Lohengrin,' and let his coming into life be your work!" Here is no talk that "wenn es eben Spass mache" Liszt might produce it at Weimar, not a hint that the composer thought his work a mere trifle, but on the contrary an urgent, pathetic cry for aid. So much was Wagner's heart and soul set on having the piece performed and seeing the first performance that he had resolved to visit Weimar incognito to see the first representation, in spite of the danger he would run of being arrested and finding himself in jail as a political "suspect," and Liszt had some trouble in dissuading him from this rash enterprise. Wagner, although unable to be present, took the utmost interest in the studying of "Lohengrin," the smallest details did not escape him, he gave hints as to the tempi, as to little changes; in fact he took much care about the performance. When it had taken place Wagner could not find words adequate enough to express his overpowering gratitude. See the dedication which he inscribed to Liszt on the score of "Lohengrin"!

The difference between the two letters is striking, and may most easily be explained by the fact that men who have made a success often forget or belittle the means by which they gained it. Some people may call this ingratitude; but George Münzer defends Wagner from this charge, at all events in this case, by attributing the change of tone to the emotional condition which he was in when the letter to Stahr was written. He had just completed "Siegfried," and was in the first glow of creative rapture; he wrote on the day, perhaps the very hour, when he had penned the last lines, and felt that he had far surpassed all his previous work. In such a moment of enthusiasm the artist temperament might easily express itself, especially in a private hurried letter, in the terms that Wagner used.

The remarkable thing in the letter, however, is his description of "Lohengrin" as a "cast off skin," the sight of which was "painful." At that time he was going back from "Siegfried" to the Holy Grail, and the Christian notions which he tried to read into "Lohengrin" seemed feeble by comparison with "Parsifal." In fact, an old fairy tale, into which Christian notions are foisted, necessarily seemed feeble to the concocter of a parody on the Christian history. The story of "Lohengrin" is, we know, a mere variant of the Cupid and Psyche story in Apuleius, of Melusina and Raymond in the French romance, of countless other tales having the same motif in all parts of the world, the latest being the "Rautendelein" of Gerhard Hauptmann, and to talk of Lohengrin being the impersonation of Faith is mere nonsense. Wagner himself gives another interpretation of the legend. According to this Lohengrin is bringing to mankind the blessings of art, and in place of understanding and love finds only doubt. This seems perilously like saying that Lohengrin is an unsuccessful Wagner, whom the world will not take at his own valuation. Poor Elsa deserves our sympathy. She was a sensible young woman, and was well rid of a husband who would not tell her where he came from, so little faith in her had he.

MEININGEN ORCHESTRA.

THE orchestra at Meiningen, Germany, which was at one time under the direction of Hans von Bülow, and whose present director is Fritz Steinbach, will give 80 performances this coming season, including those at home. The tours will cover Berlin, with 6 concerts; Frankfurt, 4; Eisenach, 6; Erfurt, 5; Gotha, 4; Hildburghausen, 3; Göttingen, 2; Halle, 2; Cassel, 2; Switzerland cities a number, and cities in Austria are also included in the tour. A number of concerts will also be given in the "course" of the New Symphony Concerts at the Opéra Comique, Paris.

When we reflect on the 120 Nikisch orchestral concerts, the concerts of Colonne and his orchestra on tour, the Kaim traveling orchestral concerts and then the permanent orchestral events in the leading German cities we can well understand how and why Germany is so thoroughly musical, and why its musical knowledge is so temperate, so well balanced, so artistic and so progressive.

London Season.

LONDON, October 10, 1901.

ALL indications point to a season here which will introduce new musical forces and bring before the public personalities hitherto unknown, and it is about time, too, to give young blood an opportunity for circulation. Without disparaging anyone, and with a due respect for all that has been done by certain singers still before the public (which has rewarded these artists munificently), I think it about time for some of them to be retired. Madame Patti has acquired millions through her exquisite art, but there is no reason why she should sing when nature has stepped in to stop the vocal apparatus, and it does seem entirely out of the modern spirit to listen to "Home, Sweet Home," and "Comin' Through the Rye" instead of hearing Brahms, Franz, Schumann and Schubert. The concert stage on which Madame Patti continues to appear is the forum for these songs and for the beautiful, rarely sung Italian arias, the songs of Cimarosa, Mercadante, Pergolese and their modern followers. So long as Madame Patti does insist upon singing, why, then, does she not give out to the world the hidden beauties of the classical and romantic song; why does she insist upon singing that which the musical intelligence rejects except for the very purposes for which it is created? Patti and Albani should now make way for young singers, for young women with a vocal apparatus who must secure opportunities to be heard before their organs also lose their vitality. Patti and Albani are now singing here in England, and this letter is dated 1901. The one has been before the public 45 years; the other 38 years. In the interim many good singers have become disconsolate, and rightly so, because Patti and Albani were both extraordinarily excellent singers; but how many years during the twentieth century are they to continue their vain efforts to sing with broken voices, and thus withhold from young singers the chances they are entitled to?

The same argument applies to Lili Lehmann, who is to visit the United States again, after having demonstrated several years ago that her vocal cords are wasted. And why not? An artist like Lehmann, after such herculean work as she has been doing, is not expected to sing. Howling, screaming and bellowing—the forces that must be applied to accomplish work after the vocal cords have been worn—is not singing. The matron on the concert stage should give way to the young woman, if not the maiden.

ROBINSON ANNOUNCEMENTS.

The Concert Direction Ethel L. Robinson gives out important announcements for this season. I propose to classify them, to show what is done by a few London managers only, and this will be followed up by the announcements later on of others:

Soldat Ladies' Quartet, Vienna—Marie Soldat, first violin; Elsa von Plank, second violin; Bauer-Lechner, viola, and Lucy Campbell, 'cello—will give four concerts at St. James' Hall, October 31, November 11, 14 and 26, and Leonard Borwick will be one of the soloists.

At Bechstein Hall the chamber concerts of the Wessely Quartet are booked for October 30 and November 25. Hans Wessely is first violin.

Miss Marie Busch and Miss Marie Motto give a vocal and violin recital at Bechstein Hall November 1.

Miss Margaret Vereker and the Saltaire Prize Choir (I have not the first idea what a Prize Choir is) give a concert on November 2. (Maybe a Prize Choir gives prizes.)

The Wietrowitz Quartet gives a chamber concert on November 4. Fräulein Wietrowitz is the first violin, Miss Margaret Wild is at the piano and J. Campbell McInness will do some songs.

On Monday, November 4, Mlle. Ella Spravka gives a piano recital and Plunket Greene is engaged to sing.

Fräulein Wietrowitz, on November 7, will recite on the violin, and Montague Fordham, whose name is euphonious, will sing along.

Then on November 28 Lilian Hovey will give a recital vocal, and Miss Ethel Barns, who is a violinist, will play on the violin. This same Miss Barns and Charles Phillips will give four chamber music concerts, and Lily Henkel will be the pianist at one of them, while at others Miss Isabel Hirschfeld, pianist, and Miss Constance Vipan, 'cellist, will appear. All these events are to take place at Bechstein Hall.

Sterling MacKinlay, assisted by Mme. Antoinette Sterling, with recitations by Mrs. Kendal, will appear at St. James' Hall.

Olive Rae and Sydney Poyser give a concert December 2 at Bechstein Hall, and on December 3, at Ada Wright's Piano Recital, Maud Powell, the violinist, will be heard. Miss Marjorie Lutyens also gives a piano recital at Bechstein Hall on December 5.

The Joachim Quartet concerts at St. James' Hall are dated April 26, 28; May 2, 5, 8, 12 and 15.

These are just a part of the many concerts and performances to be given by the Concert-Direction Ethel L. Robinson, or under its management.

THE PROMENADES.

I give herewith the complete programs of the Promenade Concerts at Queen's Hall, Robert Newman manager, for a period of eleven dates:

WEDNESDAY, OCTOBER 9.

Symphony in G minor.....Mozart
Overture, Figaro.....Mozart
Concerto in A minor (for four pianos and orchestra).....J. S. Bach
Two Bourrées, from the Water Music.....Händel
Unfinished Symphony.....Schubert
Grand Fantaisie, Gondoliers.....Sullivan
Festival Procession.....Bonvin
Mme. Kirkby Lunn and Smallwood Metcalfe.
The Misses Cerasoli, Percy Pitt and Henry J. Wood.
Concerto for four pianos, conducted by Arthur W. Payne.

THURSDAY, OCTOBER 10.

Suite, Casse-Noisette.....Tschaikowsky
Overture, William Tell.....Rossini
New Suite Poétique, op. 26.....Josef Bloch
(First performance in England.)
Ride of the Valkyries.....Wagner
Introduction and Rondo Caprice, for violin and orchestra..Saint-Saëns
Overture, 1812.....Tschaikowsky
Hungarian March, Faust.....Berlioz
Grand Fantaisie, H. M. S. Pinafore.....Sullivan
Slavonic Dance, No. 3.....Dvorák
Miss Florence Schmidt, Mr. Ffrangcon-Davies,
Mme. Von Stosch, solo violin.

FRIDAY, OCTOBER 11.

Overture, Ruins of Athens.....Beethoven
Symphony No. 7, in A.....Beethoven
Piano Concerto, No. 3, in C minor.....Beethoven
Allegretto (Gratulations Minuet).....Beethoven
Grand Fantaisie, Tannhäuser.....Wagner
Schiller March.....Meyerbeer
Miss Jessie Goldsack, Joseph O'Mara.
Mark Hambourg, solo piano.

SATURDAY, OCTOBER 12.

Suite No. 1, Peer Gynt.....Grieg
Symphonic Poem, La Jeunesse d'Hercule.....Saint-Saëns
Saltarello.....Gounod
Prelude to Act III., Lohengrin.....Wagner
Symphonic Poem, Es waren zwei Königskinder.....Volbach
(First performance in England.)
Danse Bohémienne, La Jolie Fille de Perth.....Bizet
Post-horn Galop.....Koenig
Grand Fantaisie, Reminiscences of England.....Godfrey
March, from Le Cid.....Massenet
Mmes. Jennie Norelli and Kirkby Lunn and Mr. Ffrangcon-Davies.
Arthur W. Payne, solo violin; Arthur Smith, solo post-horn.

MONDAY, OCTOBER 14.

Entrance of the Gods into Walhalla (Das Rheingold).....Wagner
Wotan's Abschied and Feuerzauber (Die Walküre).....Wagner
Trauermarsch (Götterdämmerung).....Wagner
Siegfried Idyll.....Wagner
Wanderer and Erda Scene from Act III., Siegfried.....Wagner
Closing Scene (Götterdämmerung).....Wagner
Grand Fantaisie, Emerald Isle.....Sullivan-German
March from Alfred.....Prout
Madame Sobrino, Mme. Kirkby Lunn and Mr. Ffrangcon-Davies.

TUESDAY, OCTOBER 15.

Suite in D, for orchestra.....Bac
Concerto No. 1, in C, for two pianos.....Bac
Grand Concerto in F, for strings.....Händ
Overture, Occasional.....Händ
Serenade No. 10 (Köchel, No. 361).....Mozar
For two oboes, two clarinets, two bassethorns, four horns, two bassoons and contra-bassoon.
Sonata for organ and orchestra.....Mozar
Symphony in C, Jupiter.....Mozar
Grand Fantaisie, Gondoliers.....Sulliva
Coronation March.....Meyerbe
Miss Florence Schmidt and John Coates.
Signorine Cerasoli, duets on two pianos; Percy Pitt, grand organ.

WEDNESDAY, OCTOBER 16.

Ballet Suite, No. 1.....Gluck-Mot
Symphony No. 6.....Glazouno
Piano Concerto in C minor.....Saint-Saë
Overture, The Flying Dutchman.....Wagn
Grand Fantaisie, Tannhäuser.....Wagn
Marche Hongroise.....Berli
Mrs. Henry J. Wood and Mr. Ffrangcon-Davies.
Mark Hambourg, solo piano.

THURSDAY, OCTOBER 17.

New Ballet, Les Saisons (Part I.).....Glazouno
(First performance in England.)
Largo in G.....Händ
Overture, 1812.....Tschaikowsk
Danse Macabre.....Saint-Saë
Festival Overture, op. 54.....August Klughar
Hungarian March, Faust.....Berli
Grand Fantaisie, Lohengrin.....Wagn
Slavonic Dance, No. 3.....Dvor
Mme. Jennie Norelli and Denham Price.
Mlle. Inez Jolivet, solo violin.

FRIDAY, OCTOBER 18.

Twelve German Dances.....Beethov
Symphony No. 8, in F.....Beethov
March in B flat, for wood wind.....Beethov
Rondino in E flat, for wood wind.....Beethov
Piano Concerto in A minor.....Schuma
Twelve Contre Tänze.....Beethov
Grand Fantaisie, Carmen.....Biz
Marche Romaine.....Goun
Mme. Kirkby Lunn and Chauncey Moore.
Mark Hambourg, solo piano.

SATURDAY, OCTOBER 19.

New Ballet, Les Saisons (Part II.).....Glazoun
(First performance in England.)
Hungarian Rhapsodie, No. 4.....Li
Two Songs Without Words.....Mendelsso
Adagio for strings, brass and organ, Sursum Corda.....Elg
Prelude to Act III., Lohengrin.....Wagn
Benedictus.....Macken
Suite, Nell Gwyn of Old Drury.....Raymond Ro
(First concert performance.)
Overture, The Flying Dutchman.....Wagn
Grand Fantaisie, Faust.....Goun
Wedding March.....Mendelsso
Mme. Lilian Eldée, Samuel Masters, W. A. Peterkin.
Mme. Beatrice Langley, solo violin; E. F. James, solo bassoon.

Why do I give these programs in extenso? B cause they illustrate the art of combining classic and popular works by a careful method that giv such preponderance to the classical, education features of the scheme as to make them worthy repetition elsewhere. It is a most difficult task f a conductor to accomplish, such an equilibrium f a limited number of concerts, but Mr. Wood d serves unusual commendation for balancing abo 60 to 80 such programs following night upon nigl

MARK HAMBOURG.

It will be observed that Mark Hambourg figur prominently in these concerts. The demand for H playing has grown so rapidly in London, as ev denced by crowded houses, that he can appear will and attract a paying audience. On Tuesd he played the Rubinstein D minor Concerto a swept the audience off its feet—for they stand the pit at Queen's Hall—and his recital on Satu day, October 19, is sold out. This is his progra on that afternoon:

Faschingsschwank.....Schum
Sonata Appassionata, op. 57.....Beetho
Nocturne, E major.....Cho
Polonaise, B flat major.....Cho
Two Studies.....Cho
Scherzo, C sharp minor.....Cho
Variations on a Theme of Paganini.....Hambo
Mélodie.....Gluck-Sgam
Barcarolle, G major.....Rubins
Wedding March.....Mendelssohn-H

CRYSTAL PALACE.

The scheme at Crystal Palace became somnole and Mr. Robert Newman had to be called in t awaken it, the 46th series, as the present is e merated, being now under his management. S Saturday afternoon concerts are announced. M Henry J. Wood and his orchestra form the inst

mental nucleus, with the following soloists, who will be heard during the series;

Vocalists	Madam Alice Estey. Miss Florence Schmidt. Mrs. Henry J. Wood. Mme. Marian McKenzie. James Leyland. Watkin Mills.
Piano	Mark Hambourg. Signor F. Busoni. Mme. Janotha.
Violin	Mme. Von Stosch. Nadia Sylva (beautiful name). Eugen Ysaye.
Cello	Hugo Becker
Organist	Percy Pitt

Signor Busoni will give a Piano Recital November 9, and on the 16th of November Busoni, Ysaye and Becker appear as soloists. The Crystal Palace Concerts draw entirely distinct audiences, geographically speaking, from those at Queen's Hall. The area of London and its population—some seven millions, including the suburbs—justify many concerts no other city could give, and by concerts I do not mean débutant concerts, which are given by the débutant who pays for them; I mean concerts where admission is paid—just as we give them in America.

Other Events.

Mr. Newman has additional concerts and musical affairs under his regimen than those already mentioned and the Promenades referred to previously. For instance:

November 22.—Sullivan's "Golden Legend," Queen's Hall.
December 12—Mendelssohn's "Elijah," Queen's Hall.
November 7—Ysaye-Busoni Recital, Queen's Hall.
November 29—Scotch concert, Queen's Hall.
December 25—Christmas concert, Queen's Hall.
January 1—New Year's concert, Queen's Hall.
Five concerts—November 16, 23, 30; December 7, 14, Royal Albert Hall.
Busoni Recitals—November 29, December 10, Queen's Hall.
Lemare Organ Recitals—November 13, 20, 28; December 4, 11, Queen's Hall.
Etc., etc., etc.

Now, Then.

In addition to all these musical events come many concerts at St. James' Hall, at Steinway Hall, at Salle Erard and many, not mentioned above, at Bechstein Hall, and now, then, I ask, Why is it that such a tremendous activity exists in the London concert field and why can and why do singers and instrumentalists find such a market? It is simply an economic question; that's all. Place into London an opera season under fashionable dominion running 16 to 18 consecutive weeks and these numerous concerts will at once dwindle to less than one-half. Each and every community has a certain and a limited amount of money at command for music, and if that is paid out for an opera season the concert season must become the sufferer, and vice versa. In New York such concert activity is impossible, because at the very start $1,500,000 is spent on opera and the opera artists during the season; the short spring season in London is an insignificant financial affair in comparison; but place our New York opera season into London and have the opera artists occupied in addition with concert work and it will end the activity of the London concert stage.

With the Grand Opéra and the Opéra Comique in Paris open during the greater part of the year, concerts are completely effaced as compared with London.

In Berlin the great majority of concert-givers *pay* to be heard. In Paris they usually sing or play at concerts without receiving a fee, and if a fee is paid it is absurdly small.

Is it now seen that this paper has not only been right but also just in its opposition to the foreign high salary system? If we would abandon the system we would kindle a musical life in this community which would place us in the very first rank of musical cities in the world, and artists and débutants would then seek New York *first* for indorsement, and not come to New York—à la Patti, Lehmann and others—when they have become passé. The foreign opera scheme is the one impediment that prevents the logical progress of musical art in America, and every American musician—native born and resident both—is personally interested in emancipating the country from the vicious influence of this foreign growth, which constantly and consistently destroys the inner musical consciousness of the people.

Mr. Mayer.

It cannot be denied that compliments paid directly to the editors of this paper on the strength of the universal influence and distribution and excellence of the publication are, as a matter of course, pleasant to listen to; but they are as the zephyr to the tornado when compared with the indirect compliments lavished upon us, particularly when we are not expected to hear of them. I cannot leave Europe without referring to this, because of the many reports brought to me by artists, publishers, managers and journalists to whom Daniel Mayer, of the London Erard house, has spoken in the most flattering terms regarding The Musical Courier. I am quite sure that Mr. Mayer never for a moment believed, when he said what he has said, that it would ever reach my ears, and yet in nearly every case the lady or the gentleman would manage to hunt me up and tell me how effusive Mr. Mayer was in his indorsement and in his praise of The Musical Courier.

This gives me the opportunity therefore to return the compliment (of course, without Mr. Mayer's previous knowledge), and to say that, judging from what I have heard recently in London, he may soon stand for Parliament, with excellent chances for election, for at Bexhill, where his residence is, he is among the local officials already. Soon after Mr. Mayer's conversion from Judaism he became a deacon, and can be seen now on Sundays passing the hat, but it is not this which has caused his fellow citizens to ask him to become an M. P. I hear that there are many Jews among M. P.'s, and at one time as high as 26 members of Parliament were chosen people, both by the Lord and the British elector. The fact that a man is a Jew has never interfered with his progress in the country of which Benjamin Disraeli was Prime Minister and creator of the Crown of the Empire of India. They look to the real worth of the man and not to traditional surgery in pushing a citizen forward, just as we do in the Union, and therefore Mr. Mayer as a Jew had as much chance as will have Mr. Mayer as an Episcopalian.

It would be a splendid triumph to see the former clerk of a Brighton music store stand up in the House of Commons and deliver a speech on—well, let us say "The National Support of the Musical Establishment," and providing pianos for Orphan Asylums, Hospitals, Sailors' Homes, Schools, Insane and Inebriate Homes, Alms Houses and Synagogues, the same to be paid out of the surplus of the Budget at the end of each three months, beginning after the War is over. Mr. Mayer would not urge his bill until the return of the Volunteers, I am sure. But it all lies with him. He may refuse to stand, and if he does I am sure that the combined music trade of Great Britain, among whom he has not one enemy, will demand his acceptance of the honor, as an honor to the trade, and Mr. Mayer will then for once eliminate his usual altruism and do something in his own interests, even if force is required to compel him.

Nellie.

Madame Melba's movements are always of interest, and her visit to the Duchess of Abercorn and Lady Rossmore in Ireland tells of her latest whereabouts. She remains with them until the 18th of October, when she leaves for Belfast to sing in Ulster Hall. She is to sing a new song which Rossini is to write for her to be called "Una Voce," &c., Bishop's "Lo the Genteel Lark," and a song by the young composer Arditi. She is engaged to sing in Liverpool October 22; Brighton, October 25; Birmingham, November 25, and will appear in opera in February at Monte Carlo. If a great vocalist like Melba were to sing a modern concert repertory what a stimulus it would be for all the vocal world!

The Critics.

The London critics are comparatively unknown outside of the town, and their modesty, while it is becoming, places them at considerable disadvantage. In the inner, select and, I may say, sacred circles they are naturally known, but the world at large is unconscious of the personality of the men who make up the total of insular criticism in Europe. Mr. Chester, who represents this paper in England and France, suggests that a series of biographical sketches be arranged, together with the portraits, for publication in this paper, so that the musical world will know more than it does regarding this valiant band of brethren, who tell us what they think of the musical movement, and who are relatively as little recognized as those of whom they write are in inverse ratio recognized by them. Mr. Chester will attend to this matter, and no doubt the first to appear will be the portrait of the doyen, Mr. Joseph Bennett, of the *Telegraph*.

BLUMENBERG.

Klindworth-Scharwenka Conservatory.

THE final examination of the summer term of the Klindworth-Scharwenka Conservatory, held in Bechstein Hall, Berlin, September 27, had satisfactory results. The piano classes of Herrn Ansorge, Xaver and Philipp Scharwenka and Mayer Mahr were each represented in a number of the program. The singing classes of Herr Goldschmidt and Frl. Lena Beck brought forward three already very advanced pupils, of which Frl. Doering distinguished herself as a coloratura singer of remarkable flexibility, brilliant technic and pleasing delivery. The violinists Herrn Grünberg and Zaps contributed to the success of the day by their excellent performances.

Mlle. Esthon.—Mlle. Esthon, a young singer of whom excellent things are expected, has this summer been singing with much success at the fashionable summer resorts of St. Malo, Paramé, &c., in the North of France. Mlle. Esthon is still in her teens, being barely eighteen, and is a pupil of the teacher Haslam, of Paris, who predicts a successful career for her, and is being specially trained by him for opera and concert. The singer is said to have a good telling voice, coupled with an attractive face and figure; is an accomplished musician, having, like Sembrich, appeared when a child as a pianist, and sings excellently in English, besides French and Italian. It is owing to her fluency in the former language that her master, Haslam, is also perfecting her in an English repertory, as it is intended that she will sing later in London. Mlle. Esthon will shortly make her appearance in Paris.

Mary Fidelia Burt.—Miss Mary Fidelia Burt, author of "New Method of Sight Singing for Staff," "Ear Training and Musical Stenography," "Musical Comprehension" (theoretical and historical), and "Rhythmical Development and Singing for Kindergarten," has resumed her teaching at 1202 Carnegie Hall, and at her home studio, 48 Lefferts place, Brooklyn. Miss Burt will give one of her unique exhibitions of her method (children illustrating) on Saturday afternoon, December 7 and 14, at 4 o'clock. Cards of admission may be obtained by writing for them. As usual there will be some new features added to demonstrate the latest developments in her work.

Miss Burt has no authorized teachers or representatives in Greater New York, and has copyrighted her method, with all charts, maps, &c.

Peck-Ensworth Vocal Recitals.—Sarah King Peck, soprano, and George Ensworth, the baritone, whose joint vocal recital at Carnegie Chamber Music Hall last spring was so very enjoyable, expect to give more of such recitals. They sing solos and duets, the former with much finish, the latter with entire unity, and present at the same time a distinguished appearance.

MUSICAL COURIER OFFICES—FINE ARTS BUILDING.

CHICAGO, October 19, 1901.

MUCH sympathy is felt for the distinguished pianist, Mme. Bloomfield Zeisler, owing to the death of her esteemed father. Mr. Bloomfield died in this city on Sunday, October 13, after a short illness, and the funeral took place on Tuesday.

A rule was established by Mr. Sherwood's manager at the inaugural concert in the Music Hall, Fine Arts Building. Mr. Baker believes that musicians and music devotees should be the principal supporters of concerts, and that the fact that many free tickets are given is frequently the cause of managerial failures. Thus, at this event, complimentary seats were limited almost strictly to the press.

The American Conservatory opened its regular series of musical events auspiciously by a recital given last Saturday afternoon, Howard Wells, Jan Van Oordt and Mabel Goodwin being the performers. It is not saying too much to state that Mr. Wells is one of the most gifted pianists in this city. Every number, from the D minor Sonata of Beethoven to the last selection, Chopin's "Andante Spianato and Polonaise" was given with comprehensive command of technical difficulties and sympathetic musical interpretation. Mr. Wells elicits from the piano a beautiful singing tone, which he applies in a proper manner, phrasing with good taste and admirable judgment. Indeed, the only criticism to be made is that there exists an over supply of reserve which interferes with perfect freedom of execution.

Miss Mabel Goodwin, who has just returned from abroad, where she prepared a new repertory with noted masters, sang Liszt's "Mignon" with excellent taste and satisfactory control of vocal resources.

Jan Van Oordt won unqualified success by his superb playing of Max Bruch's "Kol Nidrei" and the Polonaise by Wieniawski.

Carolyn Louise Willard, the talented pianist, will shortly be heard in Michigan, where she will fill engagements on three consecutive nights, the dates being as follows: November 20, Union City; 21st, under the auspices of the Athelsten Club, Battle Creek; 22d, at Olivet College, Olivet. Miss Willard's programs are artistic and her interpretative ability is recognized. During the season she will be heard at other important concerts.

Glenn Hall, the eminent tenor, has for the past year been a member of the faculty of the American Conservatory, in this city. His extensive studies in all the branches of vocal art with some of the most famous masters, both in this country and abroad, fit him admirably for his duties as instructor. Judging from the results of his work, he will doubtless become as noted a teacher as he is a singer.

Miss Electa Gifford, the soprano, has been secured by the Philharmonic Society of Minneapolis and the Apollo Club, of St. Paul, to sing "The Creation" in these cities on respectively April 9 and 10 next.

A pupil of Mrs. Johanna Hess-Burr, Miss Jeannette R. Holmes, will present an excellent program in the Music Hall, Fine Arts Building, on Tuesday evening, November 5, the songs including "Divinites du Styx" ("Alceste"), Gluck; "Repose Toi," Bemberg; "Lungi Dal Caro Bene" (Old Italian), Secchi; "Violette" (Old Italian), Scarlatti; "Blumlein's Tod," W. Middelschulte; a group of Schumann selections; "Return, O God of Hosts," Händel, and "Autumnal Gale," Grieg. Scene sixth, "Samson and Delilah," Saint-Saëns, will constitute the fourth number. The assisting performers will be the Misses Maude Lindon, Lillian Roemheld, Katherine Allison, Sarah Perry and Mary A. Hansel; William H. Thompson and Edward Basse.

Bruno Steindel, the 'cellist, will visit Texas in the spring, after closing his engagement with the Thomas Orchestra. He will be accompanied by Mrs. Steindel, who plays his accompaniments.

Mrs. Eunice St. Clair Martens, the exceptionally gifted dramatic soprano, whose picture graced the front page of last week's MUSICAL COURIER, has returned from New York to Chicago, and will sing here next Monday evening at a private musicale. Mrs. Martens speaks very highly of Panzani, with whom she studied in London.

THE HAMLIN COMPANY'S ANNOUNCEMENTS.

Mrs. Genevieve Clark Wilson, soprano, will sing with the Union Club, of St. Louis, Mo., on the evening of November 21.

The Orpheus Club, of Cincinnati, Ohio, has secured Sydney Biden, baritone, for its opening concert on December 5.

The Spiering Quartet gave the inaugural recital of its ninth season in Milwaukee on Thursday last at the Athenæum. This organization's Chicago events will consist of a series of three concerts, to be given at the Music Hall, Fine Arts Building, on November 19, December 17 and January 21. The most interesting novelty for this season will be the second quartet, in E flat major, by D'Albert.

Much interest is centred in Mrs. Theodore Worcester's forthcoming piano recital at Aurora, Ill., on the afternoon of November 2. Students of piano music will find that the program is rich in substance. The numbers to be played are: Variations on a theme by Glinka, Liadow; "L'Alouette" (the lark), Glinka-Balakirew; Rhapsody in B minor, Brahms; Capriccio in B minor, Brahms; Scherzo in E flat minor, Brahms; "Wiegenlied," Adolph Henselt; concert study, "Elfensspiel," Carl Heymann; Erotikon No. 7, "Kypris," Jensen; Nocturne in C sharp minor, Tschaikowsky; etude, "La Nuit," Glazounow, and "March Militaire," Schubert-Tausig.

Prominent members of the MacDowell Club, which Frederick Warren, of the Chicago Auditorium Conservatory, successfully conducts at Brook, Ind., are Joseph W. Zaring, president; J. J. Sell, secretary and treasurer; Mrs. A. M. Vondersmith, Mrs. B. G. Turner, Miss Edith Jones, Miss Ruby Bjorklund and Mrs. Sherman White.

A number of divinity students at the University of Chicago are organizing themselves into classes in singing under the direction of Lester B. Jones, the object being to reach a more appreciative understanding of hymnology.

Katherine Hoffmann, pianist, has been engaged to assist Electa Gifford and Sydney Biden in their song recital at Milwaukee on November 4.

This morning the Chicago *Tribune* prints the ensuing startling dispatch from Mexico, Mo.: "The Garden City Opera Company, of Chicago, composed of nineteen members, stranded in this city. They gave a performance to raise money to get out of town."

Albert A. White, pupil of William A. Willett, of the Auditorium Conservatory, sang with much success before the Niké Club on October 7, Mrs. Waixel, ably assisting. Mrs. Annetta Williams, another pupil of Mr. Willett, starts on October 24 for a two months' tour through the West as soloist with the Euterpean Quartet Club.

Among talented pupils of Howard Wells, piano instructor at the American Conservatory, are Reginald Martin, the boy organist of the Church of the Ascension, who promises to be a fine pianist; Wallace Hobart, who has studied three years with his present instructor, and now, in addition, teaches a class of thirty pupils at Rockford, Ill. Miss Nema Phipps, of Evanston, who received an honorable mention in the American Conservatory examination last season, and Miss Nellie Swartwout, of Morgan Park.

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who returns this year, having studied with Mr. Wells at Rockford College.

Madame Rique, of New York, who has just added to her models of hands that of William H. Sherwood, states that it is very unusual for a hand so small to manipulate the keys with exactness or power. That Mr. Sherwood should have become so great a pianist under these circumstances is marvelous. Madame Rique's collection, established to illustrate psychological truths, is said to include models of the hands of Olga Nethersole, Sarah Bernhardt, E. S. Willard and John Philip Sousa.

SHERWOOD MUSIC SCHOOL.

The ensuing announcement which the Sherwood Music School, Fine Arts Building, makes regarding the career of a gifted member of its excellent faculty will be read with interest:

"For eleven years a pupil and assistant to Mr. Sherwood, and unusually gifted by nature, Mrs. Georgia Kober Barnum has attained an enviable name as a teacher and concert pianist. Under Mr. Sherwood's tutelage she began early the development of her natural ability until it has now reached a high degree. Mrs. Barnum had the honor of playing Grieg's A minor Concerto with the Thomas Orchestra at the National Congress of Musicians at the Omaha Exposition, and the following season was the solo pianist in a long and successful tour with the principal concert company of the Redpath Lyceum Bureau of Boston. As a teacher Mrs. Barnum succeeds in arousing and holding the interest of her pupils. She also develops a musical instinct so that their playing is marked by correct interpretation as well as accuracy of technic."

ELIZABETH BLAMERE.

It has been said that no singer of more promise of success has appeared in Chicago recently than Oscar Saenger's pupil. Miss Elizabeth Blamere, and this statement is indorsed by a number of prominent musicians. Miss Blamere's voice is a brilliant dramatic soprano. She possesses an abundance of taste and temperament and an attractive personality. Her repertory is extensive, and it is understood that as a musician she is exceptionally talented. Since coming to Chicago she has taken Mrs. Judd-Smith's place at the Union Park Congregational Church for several months, during that singer's absence in Europe. At present she is solo soprano at Dr. Lawrence's Church.

So many talented and deserving candidates show a desire to compete for honors and an opportunity to study at the Chicago Musical College that it is probable fifty free and 200 partial scholarships will be awarded at this remarkably prosperous and influential institution next year.

Lillian Woodward Gunckel, an able member of the Chicago Musical College's faculty, has recently published an article on "The Art of Speech," which embraces the following sentiments: "We must prepare and cultivate the soil of our minds by using rules of right reasoning. Voice and action are the means for the expression of thought and feeling. Everything we produce is merely the form of what exists in the mind. The body should be cultivated so that every muscle will obey the brain; for mind speaks through the body as well as through the voice.

"In order to know principles we want rules to work by and with. Learning a theory is but a small part of the work. We may learn all the notes of the keyboard of a piano by name; we may learn all that can be told about the quality and quantity and value of notes. Can we then play the simplest sonata, or even an exercise, well? No; and why? Because we have not made the knowledge a part of ourselves.

"One cannot treat of eloquence without entering the domain of the highest philosophy; and philosophy is knowledge of things, not as they appear, but as they are caused." * * *

MARY M. SHEDD.

One of the busiest and most sought after teachers in Chicago is the American Method of Singing's exponent, Mary M. Shedd, whose studios in the Auditorium Building are unceasingly a scene of activity. Miss Shedd is so fortunate as to be associated with several sympathetic and competent assistants, most prominent among whom is her clever and energetic sister.

Allen Spencer is a magnetic pianist. When you enter the concert hall and hear his opening number this is your first impression. As you listen to varied selections throughout an exacting program you are of the same opinion. The finale is reached and you have not changed your mind.

Under the auspices of the American Conservatory, Mr. Spencer, assisted by Elaine De Sellem, contralto, gave a recital in Kimball Hall on the evening of October 17. The representative piano selections consisted of "Kings Hunting Jig," John Bull (1563-1628); "Le Coucou," Claude Daquin (1694-1772); Rondo in A minor, Mozart; "Danse of Dervishes" ("Ruins of Athens"), Beethoven-Saint-Saëns; "Moment Musicale," A flat, Schubert; Scherzo, op. 4, Brahms; "Carnival Mignon," op. 48, Eduard Schutt; Waltz, op. 17. No. 3, Moszkowski; Berceuse, op. 57, Chopin; Etude in D flat, Liszt, and "La Campanella," Paganini-Liszt.

Mr. Spencer displayed a sympathetic and, as occasion demanded, a brilliant touch, which in the Paganini-Liszt "Campanella" fairly sparkled. The Chopin, Moszkowski and Mozart contributions were worthy of special mention, and Edward Schutt's Carnival was an artistic conception, abounding in poetic fancy. Upon the question of correct phrasing Mr. Spencer is evidently an authority. His future recitals will be looked forward to with much interest. Students of piano music will find them of great value educationally.

Miss Elaine de Sellem's beautiful contralto voice was heard to advantage in contrasting songs by Massenet, Nevin, Willeby, Denza and Randegger. Both performers were enthusiastically received. The efficient accompanist was Mrs. Karleton Hackett.

In the large audience were many prominent musicians, including Mrs. Genevieve Clark Wilson, soprano; John J. Hattstaedt, director of the American Conservatory, and Glenn Hall, the tenor.

THE MUSICAL COLLEGE CONCERT.

The high esteem in which the Chicago Musical College is held by the general public was forcibly illustrated on Tuesday evening, October 15, when an immense audience assembled in the Auditorium to hear a notable faculty concert. At musical events under the auspices of this famous institution there prevails an artistic atmosphere and a feeling of unanimity. Likewise, enthusiasm, interspersed with proper discrimination, is never wanting. The strong personality and noble aspirations of Dr. Ziegfeld, president, are far reaching and effectual. To him must be attributed marvelous capacity for solving educational problems and advancing the cause of thousands of music students.

On this brilliant occasion the program was as follows:

Overture, Egmont.....Beethoven
Orchestra.
Vocal, Recitative and Cavatina, La Reine de Saba.....Gounod
John R. Ortengren.
Organ—
Prelude, from Premier Suite.....Borowski
Meditation, Elegie, from Premier Suite.....Borowski
A la Marcia, Finale from Fantaisie, op. 8.....Brune
Dr. Louis Falk.
Vocal, Aria, Il re Pastore.....Mozart
Mary Forrest Ganz.
Violin obligato, Walter Schulze.
Piano, Fantaisie, op. 15.....Schubert-Liszt
Hans von Schiller.
Violin, Grand Slavonic Fantaisie.....Vieuxtemps
Bernhard Listemann.

FAUST.
(Gounod.)
The Last Act (original French version).
Marguerite.....Mme. Forrest Ganz
Faust.....M. Gauthier
Mephistopheles.....M. Herman Devries
Hart Conway, stage director.

Under the capable direction of Rudolph Ganz, the orchestra played creditably, furnishing effective accompaniments. John R. Ortengren's interpretation of Gounod's Recitative and Cavatina won an ovation, and Dr. Louis Falk played his group of organ selections with characteristic grace, ease and finish. Of the intricate art of organ manipulation he is a consummate master.

Chicago is fortunate in the possession of a soprano of the standing and rare accomplishments of Mary Forrest Ganz, the violin obligato to whose song Walter Schulze executed effectively. Hans Van Schiller and Bernhard Listemann shared the honors of this auspicious concert, while the last act of "Faust," as presented in costume and with dramatic action by Mme. Forrest Ganz, M. Gauthier and Herman Devries, was an achievement of which the Chicago Musical College may well be proud.

Elsa Marshall in Boston.

MISS ELSA MARSHALL, the soprano from Cincinnati, has been appointed solo soprano in the First Church of Christ, Scientist, in Boston. This is the Mother Church of the sect, and is always written "The First," in order to distinguish it from first churches in other cities. A generous salary is paid to the solo singers in the Boston church. The congregation is wealthy and socially important in the cultured circles of Boston. During the summer Miss Marshall sang at special musical services in the church, and at the time her beautiful voice attracted much attention. Soon after she returned to her home in Cincinnati she received the offer of solo soprano, and her new engagement begins the first Sunday in November. Before leaving her home in the West Miss Marshall was honored with a series of farewell receptions and dinners. Now that she has come East, Miss Marshall is to be heard here in concert and oratorio.

GERARD-THIERS.—Gérard-Thiers has been engaged by the Board of Education to deliver his lecture-song recital on "Technic of Musical Expression" before the public schools of the city. Mr. Thiers has prepared an entirely new lecture, which he has entitled "Eliland," and in delivering the same will use for illustrations the familiar song cycle by Von Fielitz.

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NEW YORK, October 14, 1901.

CLARA LUDVIGH is a young American-Hungarian girl of sympathetic appearance and lovely voice. She has letters from Campanari, Mrs. de Navarro and others, recommending her as a singer. Lately she sang for interested listeners Arditi's "Se Saran Rose," "Yea and Nay," by A. L. (Liza Lehmann's mother, by the way), and the difficult "Nightingale Song," by the Russian Albieff. Her vocal expression, range and skill in handling the voice were all equally unusual. Her concert last April at the Waldorf was a successful affair.

Platon Brounoff starts the season with a lot of engagements to deliver his lecture-recital on "Russian Music," having engaged to go to various cities; also a series under the auspices of the Board of Education of New York, and another series in Brooklyn. He is making a specialty of this, and everywhere he has given the lecture, which is replete with anecdote, vocal and instrumental music, he has made a hit.

Arthur D. Woodruff's activity as conductor takes much of his time, and the other day he was found "digging into" all manner of music, for female voices, male voices, mixed chorus, &c., arranging and planning for the coming busy season. His Orange Musical Art Society, 100 women's voices, will give Gilchrist's "Blush of Evening," with string orchestra, with a flute obligato, and other novelties, at their first concert. The Englewood Choral Society, seventy-five voices, and the Newark Lyric Club, seventy-five women's voices, and finally the University Glee Club, some half a hundred men, all have demands on his time, notwithstanding which Woodruff teaches extensively both here and in Orange.

Late in the summer he gave two concerts, at Litchfield and Washington, Conn., the Dannreuther Quartet participating.

Kathrin Hilke returns from her four months' stay in Europe with much gain in weight, and a string of interesting experiences. With Madame Ashforth she went to Paris, where she remained seven weeks; then to Switzerland, four weeks, and finally Germany, four weeks. She sang for various managers, who all urged her to remain and prepare for opera. She has, however, no such idea. She was present at the concert given by Miss Minnie Tracey, which she says was a crowded and successful affair, and enjoyed the change, though it was not a rest. She has resumed her singing at St. Patrick's Cathedral and at the Temple Beth-El.

Robert Kent Parker made a considerable reputation in Buffalo and Western New York before going abroad to study, and recently he was heard at a private residence. He displayed a rich voice, of large compass, combined with musical temperament and interpretation. Parker should have a fine future here, for in him are united all the elements to produce it.

Mme. Amelie Hild gave a musicale at her studio last week, some of her professional pupils appearing. Miss Louise Barthel, soprano, a New Yorker, has a dramatic voice of great range, an artistic temperament, fine appearance and should make her way here. She sings in four languages, and her repertory is large.

Of Miss Sadie Bostwick, also, only good things can be said. This paper has ere this spoken of Theo. Wendling, baritone-bass, who sings fluently in various languages; he is well known, especially in leading German circles.

Madame Hild can be proud of these pupils, who are all excellent artists. As accompanist and coach Madame Hild stands at the top.

A recent visit to a leading New York church having evening service led to some reflections, chief of which was that the entire musical department was in a pretty loose state. The organist improvised throughout, preluding and postluding in most conventional fashion, and the singers all seemed animated with a desire to hurry up and get through. As a matter of fact, the entire service was over in exactly one hour. Now it seems only just that all these music makers should give their best, but the fact remains that they did not; the idea seemed to be "any old way is good enough." In view of the prominence of this church and the reputation it has for good music, the service was most disappointing.

Caryl Florio, who occupied a prominent place here, later for some time in Biltmore (near Asheville, N. C.), where he was organist of the Vanderbilt church and conductor of the Asheville Choral Society, is mourning the loss of all his manuscript compositions. He left them boxed ready to ship, and some person stole the box, which contained the result of many years' labors. He will return to New York soon. Concerning his leaving the city, a local paper said:

> The loss of their director, Caryl Florio, whose resignation of the position of choirmaster at All Souls' Church, Biltmore, took effect last Sunday, and who will leave in a few days for New York, is, however, the principal thing that causes the members of the Choral Society to take a pessimistic view of the future. Indeed, the loss of Mr. Florio is a serious one to all the musical interests of the city. It is not so much that he is a fine organist, or a talented composer or a leader capable of inspiring the highest enthusiasm, but that he combines all these qualities.

Rebecca W. Holmes is happy in the possession of a new violin, a real pedigree instrument, Guarnerius, with certificates to prove its genuineness. It looks as only such instruments can look, for the real violin of ancient lineage is always shabby.

Amy Fay has been engaged by Dr. Henry M. Leipziger, superintendent of lectures, to give three of her piano conversations, as follows: November 14, Publ School 15; November 18, Public School 14; December Realty Hall, High Bridge. Miss Fay is at work on h special programs for these.

Marie A. Stilwell, from Rochester, N. Y., the contralt who succeeded Grace Preston, came here entirely u known last spring. She immediately secured this ve prominent position, despite great competition, and al became alto in a leading synagogue.

Now this was not luck at all, but simply that she w prepared to fill the place, thanks to her Rochester teach Mr. Leach, of the Powers Block, a voice specialist wi knows his business. As Miss Stilwell says, "he did it for me." Miss Stilwell's career here will be watched wi interest.

Signor A. Batti is an Italian tenor recently arrived, w speaks English with facility, also five other languages, which German is especially excellent. He has been e gaged for certain musical affairs and has originated sketch in which he sings in all these six languages; in tl cosmopolitan town that should certainly please. H card reads, "Tenor della Scala e S. Carlo." He r cently sang excerpts from "Cavalleria" and "Pagliacc and those who were present admired his enthusiasm a musical singing.

On this occasion E. Pfaff played for the singer, trai posing into any key desired, from memory; quite a fe His specialty is piano, organ and harmony, and he is ganist of St. Anthony's R. C. Church of Brooklyn.

Florence Mosher spent a pleasant and profitable su mer abroad, gathering new material for her piano-illust tions in the Mosher-Burbank lecture-recitals on fore music. She played for and met some of the most e nent men in the musical world, and had offers to rem and concertize. Her engagements here, as pianist a as teacher in a leading women's school, prevent this

Beginning last Sunday evening the special musical se ices at the Church of the Divine Paternity were resum Seventy-sixth street and Central Park, West. Here organist is J. Warren Andrews, and his choir consists Miss Estelle Harris, soprano; Miss Cornelia Marvin, al Albert Quesnal, tenor, and Gwilym Miles, baritone, th forming the solo quartet—and a better one there is not the city of New York. Besides these there is an octet c sisting of Mrs. Madge Stewart Whitman and M Josephine Dyer-Johnstone, sopranos; Mrs. R. A. Pu and Miss Augusta Northup, altos; Irving Dewey Willia and John F. McDonough, tenors, and W. H. Pringle M. Weishoff, basses. The music at the first Sunday ev ing service was taken from Mendelssohn's "St. Paul," the soprano solo, sung by Miss Harris, with the cho went especially well. The usual fifteen-minute organ cital precedes the evening service. In the morning music was from Rossini's "Stabat Mater." The choir pects soon to give extracts from Willard Patten's "Isai

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a very creditable work done at the Omaha Exposition. Patten is one of Andrews' former Minneapolis pupils.

Last Wednesday afternoon Miss Harris and Miss Marvin sang at the Weickert-Beinecke nuptials at the church, and Sunday afternoon at a funeral.

Harriette Brower, after a busy summer spent in teaching and playing (mention of her New York recitals was made in this paper), followed by a brief vacation, has returned to New York to resume her professional work, and may be found at her very attractive home studio, or at Steinway Hall. Her time will be fully occupied this season, what with teaching and playing; she expects to give a number of musicales both in and out of the city. She will also do considerable musical literary review work.

Abbie Clarkson Totten sends a handsome souvenir program of the dedication of the new M. E. church at Irvington, N. J., in which she appeared as the soprano soloist at the organ recital given by Wm. E. Ashmall. She sang Buck's "My Redeemer and My Lord," Gray's "A Dream of Paradise," Millard's "Ave Maria," and Shelley's "Abide With Me."

Madame Totten has originated a series of "Illustrated Songs," such as the "Holy City" and "When I Was Sweet Sixteen," with stereopticon views, each line of the song being illustrated with the appropriate picture. In this she has made a distinct hit, and the views also include an especially handsome colored picture of the vivacious soprano, who has many friends.

What might have been a serious accident was the runaway of a team of truck horses, colliding with the carriage in which sat Miss Katherine Ruth Heyman and Miss Fanny M. Spencer. They were driving alone, their horse being the "Ben Hur" stage horse known as Della Fox, now performing in "Arizona," when as they neared Forty-fifth street on Fifth avenue this truck team ran into them. Their little rubber tired trap was shivered by the crash and the girls much shaken up, nothing worse.

Mrs. Frances H. Rice, the Rochester flute virtuoso, is in the city to remain some time, and it is to be hoped this lady will be heard ere long, for she is a fine player. Having studied long and seriously in Germany some years ago, she plays the Terschak works and pieces of that calibre, and at the Buffalo meeting of the New York State Music Teachers' Association she was one of the special stars. Handsomely gowned, with a beautiful silver flute, playing with artistic taste, she made a hit. Her sister, Mrs. Ettenheimer, is the well-known pianist.

Organist Frank J. Smith of the Second Collegiate Church, Harlem, has a new soprano in the person of Miss Edith Chapman, Miss Martha Miner going to Europe for two years' sojourn. Miss Miner's engagement to a prominent business man of Denver, Col., is announced. The new bass is F. J. Wheeler. Mr. Smith remains the conductor of the New York University Glee Club, which gives several college concerts; also of the well-known Lotus Glee Club, and he has some thirty concerts to give with the latter this season. He also arranges considerable music for publication.

Wade R. Brown is a newcomer here, having after European study of several years' length spent ten years in South Carolina, where he was in charge of the music at Gaffney State Normal College. His specialty is organ, piano and theory. His May festival this year was an important event, with 100 singers in a well-schooled chorus, and such soloists as Baernstein, Bendix and others. There were three concerts, all of a high artistic nature. His local women's chorus, some 100 voices, formerly gave a series of concerts also, and Mr. Brown has evidently had much experience in music. Some church should secure his services.

O. Heywood Winters has removed to a newly decorated studio on East Twenty-third street, where he has fine light, much room and artistic surroundings. He is planning certain musical events with his students and those of last season will be recalled as especially enjoyable and well managed. Mr. Winters is a thorough and careful student and his pupils get the best of modern thought in him.

Mrs. Morris Black has become prominent here by reason of beauty of voice and highly intelligent art in singing. Her singing is that of the earnest, intellectual order, and gives pleasure that is lasting, combining, as it does, musical intellect with artistic personality and charm. A recent conversation led to her giving her views as to singers and their habits, in the course of which she said many things most singers do not know, simply because they do not think.

She is an annual soloist for certain leading concerts here and in Pittsburg, Cleveland, Philadelphia and Washington, D. C., and looks forward to an April journey to London next year.

Miss Annette Flannagan, a contralto, of New Rochelle, died at the home of her uncle, John Healy, after an illness of six weeks from typhoid fever. Miss Flannagan was well-known in New Rochelle, having appeared as a soloist in all of the leading churches. She has been for several years the leading soprano in St. Gabriel's Roman Catholic church.

Edward Calthrop, formerly of Syracuse, N. Y., has been engaged as tenor of the West End Collegiate Church. He is an excellent singer, a brother of Richard G. Calthrop, well-known as teacher and baritone in Central New York.

BENNETT PUPIL ENGAGED FOR OPERA.—Miss Ruth Pebbles, one of the soprano pupils of S. C. Bennett, has been engaged by Henry W. Savage to sing the leading soubrette role in "King Dodo."

Success of the H. W. Greene Summer School of Music.

THE second season of this institution surpassed in its successful outcome all expectation. Pupils from as far West as Montana and as far South as North Carolina gathered together to enjoy their summer's work and recreation in the beautiful Connecticut hills, where three attractive houses in a picturesque little village had been comfortably equipped for their reception. The pupils were exceptionally congenial, each finding the artistic personalities of the others attractive and inspiring.

Mr. Greene has aimed to combine ultra practical musical training with a life entirely favorable to its acquirement. The distractions of the ordinary summer resort are not to be found there, and the school formed a select musical colony, every feature of which was conducive to profit as well as to health. It was conducted with a system so perfect that all friction as to hours of practice was avoided. Nearly every evening was devoted to recitals and lectures, interspersed with special exercises for the individual needs of some pupils. It was unanimously agreed that the season was one of great profit.

The personnel of the school was of a high order, the majority being professionals of rank or teachers who had made a distinct success in their several specialties. The most delightful programs were those which had been prepared by artists for their winter tours, and the classes that excited much interest were those held by the pupil-teachers themselves, who employed the rest of the school as a medium for putting into practice the ideas they had gained.

Heink.

THIS name having become widely known, not only in Europe among the musical profession but also in this country to a considerable extent, it will be of interest to music lovers generally to learn that Felix Heink has returned to New York for the present season. Mr. Heink, who will be remembered by many from his concert tour here five years ago, will be under the direction of the Metropolitan Concert Bureau, Edward Kimpton manager, 1144 Broadway, New York. Herr Heink's remarkable versatility and highly artistic work, both as singer, pianist and composer, have always been highly commented on, and he is exceptionally well qualified for recital work, to which he intends to devote a large part of this season in this country, traveling extensively both in the Southern and Western States.

Yale Bi-Centenary.

THE musical program at the Yale Bi-Centenary in progress this week consists of an organ recital by Samuel S. Sanford and Harry B. Jepson on Sunday last; a performance of Horatio W. Parker's "Hora Novissima" by the Gounod Society and the New Haven Symphony Orchestra, for last night, and a concert by the Boston Symphony Orchestra this afternoon at 2:30, when the same program is to be performed that was given on Saturday night at the opening of the season in Boston. The latter is Colonel Higginson's form of attention to the celebration.

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WHITNEY TEW

The London Press says of Mr. Tew's singing:

The Stage—"Mr. Whitney Tew proved himself a singer of excellent capabilities. His voice, which is a bass of great compass, is delightfully sympathetic—now full of tenderness, now instinct with passion and joy. He could not have been surpassed in his rendering of Schumann's 'Der Knabe mit dem Wunderhorn' and Liza Lehmann's curiously weird 'Myself when Young.'"—*July* 4, 1901.

London Musical Courier—"Mr. Whitney Tew's singing was marked by a high order of intelligence. He is one of the few singers now before the public who possesses the many qualifications that mean success. Besides a voice powerful and sympathetic he has a remarkable memory, and he never fails to display an intuitive knowledge of the poetic and dramatic significance of the text. In four songs by Bach, Brahms, Schubert and Schumann he exhibited great powers of vocalization and expression, and a style in singing German so thoroughly Teutonic that it was hard at times to realize his American origin . . . Three songs in English were equally impressive."—*July* 5, 1901.

Ladies' Field—"That fine bass singer, Mr. Whitney Tew, gave the first of his recitals in Steinway Hall. Madame Lehmann's 'In Memoriam' was a great test of Mr. Tew's manner and inflection, and he sustained the interest of his audience well throughout it; and it is a supremely hard work for a single voice—fragmentary, passionate, moody, with its pedal-note of acute sorrow. . . . Mr. Tew is fortunate in possessing a powerful voice of fine quality, and he has both the voice and brains for success."—*May* 25, 1901.

Daily Telegraph—"Mr. Tew is an artist who commands attention and deserves praise. Especially has he the gift of feeling and the power of conveying it to others, while in point of intelligence he leaves but little to desire. Mr. Tew essaye last evening songs of widely contrasting kinds and of various entres, but the manner and spirit proper to each were easily revealed, and the result was a conspicuous success."—*May* 23 1901.

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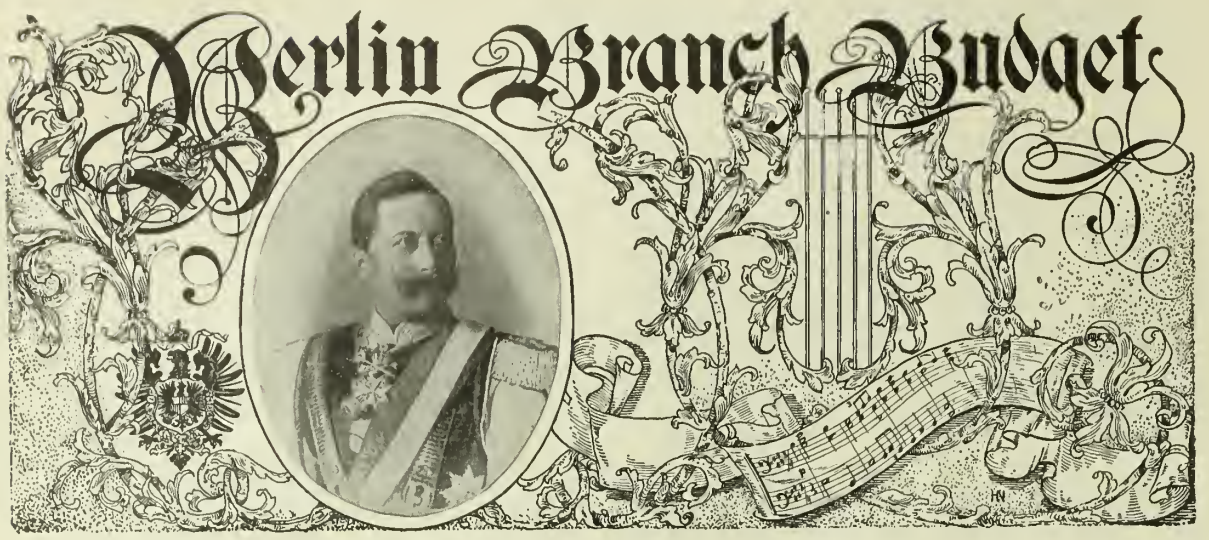

On Board Steamship Palatia,
More than Half Seas Over,
October 15, 1901.

IT seems to me that, although this time for a change I am on board a Hamburg-American steamer, professionally I am in the same boat as Hans Sachs, who in the "Meistersinger" self-complainingly exclaims: Immer nur Schuster!—"always only a cobbler." Indeed, not even a sherry cobbler. Thus I was, am and shall remain a critic, yea, even a music critic, to the last. "As it was in the beginning, is now and ever shall be. World without end. Amen." I irreverently quoted in my mind and not in a mood for prayer, as I trudged the accustomed way to the Philharmonie, where promptly enough, viz., one day before the official day set by custom, the Berlin musical season was ushered in on Monday night, September 30, with a benefit concert given for a charitable purpose by the Hamburg Teachers' Male Chorus Vocal Society.

What may have possessed the Hansa town Gesangverein to invade the German capital I am, of course, at a loss to know. Whether it was mere ambition to show that they could sing as well as the Berlin or any other societies, barring always the New York Liederkranz and Arion; or if they had the secret object of bringing themselves into prominence and into the mind of H. I. M. for the next Emperor's prize; or whatever else may have actuated these pedagogues to spend money in traveling and hotels, one thing is certain, viz.: that they would not have done so for mercenary purposes.

The very purpose of the concert showed this; but even if this charitable cloak had not been hung around it, it is hard to believe that they could or would have counted with substantial box office receipts. Be that as it may, and leaving the monetary consideration entirely out of question, it must be acknowledged that the artistic side of their undertaking deserved more attention than it received from the public and the press. An organization made up exclusively of teachers; that is, of people accustomed to discipline and education, general as well as most frequently musical also, is apt to be a good vocal society. We have seen this in Berlin, where both the male and the female teachers' singing societies belong among the best in the city. It is so also in other and much smaller towns of Germany, and it might be made so elsewhere if the right sort of people would take the matter in hand. Much of course depends also upon the selection of the conductor, and in this regard the Hamburg society was especially fortunate, for Prof. Richard Barth had made a name for himself in his chosen field when he was still at Marburg, the director of an academic university students' chorus. In Hamburg he found increased material, and he seems to have made the proper selection from it, for his male chorus, about 200 strong, shows not only excellent quality, but also, what is very rare, a nearly perfect tonal balance. The first tenors, usually the weak spot in most male and mixed chorus societies, are sufficiently represented in volume and are brilliant in effect. Training of an artistic nature this society must have had in abundance, for the ensemble is well-nigh perfect, and all hands, or rather voices, obey with utmost precision, and yet with a certain freedom, not to say abandon, the musical intentions of the leader as indicated by his baton.

Under the circumstances, and as Professor Barth's program was also of more than average interest, it was a pleasure to listen to the singing of these people. Hegar's "Totenvolk," a crucial test piece for male chorus singing, was delivered with absolute purity of intonation, the Hamburgers maintaining the pitch of C sharp minor from the first to the last chord without the slightest deviation at the close. Three quartets by Johannes Brahms were new to me, and were probably placed upon the program more because of the fact that Brahms happened to have been born at Hamburg than for reason of their intrinsic musical merit, interested as quasi novelties. The third one of them, entitled "Marschieren," is a humorous setting of a text of more than doubtful propriety. Of course, it was the one that took most with the audience.

Miss Lucy Samuelson, who had been brought on from Hamburg, and upon the program probably for the purpose of vocal variety, one female contrasting well with a chorus of male voices, acquitted herself of her task respectably, but not in any exciting way, by the delivery of two groups of Schubert and Brahms songs.

Somewhat on the style and scale of the French Society for Instrumental Music, Berlin now owns an organization of Royal chamber musicians, all of them, of course, members of the Royal Orchestra, who have united for the purpose of performing chamber music for a variety of instruments. Their undertaking deserves public support and general encouragement, for only if works of the sort are brought to cognizance of a larger circle than just a few music students and enthusiasts, will this noble branch of the art find renewed impetus of a creative as well as of a merely reproductive sort. Moreover it is more interesting than is generally supposed to be able to hear in excellent performance some of the old masters' chamber music works of the existence of which musical historians have knowledge, but which otherwise remain dead letters, figuring only in the catalogues and libraries without ever being reawakened to the temporary resurrection of an actual and public performance. Hence Emil Prill, flute; Franz Bundfuss, oboe; Carl Esberger, clarinet; Adolf Guetter, bassoo and Adolf Littmann, first horn player of the Royal O chestra, deserve praise for having associated themselves conjunction with the pianist, Fritz Fuhrmeister, a chamb music player of just the right calibre for the above d scribed purpose. That there is a field for their activity t very first concert demonstrated, for Bechstein Hall w filled to its, for such soirées, adequate capacity with audience which was equally as attractive as it was e thusiastic. The program also proved an attractive one, which modern and classical works were interspersed as to strike a happy average. Among the latter was M zart's delightful Quintet in E flat for piano, oboe, clarin bassoon and horn, which belongs among the master's mc characteristic and also deepest works, while the G maj Trio for piano, flute and bassoon, by Beethoven, without opus number, must date back from the composer's creati infancy and proved, to quote Henry T. Finck, of on an "historic interest."

August Klughardt, the Dessau court conductor a one of the most fertile of modern composers, was repr sented upon the program twice. First with a quintet, o 79, for the combination of flute, oboe, clarinet, basso and horn, which proved a well written but somewh leathery and dry novelty. An earlier work, however, Concertstuck in F major for oboe, Klughardt's op. showed fresh invention and a partially pastoral, partial plaintive spirit, which well corresponds to the charact of the instrument.

Two movements from a quintet, op. 48, for piano, flu clarinet and horn, a Lento in E flat minor and a rousi Rondo in B flat from the pen of my esteemed confrè Prof. E. E. Taubert, the music critic of the Berlin *Po* evinced his masterly musicianship and also a certain, n inconsiderable amount of original invention.

This latter quality is almost entirely lacking in t compositions of Carl Kaempf, a hitherto unknown Ber musical author, who deserves to remain in the obscuri from which he tried to emerge by giving a concert t program of which was made up exclusively of songs a cabinet organ pieces of his own manufacture. I use th word intentionally, for Mr. Kaempf's music is of the bored sort, containing only a modicum of melody and t most strained harmonic progressions. Mit den Hanr herbeigezogen, the Germans call this sort of creation, a the expressive term, for which I know no equivalent the English language, holds good in music as well as poetry. The poeta nascitur axiom, viz., that a poet born and not made, might just as well be applied also the genus composer. Of the songs of Mr. Kaempf, whi were delivered by Marie Rost, soprano; Else Gerlac alto, and Alexander Heinemann, baritone, and a doz and a half of which were figuring upon the program, heard a sufficient number to convince me that Mr. Kaem has missed the right vocation and also as a perform upon his chosen instrument, the Mason & Hamlin ca inet organ, for which he professedly wrote the only thr instrumental numbers of the evening, he is not a pr nounced success. I know some others, notably Arth Bird and Paul Ertel, who can play far better and can a do compose music which is much more adapted to displ to advantage this American instrument, which has co to the front rapidly and in a pronounced degree in Be lin's concert life.

Another American musical product, but a live one, w heard in Berlin on the same night. Miss Martha Cunnin ham is the possessor of one of those pleasing, light sopra voices which are as characteristic of God's own count as are Little Neck clams or sweet corn, peanuts a other delicacies indigent to the soil and the climate. Th is the only way I can explain why the modern sopra leggiero should grow almost exclusively in the Unit

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ates. I also believe that they grow there naturally and n sing in their own pure and delicious crystalline style easily as the proverbial rolling off a log, if they are not oiled by any vocal teachers, foreign or home bred. ney sing like birds, and then they are in their natural ement, such as was the case with Miss Cunningham nen she warbled some of the coloratura in Viardot's arrangement of a Chopin mazurka, or coquettishly de- ered the Cadiz young ladies of Alfred de Musset, which o Delibes clad in graceful musical garb. When it mes to Dvorák's weeping gipsy songs, however, or even e lighter calibre of Brahms and Schumann lieder, such the "Staendchen" of the former and the "Auftraege" the latter, the poor American songbird begins to floun- r about like the Palatia in a heavy sea, and although cally she may hold her own, musically she is utterly at . Nevertheless this young girl is a rather sympathetic ger, and with her prepossessing stage appearance and dest, unassuming manners, she will be able to captivate ny another audience just as she did the one at the Ber- Singakademie on Wednesday night, October 2.

I had not heard Arthur Friedheim for a long time, for he one of the few pianists of note who have not played in rmany for the last decade. In New York many years we were often witness of performances which seemed justify Liszt's preference for this gifted pupil, but also of ers in which he appeared under less favorable aspects. any rate it could not be denied that at that time his hnic was anything but certain, or of a Joseffian polish. as all the more surprised, therefore, to find that in this ticular respect Friedheim has regained in the years of experiences in the United States and lately in England ood deal of that finger and wrist technic which he must e possessed in his younger years, or else he could not e been the great Friedheim who was at once the admi- on and also the envy of the many other pupils who had privilege of sharing Liszt's company and profiting by a master's, advice in Weimar and during the sojourn Rome. The Liszt influence is also still quite apparent prevailing in Friedheim's playing and in his predilec- for the master's compositions. I am, as I have often candidly confessed, not an ardent admirer of Liszt's ks, and yet I must acknowledge that in such reading Friedheim knows how to present them they seem to in musical significance.

hus it was with the incongruous B minor ballad, and such smaller and less important pieces as the "Will o' Wisps," the peculiar nocturne entitled "The Bells of eva" and the Tenth Rhapsody, which latter was per- ned with considerable virtuosity, and of course drew iders of applause from a large audience of connoisseurs had assembled at the Beethoven Hall, and among m I noticed, to mention only a few, such well-known ists as Godowsky, Xaver Scharwenka, De Pachmann, genial Hugo Mansfeldt from San Francisco and his ng and highly gifted pupil, Alma Stencel, as well Moritz Mayer-Mahr, and a few others of the lent Berlin pianists. The profession appeared interested also in the reproduction of the Beethoven "Diabelli" Waltz Variations, not one of all the thirty-three of which was missed by Friedheim, and to listen to which ever was and will remain a severe task to many an audience. It is certainly not an offering for a provincial public, but a Berlin parterre of professionals will swallow the whole opus quite eagerly, even if some of the variations are given somewhat dryly and in schoolmaster style, and if the tone produced from a Bluethner grand is often more glassy than glossy and more brutal than brilliant.

In a group of smaller pieces, which included the Weber "Moto Perpetuo," Mendelssohn's "Song Without Words" in F, which Paderewski likes to select for an encore after a stormy finale, five of the Chopin preludes and the same composer's G sharp minor study in Godowsky's clever arrangement for the left hand, winding up with Rubinstein's C major study in octaves, I really liked only the virtuoso numbers, while I was slightly disappointed in Friedheim's delivery of everything that required true musical feeling and tenderness of touch and tone.

This was the last concert I attended before leaving Berlin for Hamburg and I therefore can affirm truthfully that I was in harness up to the day before sailing.

The Philharmonic popular concerts began on the same evening and the orchestra, looking hale and hearty after their summer sojourn at the Dutch watering place of Scheveningen, presented one of their standard programs, including a Beethoven symphony, to a large and enthusiastic clientèle. The two concertmasters of the Philharmonikers performed in excellent ensemble the Bach double concerto, to the delight of the audience, and Josef Rebicek was greeted with an extra liberal dose of applause when he took up the baton for the first number of the program, for he celebrated the fortieth anniversary of his artistic activity. On October 1, 1861, he appeared before the public for the first time as violinist of the Grand Ducal Court Orchestra at Weimar, in which organization he soon occupied a prominent position. Rebicek is the scion of a musical family of Bohemia, he having been born at Prague, where, after finishing the usual course of general education, he entered the conservatory. Here he became a pupil of Mildner and after six years of study left the conservatory with the first prize for violin playing. Liszt then heard him and immediately engaged him for Weimar.

The contact with the pioneer of neo-German music and the whole musical life and atmosphere of Weimar influenced, of course, the young artist. First he founded and gradually increased his reputation as a violin virtuoso, and then, following renowned examples, took up the career of conductor. In 1862, viz., at the age of eighteen, he became the first concertmaster at the Opera in Prague and violin teacher at the conservatory of his native city. When Jahn in 1868 was director of the Wiesbaden Court Opera he made Rebicek his assistant, and then the young artist progressed rapidly. At Wiesbaden he founded a chamber music society and began his career as operatic conductor. In Warsaw, in 1881, he assumed the same high function at the Imperial Opera, and thence was called in 1891 to Budapest, until in 1894 he returned as first court conductor to Wiesbaden. In all this diligent activity Rebicek still found time for the furtherance of his own musical ideas, as shown in many compositions of worth and beauty, and he continued to educate himself in all branches of the art until he became one of the most versatile as well as well versed and technically admirably equipped musicians. Since October 1, 1897, Rebicek belongs to Berlin as steady leader of the Philharmonic Orchestra. About the importance of this position, especially as far as the educational side of the Popular concerts is concerned, also about the earnest and high standard style in which he conceives and fulfils his duties, I have often had occasion to speak. May he long continue at the head of his excellent and well trained body of artists in the same erect stateliness which distinguishes him up to date and which makes it seem hardly credible that he has just celebrated his fortieth artistic anniversary.

Another artist of high repute and a similar career likewise looks back upon an activity of forty years to-day. It is Prof. Isidor Seiss, one of the most eminent among German musicians, the vice-director of the Cologne Conservatory, who celebrates the fortieth anniversary of his entrance into the teaching staff of that old, renowned institute. Seiss was a pupil of the celebrated piano pedagogue, Friedrich Wieck, the father of Clara Schumann, and studied theory with the hardly less renowned teachers, Julius Otto, C. Riccius and Moritz Hauptman. As pianist Seiss is scarcely known any longer to the present generation, although in the sixties and the early seventies he acquired fame as one of the best concert pianists of Germany. I heard him last at a Guerzenich concert in Cologne in 1874, when, under Hiller's direction, he performed a Mozart concerto in most musical and finished style.

Shortly after that he renounced the career of a traveling virtuoso and devoted himself almost exclusively to teaching, in which field he achieved considerable success. He also gave proof of his gifts as a composer in a number of small piano pieces of value, works for orchestra, male choruses, an adagio for 'cello with orchestral accompaniment, as well as a one act opera, "The Four Years' Sentinel," which has been given with success at Cologne and elsewhere in Germany. His arrangements for two and four hands, and also for violin and piano of Beethoven's German dances and contredances, likewise found favor with a large number of musical people. The Musikalische Gesellschaft, an orchestra consisting in the main of amateurs and conservatory pupils, which organization Seiss has conducted for a period of twenty-seven years, he brought up to a

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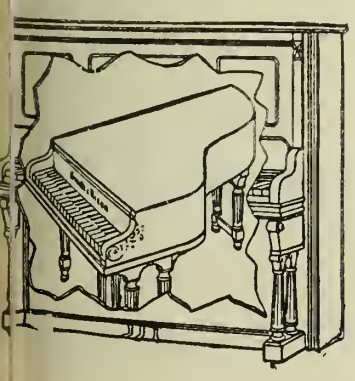

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Among the callers during the last few days before my departure from Berlin were Miss Elfreda Rhoda-Neuberger and Mrs. Neuberger, from New York; the charming young singer intends to give a concert of her own in Berlin on November 13; Miss Beatrice M. Davidson, of New York, and her mother; Moritz Mayer-Mahr, the eminent piano pedagogue and virtuoso; Miss Adrienne Gorsolke, a young Berlin pianist now residing in St. Petersburg; Arthur Friedheim, the celebrated virtuoso, whom you all know; Ernest Schilling, the American born young piano virtuoso, who performed for me a finely constructed and very musicianly as well as brilliant Rhapsodie Fantasia he composed upon motives from the second act of Paderewski's opera, "Manru"; Otto Kunitz, a young composer from Santa Cruz, Cal., who called on me in company with his teacher, Max Loewengard, of the Stern Conservatory; Mr. Kunitz performed for me an Albumblatt, a barcarolle and a theme with variations, winding up with a four-part fugue, all exceedingly well written piano music, which does credit alike to teacher and pupil; and Hugo Kaun, the Milwaukee composer and conductor. O. F.

Lamperti School, Paris.

THE school of Madame Lamperti in Paris, to be opened on November 1, for the purpose of giving vocal instructions on the original Lamperti method, is to be located at Rue Jadin 14 bis, in the Parc Monceau quarter. Lessons are given in French, English and German diction, and the price is $100 for a full term, three singing lessons a week including *pension*. The address is Mme. Edvige Lamperti.

It must be remembered that this lady is the widow of the late maestro Francesco Lamperti, of Milan, and also a pupil of Albani Campanini and other celebrated artists who have impressed their methods upon the vocal system of the present day. She is thoroughly equipped as an artist, having sung on the operatic stage herself with great success in all the European cities.

Josephine Jacoby.

ON October 31 Mrs. Jacoby will sing in Rossini's "Stabat Mater," at Calvary Methodist Church, in which Kathrin Hilke, the soprano; Van Yorx, the tenor, and Julian Walker, the basso, will also take part. Madame Jacoby will also sing in Washington on December 27, and later in "Samson and Delilah," with the Apollo Club, Chicago. These are a few of the more important engagements of this singer for the near season.

ERICSSON BUSHNELL.—Ericsson Bushnell, the basso, sang Parker's "Hora Novissima," on Tuesday, October 22, at the Yale Bicentennial celebration. Mr. Bushnell created the part in 1893, when the oratorio was first given.

ALMA WEBSTER-POWELL.—Madame Webster-Powell is now in Russia singing with Eugene Pirani. The papers say that after the concert tour in Russia the two will sing in the United States.

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Madame Maconda in New England.

THE singing of Mme. Charlotte Maconda at the New England festivals this autumn is being heralded over the country, and this brilliant success insures for her numerous engagements during the season. This singer has established herself a prime favorite in the cultured communities, and her fame keeps growing all the time.

Appended are some of the criticisms telling of her success at the recent Maine festival:

Madame Maconda has her own place in favor with Maine and Portland audiences and repeated visits emphasize the fact that here is a singer who must be considered one of the most satisfactory ever heard in our concert halls. Her warm, sympathetic tones awake response in the educated and uneducated alike, while her splendid vocalism leaves the critics little to decry. An all round singer is Maconda, and her few solo parts last evening were gems rarely appreciated.

Madame Maconda was given an ovation upon her entrance. Her appearance was exceptionally attractive in a dazzling gown of white, completely covered with silver sequins, which glinted and shimmered with every movement. With this she wore a string of beautiful pearls. Her first solo, "From Thy Love as a Father," was encored.—Portland News.

In "From Thy Love as a Father" Madame Maconda again displayed all those fine qualities and technic which have made her a favorite with our public, the enthusiasm aroused calling out the encore of the evening.—Portland Argus.

Madame Maconda was welcomed heartily on her appearance upon the stage, and sang so beautifully as to inspire general regret that she could not be heard in other concerts of this season's festival. Her voice has grown steadily in power and quality since she began singing for Maine people, and her charming personality has endeared her to us more, perhaps, than any other singer.—Portland Daily Advertiser, October 9, 1901.

Charlotte Maconda in oratorio was new to a Portland audience. She was in admirable voice and won an enthusiastic encore by her rendition of "From Thy Love as a Father."

Maconda's first number was "The Lord, He Is Risen Again." Her flutey, flexible voice was heard to advantage, and in her supreme opportunity of the evening, "From Thy Love as a Father," she sang brilliantly. In the concluding phrase, "Shall Rise to Heights Supernal," she rang clearly above the thousand of the chorus. The house clapped loudly.

* * * Maconda sang "Ye Mountains," a very difficult number, with brilliant ease.—Portland Daily News, October 9.

Madame Maconda had no difficulty in making us forget that she had not been advertised to appear in this concert. The ever popular duo for voice and flute was beautifully done, the lady being in excellent form and the accompanist in sympathy with her. Maconda's tone is wonderfully pure and her high notes marvelously true and telling. Of course the first selection carried the audience by storm and insured a recall. The singer's real victory was won in the very difficult air of Filina, from "Mignon," the famous Polonaise. Has any one of us ever heard it done better? I doubt it. This also was received with enthusiasm and the whole of it repeated. Here again the orchestral accompaniment was most commendable, the extremes of verve and delicacy being managed with unusual art.—The Manchester Daily Mirror and American, October 11, 1901.

Madame Maconda sang the "Pearl of Brazil" aria as only she can sing it. Her voice seemed even better than when she was last heard here and her audience was completely taken by storm. The music gave her the opportunity to show her marvelous tones and her ability to make her voice do just what she wants it to do. Her higher notes are reached with no apparent effort, and in rapid passages there is the same evident ease. The flute part was taken by Charles North, who accompanied the singer perfectly. She was recalled and repeated the cadenza.

Then Maconda sang again, this time the "Mignon" Polonaise. Again she delighted her audience with the display of her wonderful talent.—Manchester Union.

Of the soloists Madame Maconda, not only in the concert numbers, but particularly in the exquisite "From Thy Love," which received an encore, and the recitative and aria in Part III., beginning "Ye Mountains," sang with a greatness of power, a limpidity of tone, a depth of feeling, which fairly electrified the audience. With a voice of great power, a clearness of enunciation almost wonderful, a magic magnetism which places her en rapport, not only with chorus and orchestra, but the audience as well, Madame Maconda's modesty of demeanor and charming stage personality combined to these other features make her irresistible. Let us have the great pleasure of hearing her another year.—Burlington Free Press, October 16, 1901.

Miss Caroll-Badham.

BACK from her annual trip to Paris Miss Caroll Badham opens her season this year with brighter prospects and more pupils than ever before. Miss Caroll Badham has the gift of progressiveness in the conduct of her artistic career, and many are the pupils who will testify to the modern ideas she uses in voice cultivation, based always on the famous Lamperti method, in the knowledge of which she stands as an authority with the maestro's own endorsement.

Her studio at 65 Central Park West will be a busy place this week, as her many American pupils have anxiously awaited her return and welcomed her when she reached here a few days ago.

There is decided novelty in Miss Caroll-Badham's tutorship. She is a firm believer in establishing a fraternal feeling among voice teachers, which, she says, can only be found among the well-known teachers of the French metropolis, among whom she looks up to with respect are Marchesi, Laborde, De la Grange, Mme. di Picciotto and others. In her annual trips to Europe she loses not an opportunity of attending the classes of these teachers, gleaning hints and material with which to enrich her own pupils.

Miss Caroll-Bedham's Paris studio address this summer was 3 Avenue MacMahon, and there she left a reputation which means the necessity for an early return to meet the many calls for her advice and tutorship; in fact so successful was she that there is a probability of her not returning to America when she leaves for Paris again next year.

PERCY HEMUS SINGS.—Mr. Hemus was specially engaged to sing at the memorial funeral serivce of the Rev. D. Mott, at Roseville Presbyterian Church last week. He is booked for several engagements, and is making the progress which can be expected of him, in view of his merits.

SIGMOND LANDSBERG.

The best music published today must represent not only the highest conceptions of the form most composers, but also the most careful editorial supervision and the best results of the engraver's art and of the printer's skill. Oliver Ditson Company's editions of modern, classic, standard, and popular music fulfil these requirements, with the result that not only do the representative American composers publish with this house, but singers, pianists, and teachers draw from its catalogs for material. Mr. Sigmond Landsberg, born in Berlin, and a student of the Kullak Academy of Music, has earned a well-deserved reputation in this country as a concert pianist and composer. He finds John Orth's "Third, Fourth and Fifth Finger Waltz" particularly useful in teaching, and highly commends two Grade II pieces by Carl C. Müller—"On the Hobby Horse" and "The Chase"—as instructive recreation pieces. Included in his concert repertoire are Salmon's "Gavotte Humoresque," Manney's "Première Valse," Adele Lewing's "Romance," etc.

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SOUSA IN LONDON

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MINNIE TRACEY'S FINE CRITICISMS.

JUST as he captured Paris and Berlin—France and Germany—so has Sousa taken London and England by storm. We reprint the London criticisms just to hand and by a coincidence our Mr. Blumenberg was in London at the time the Sousa performances were occupying the attention of the people and he privately confirms the quick and deep impression made by Sousa and his band now performing at the Glasgow Exposition to thousands daily.

The concerts at Albert Hall were packed events, seats being at a high premium. It will also gratify her many friends in America to know that Miss Minnie Tracey had the success which the same set of criticisms show. Miss Tracey had many recalls and it was a curious commentary on musical affairs that while she could please musical London, certain American managers could see only her form and not hear her voice, although she claims to be merely a singer. We could not see what avoirdupois has to do with singing or speaking or thinking or succeeding. If it were a national question all girls weighing over 140 or 150 pounds should stop the study of singing or not begin it.

We herewith reproduce the criticisms:

SOUSA AT THE ALBERT HALL.

The Albert Hall wore an unwonted air of festivity last night, when the much-heralded "March King," John Philip Sousa, made his first bow in England together with his famous band. Expectation had run high over the appearance of the celebrated composer-conductor, and a huge audience testified its appreciation of the musical fare provided in terms which left no doubt as to the instantaneous impression which Mr. Sousa's magnetic personality could not fail to have made. We may say at once that such playing by a band consisting of wood wind and brass instruments alone has without doubt never been heard in this country before. It was a perfect revelation. This is not to be wondered at when one realizes the temperamental qualities of Mr. Sousa. He is evidently a musician of rare refinement and instinct, with an appreciation for and gift of rhythm which fairly amounts to genius. Much of the music performed was of the lightest description, yet we cannot pay Mr. Sousa a higher compliment than to say that one's purely critical musical faculty was entirely carried away by the extraordinary *entrain* and *verve* of the interpretations. There was on the part of the players an absolutely spontaneous response to the conductor's slightest movement or gesture, while the auditors themselves seemed to be influenced in no less a degree from an emotional point of view. The quality and balance of tone of the band was well nigh perfect, while in the accompaniment of the vocal and violin solos one quite failed to realize that the fundamental strings of the ordinary orchestra were replaced by the harsher and more assertive woodwind group of instruments. Mr. Sousa obtained more than once as absolute a pianissimo from his players as the most fastidious could desire. The most interesting items given, musically speaking, were Goldmark's Overture to "Sakuntala," a Liszt Rhapsody and a very clever arrangement of a scene and finale from Giordano's "Andrea Chenier," an opera which made a vivid impression upon the writer when it was first given at La Scala, Milan, and which verily cries out for a hearing in London. An effective suite of Mr. Sousa's, entitled "Three Quotations," to say nothing of numerous marches, the "Washington Post" included, served to rouse the audience to repeated enthusiasm, while a trombone solo by Mr. Pryor showed what unsuspected qualities that generally considered unwieldy instrument possesses in the hands of a real artist. Miss Minnie Tracey sang an air from Massenet's "Herodiade" with much expression and sympathetic beauty of tone, and Miss Dorothy Hoyle played Nachez's "Gipsy Dances" most effectively. In Mr. Sousa and his band we seem to have the musical epitome of all that is bright and sparkling in the characteristic personality of our American cousins across the water.—S., in St. James, October 5, 1901.

ROYAL ALBERT HALL.

Mr. Sousa and his American band have been so loudly heralded in London, and such claims have been made as to the superiority of his orchestra over all others, that some curiosity was felt concerning its first appearance at the Albert Hall last night. It may be as well to say at once that no comparison can fairly be made between Mr. Sousa's orchestra and our own fine military bands. The latter are primarily constituted for playing in the open air, Mr. Sousa's is specially built up for concert room performances. It consists of four flutes, fourteen B flat clarinets, one solo E flat clarinet, one alto clarinet, one bass clarinet, two oboes, two bassoons, two alto saxophones, tenor saxophone, baritone saxophones, four cornets, one flugelhorn, two trumpets, four horns, three trombones, two euphoniums, four tubas, tympani and drums. The tubas are of very large scale, and their downward compass extends to the low E flat. This, combined with the other proportions of the band, renders it possible to secure a remarkably rich and full volume of tone. This fullness and the absence of "blare" from the brass instruments were prominent and pleasing characteristics of the performances yesterday. The concert was opened with our National Anthem, played, however, at so slow a tempo as to have a somewhat tunereal effect. It was followed by "The Star-Spangled Banner," the large audience remaining standing. The first work on the program was Goldmark's overture to "Sakuntala," and in this, and in Liszt's Fourteenth Hungarian Rhapsody, the band was heard at its best. In the former the effects of tone color were very fine, and in several instances beautiful; and in the latter the florid passages were rendered by the clarinets with remarkable brilliancy. The interpretation of an excerpt from Giordano's opera, "Andrea Chenier," was also a fine performance. In these transcriptions a high level of artistic excellence was attained, but in other pieces sensational effects were indulged in which detracted from the musical interest of the concert, although it is only fair to add that what was attempted was always accomplished, and testified to the great executive skill and to the perfect training of the instrumentalists. Encores were freely granted, and included the popular march from Mr. Sousa's comic opera, "El Capitan," and the familiar "Washington Post." Mr. Pryor showed extraordinary command of the trombone in a solo which included florid passages seldom associated with this instrument. Miss Minnie Tracey, who made her début in England on this occasion, is the possessor of a soprano voice of pleasing quality, which is well produced, and her rendering of the aria, "Il est doux," from Massenet's "Hérodiade," was expressive and finished. A successful appearance was made by Miss Dorothy Hoyle, a young violinist whose playing was distinguished by excellent qualities.

Earlier in the day Mr. Sousa was entertained at luncheon at the Trocadero Restaurant by a reception committee, with Sir Lewis McIver in the chair.—Standard, October 5.

SOUSA AND HIS BAND.

AMERICAN MARCH KING AT THE ALBERT HALL.

John Philip Sousa, who appeared for the first time in London last night at the Albert Hall, is a man of records, and has added another to his long list of triumphs.

The great hall has perhaps never been the scene of nine encores in a short first part of five pieces, and never before has it heard brass toned to such fine gradations of sonority until it vied in effect with the tones of the superb organ, which on this occasion only served to support the twin flags of England and America.

Sousa directs with his body as well as his soul. Whimsical it may be, but it has the force of authority. There is no beating of time; he dominates everything with his personality.

The band is absolutely balanced. That is its chief charm. The trombones and the basses are superb in their strength, the clarinets approach nearer the tones of the violins than any other brass band to which we have been privileged to listen. The phrasing and delicacy, the marvelous oneness, and the rhythmic precision of the fifty-two artists make up an effect that must be heard to be really understood.

It required a building of the size of the Albert Hall to hold all who flocked to hear this wonderful band; but one could not help thinking of the delight to be in the open air and hear this bright and fascinating music—the Palm Garden at Leipsic, for instance, with its quaint bandstand of shell-like shape. Here we love to take everything seriously.

For once, however, the solemnity of the home of oratorio had to give way to the uproarious appreciation of such things as the "Washington Post," played as none else in the world could play it, and "potpourris" of nigger melodies. The graceful actions of the conductor were hardly more interesting than the agility of the gentleman behind the drums, who rubbed sheets of sandpaper together and rapped on the floor with wonderful effect.

But with all the pleasantries and vigorous brilliance, real music crept in and asserted itself. Sousa's musical power was shown by his artistic accompaniment to the songs of Miss Minnie Tracey, whose encore—a serenade of Strauss—was exquisitely sung, as well as to the beautiful violin playing of Miss Dorothy Hoyle. Nor must the marvelous trombone solo by Arthur Pryor be passed over without at least a mention.

The enthusiasm of the audience reached high-water mark after the exhilarating "Stars and Stripes Forever"; but even "Rule Britannia," which came into one of the medleys, seemed to flow with renewed vigor when played by such a band as Sousa directs.

The band is to be heard again this afternoon and evening, and on Monday it appears at Glasgow.

Mr. Sousa was entertained at luncheon at the Trocadero Restaurant yesterday afternoon, the guests invited to meet him including G. R. Sims, Arthur Bourchier, Arthur Roberts, John Hollingshead and many theatrical and musical folk, besides a large number of newspaper men.

The health of the guest was proposed in a witty speech by Sir Lewis McIver, M. P., who presided, and was received with hearty enthusiasm.—Daily Express, October 5.

MR. SOUSA'S BAND.

CONCERT AT THE ALBERT HALL.

The visit of John Philip Sousa and his band has certainly excited curiosity in the musical world, for the Albert Hall was well filled last night when they made their first appearance in this country. The enterprise has scarcely been judiciously advertised, some of the statements concerning its superiority over every other band in existence being calculated to excite prejudice. As a matter of fact, comparison between Mr. Sousa's organization and our military bands cannot fairly be made, the American orchestra being especially formed with a view to performances in concert rooms only. A glance at its construction proves this. It consists of four flutes, two oboes, seventeen clarinets, including one E flat, one alto and one bass clarinet; two bassoons, four saxophones, comprising two alto, one tenor and one baritone; one flugelhorn, two trumpets, four cornets, four horns, three trombones, two euphoniums, four tubas, tympani and drums. The tone produced from this combination is remarkably rich, and individually the players are manifestly very skilled executants. They have been very highly trained in ensemble, and play with a precision and delicacy and light and shade which made their performances last night of Goldmark's "Sakuntala" overture, an excerpt from Giordano's "Andrea Chenier" and Liszt's Fourteenth Hungarian Rhapsody most enjoyable. In all these pieces great artistic excellence was achieved. Mr. Sousa is not only a clever conductor, but a very successful composer, and several of his marches, including the famous "Washington Post" and sundry selections were rendered with great spirit during the evening, but the performances of these was on a lower artistic level and not altogether free from touches of sensationalism. Miss Minnie Tracey and Miss Dorothy Hoyle made most successful appearances. The former is a soprano vocalist gifted with a fine voice, which has been admirably trained, and the latter is a young violinist who produces an excellent tone from her instrument and has acquired great executive facility. Remarkable skill was also shown by Arthur Pryor in a trombone solo. Mr. Sousa's band play this afternoon and evening.

RECEPTION AND LUNCHEON.

J. P. Sousa was entertained at a reception and luncheon earlier in the day at the Trocadero Restaurant, when Sir Lewis McIver presided over a gathering of journalists, actors and musicians, by whom the American conductor was welcomed. After the toast of "The King" had been duly honored, and followed by that of "The President of the United States," the chairman proposed "The health of John Philip Sousa." In a speech that was both cordial and humorous, he said his task was a simple but grateful one. It was to welcome in their name, and in the name of a far larger circle outside, a distinguished visitor and eminent artist—who, as an exponent of his art, splendidly voiced a language which was universal—and still more notably to receive one of our cousins. He tendered Mr. Sousa the heartiest and most affectionate welcome, and expressed the hope and belief that at the conclusion of his visit he would take away with unimpaired health memories of the old country at once pleasant and profitable. (Cheers.) They thought it very kind of the United States to have lent him for a time; it might be as an anticipatory consolation for our not winning the America Cup, or to spur us on to keener endeavor in the struggle with other nations for pre-eminence in that art of which Mr. Sousa was so famous an exponent. Or perhaps it was intended to suggest that, besides athletics, yacht building, steel construction, electrical installations and political wire-pulling, there were other things in which they could go one better. (Laughter.) In the British commercial market as in the singing world they were always prepared to welcome an improved method of production. (Laughter.) The presence of Mr. Sousa suggested a curious national characteristic which we seemed to be developing; it was a tendency to take a licking from other Anglo-Saxon nations, not only without ill-will, but with a kind of com-

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this Season, but everybody seems to want him, and I have now (Oct. 20th) more than 85 arranged for, so I have decided to secure another 75, which will not be difficult. Mr. Bailey's Company includes

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placency—with a sort of reflected pride. The friendly rivalry of art and sport made wholly for good, and was fresh evidence of the warmth of feeling and an indication of that sense of brotherhood which inevitably grew from a common language and identical aspirations. (Cheers.) Mr. Sousa expressed his gratification at the welcome accorded him, and reciprocated the kindly feelings of relationship uttered by the chairman. Philip Yorke, managing director, then presented Mr. Sousa with a souvenir of his first professional visit to London. It was a jewel with an enameled picture of the Royal Albert Hall, having the British and American flags at either side, and the inscription, "Welcome, Sousa, 1901." Mr. Sousa acknowledged the gift in felicitous terms, and "The health of the chairman," proposed by John Hollingshead, concluded the proceedings.—The Morning Post, October 5.

THE MARCH KING AT THE ALBERT HALL.

First Appearance of Mr. Sousa and His Band.

Mr. Sousa, whom his admiring countrymen have dignified with the somewhat grandiose appellation of the "March King," made his first appearance in England as conductor of his famous band last night at the Albert Hall. It says much for the interest which his advent has excited that at a time when the holidays are barely over, and when the musical season can hardly be said to have begun, his appearance should have drawn an audience which filled the Albert Hall from floor to ceiling. It is true that Mr. Sousa's efforts hardly appeal to the class of musicians which frequents Queen's Hall and St. James' Hall. He is essentially a man for the people. Not that we desire to belittle his reputation on that account. Within certain limits his achievements are remarkable. To many people a wind band is a synonym for mere noise. Mr. Sousa proved last night how wide its range may be. He can be as noisy as anyone when he likes, but he has at command pianissimos of ethereal delicacy, and his management of the nicest gradations of sound is surprising. It is, of course, unfortunate that when he wants to play good music he has to fall back upon arrangements in which naturally the charm of the original score is to a certain extent lacking. Thus, Goldmark's "Sakuntala" overture, which was given last night after the concert had begun with "God Save the King" and "The Star-Spangled Banner," sounded rather monotonous in its altered form, admirably as it was played, and it was not until he passed to a somewhat bewildering arrangement of English airs, followed by his own "El Capitan" march, that the audience felt it was on terms with the real Sousa. After that the evening was a long triumph. Mr. Sousa was generous in the matter of marches, the popular "Washington Post" being, of course, included. Another number which was much appreciated was a suite of Mr. Sousa's own composition, the last section of which illustrated in amusing fashion the antics of a youthful "Alabama coon." The program was diversified by trombone and violin solos contributed by Arthur Pryor and Miss Dorothy Hoyle, and Miss Minnie Tracey, an American soprano, who has improved vastly since she sang at Covent Garden some dozen years ago, sang two songs in admirable style to an accompaniment conspicuous for exquisite delicacy. We may remind our readers that Mr. Sousa gives concerts to-day both in the afternoon and evening at the Albert Hall.—Daily Graphic, October 5.

MR. SOUSA'S BAND.

The much advertised appearance of Mr. Sousa's brass band began at the Royal Albert Hall last night. The first performance can only be written down as a great success, for the audience was enormous and very enthusiastic, and this enthusiasm was not misplaced. It is just possible that a portion may have found the program a little long, as, though it only contained nine numbers, encores were given with an unsparing hand, as many as three being played to Mr. Sousa's suite, including his "Washington Post," which received an ovation. The conductor has certainly trained his band till it has reached a very high degree of proficiency indeed. The performance by military bands of music written for string orchestras can never be wholly satisfactory. The clarinet is a very beautiful instrument in itself, but it is not a violin, and however skillfully it may be played it can never resemble that instrument in quality, timbre or flexibility. Goldmark's fine "Sakuntala" overture suffered to some extent from this, but it was certainly a remarkably good performance otherwise. Two of the most noticeable features of the band's playing are the richness of the tone produced and the really wonderful balance preserved. Few conductors indeed can have their orchestras under such control as Mr. Sousa. One is rather apt to connect his name with that which is noisy in music; the pianissimo, however, which he gets out of his band is remarkable, and nothing could have been better than his performance of a "Rococo" by Meyer-Helmund. Among the most successful of the other performances may be mentioned that given of Liszt's Fourteenth Hungarian Rhapsody, and of his own suite, "Three Quotations." He also, of course, included several of his famous marches, "The Stars and Stripes Forever" having to be repeated. The concert, taken as a whole, proved an admirable and most surprising lesson in the possibilities of a wind band when ably trained; and Mr. Sousa is to be complimented most heartily on the remarkable way in which he has his forces under control. Perhaps almost the best proof of this control was the great success which he achieved in accompanying the vocal solos of Miss Minnie Tracey, who sang an air from Gluck's "Alceste" in excellent style, and the violin solos of Miss Dorothy Hoyle, who played Saint-Saëns' "Rondo Capriccioso" with great neatness and taste. Arthur Pryor gave an excellent account of two trombone solos, playing the most florid passages with ease. The program opened with the British and American national airs.—Times, October 5, 1901.

THE SOUSA BAND.

For some years past, and more especially since the "Washington Post" and the "El Capitan" marches made the name of John Philip Sousa familiar to the public in this country, we have been waiting to hear the band which has won such a great reputation for itself on the other side of the Atlantic. Now, at last, with much booming of big guns, or perhaps we should say with much blowing of trumpets, Sousa and his band have made their début, and we had the opportunity last night of comparing them with similar organizations in our own country. Fortunately, however, we can criticise them without in any way disparaging such fine bodies of instrumentalists as either of the three Guards' bands, and those who are acquainted with the work of such bands as the Besses o' the Bârn, to whom we were introduced last year at the great band contest at the Crystal Palace, need no telling that we possess material that cannot be surpassed in any quarter of the globe. With these few remarks of a general nature we may pass on to consider the merits of the Sousa Band on the strength of what we heard last night. In the first place, we must pay tribute to the very fine tone which was noticeable in all they did and to the admirable technical skill which each individual instrumentalist undeniably possesses. Here was a good foundation for any conductor to build upon, and Mr. Sousa has certainly erected a musical structure which deserves the enthusiastic appreciation of amateurs. His program opened with a performance of the National Anthem and its American equivalent, and then we had an opportunity of hearing what could be done with music not intended originally for military bands. It is only a few nights since we heard Goldmark's "Sakuntala" overture at the Queen's Hall, and naturally we missed not a few of its chief beauties, but, allowing for the absence of the violins and bass strings, Mr. Sousa secured a very admirable rendering. Another very excellent performance was that of Liszt's Fourteenth Hungarian Rhapsody, which more readily lends itself to brass band treatment. It was, however, in the typical pieces with which the Sousa Band is identified that the audience was excited to the most enthusiasm. Several of these came by way of encores, which were taken with a promptitude that was a little astonishing. Such popular airs as the "Washington Post," "El Capitan" March, "Hands Across the Sea," and "The Stars and Stripes Forever" brought down the house and were the most striking features of the entertainment. Mr. Sousa has a certain quaint method of conducting, and to the casual observer it would appear that it is done from the point of view of impressing the audience, rather than for any especial effect it may have on his orchestra, but he gets the required effects, and among the things for which he must be particularly complimented is the restrained and delicate manner in which he accompanied the vocal and instrumental soloists. These agreeable reliefs to the inevitable monotony of brass band playing consisted of a soprano solo by Miss Minnie Tracey, a singer with a light, pleasing voice; a trombone solo capitally rendered by Arthur Pryor, and a violin piece charmingly played by Miss Dorothy Hoyle. An American Fantaisie was the last item on the program, but this was supplemented by "The Star-Spangled Banner" and a repetition of "God Save the King."—The Morning Advertiser, October 5, 1901.

SOUSA'S BAND.

Debut at the Albert Hall.

Mr. Sousa's band, which made its first public appearance in this country at the Albert Hall last night, hold in America practically a unique position. In this country we have nothing exactly like it, for in England our crack military bands are greatly superior to the average army bands of the United States, while, on the other hand, private organizations for open air work in these isles have not the same opportunities of securing well paid engagements enjoyed by Mr. Sousa's orchestra in the holiday resorts on the Atlantic coast. Nevertheless Mr. Sousa's fame was chiefly won by those swinging marches, the captivating strains of which have long ago penetrated across the ocean, and are almost as popular in Europe as in the land of their birth. It was therefore, perhaps, a pity that Mr. Sousa did not announce more of the march element in his opening program at the Albert Hall last evening. He, it is true, played a good many of them among the encores which he accepted with true American liberality, but there must have been a large proportion of the Britons among the audience who failed to recognize them, until it occurred to a sensible attendant to place on the bandstand on a huge placard the name of the piece actually being performed. The "Washington Post," given as one of the encores to an American melody bearing the characteristic title of "A Nigger in the Woodpile," was, of course, recognized at once, but although the "Rag Time" March was vociferously applauded, few, we fear, knew its name. "Stars and Stripes Forever" was also well received, and so also was Mr. Sousa's "Hands Across the Sea," which was among the encore pieces. In these marches the American players are emphatically at their best, and it is a pity they did not more exclusively confine themselves to music of this sort, instead of trying a version of a Hungarian Rhapsody (a familiar item of Richter's repertory, but now played with comparatively little spirit), or the paraphrase of the finale from Giordano's "Andrea Chenier," an opera which has been performed in the United States, but is unknown here. Miss Minnie Tracey, too, would have been wiser to have sung some of her native American melodies rather than excerpts from French operas, which were not at all effective in the Albert Hall, although the admirable manner in which the vocal music was accompanied showed the pains which had been taken to cultivate this feature of the performance. A clever trombone player, Mr. Pryor, was much applauded for his rendering of a medley of tunes from Mr. Sousa's comic opera, "El Capitan," and Mr. Sousa's "Quotations," based, we believe, upon American melodies, found much favor. The tone of the band is peculiarly rich and refined, and it would be very interesting to hear them in the open air, where, after all, a wind band is most in its element. The players are also highly trained, answering the movements of the conductor's baton with much intelligence. No doubt the temptation to compare them with some of our own military bands is strong, but the proceeding would be invidious, and to a certain extent unmeaning. Mr. Sousa, on taking his place to commence his program with "God Save the King" and "Hail, Columbia," had a cordial reception from an audience which filled all but the more expensive seats, and among whom the American colony was, of course, largely represented. He will give further concerts at the Albert Hall this afternoon and evening, and will then be off to Glasgow to fulfill a month's engagement at the Exhibition. Then will come a provincial tour, and possibly another concert in London, when it is hoped the program will be formed mainly of American music and especially of Mr. Sousa's marches.—Daily News, October 5, 1901.

THE SOUSA BAND.

The audience which assembled at the Albert Hall last night, when Mr. Sousa and his band made their first appearance in London, if not an abnormally crowded one, certainly went far toward filling the vast building. As the composer of more than one of our most familiar and popular marches, Mr. Sousa has established a very widespread reputation; but until yesterday those who did not happen to hear the performances which he gave at the Paris Exhibition of 1890, or during the course of his Continental tours, had had no opportunity of judging him in his other capacity, that of bandmaster. The expectations raised by his much heralded advent here have naturally been high, and if he did not quite fulfill all of them last night he certainly scored an ample popular success. It was, naturally, in his own compositions that his merits as a conductor and the special qualities of his band were displayed in the best light. The printed program of his opening concert contained only two of his own works, the "Three Quotations" Suite, consisting of three short and effective numbers, each with a certain distinctive and appropriate atmosphere of its own, and the familiar "Stars and Stripes Forever" March; but early in the evening Mr. Sousa began a lavish succession of encore numbers, nearly all of which were wisely chosen from among the most popular of his own compositions, including "The Washington Post," the "El Capitan" March and "Hands Across the Sea." All of these were given with great precision and fire, and their spirited interpretation was greeted by the audience with very genuine and hearty enthusiasm. Of the more serious efforts of the evening the most successful was the selection given from Giordano's deservedly popular opera, "Andrea Chenier." An admirable sympathy was shown by the band in their accompaniment of Miss Minnie Tracey, Miss Dorothy Hoyle and Arthur Pryor, who appeared with success as soloists; and musicians hearing the American orchestra for the first time last night must have been struck throughout by the remarkable homogeneity into which Mr. Sousa has welded his forces and by the rich tone of his instruments. His interpretation of Goldmark's "Sakuntala" overture was unfortunately lacking in poetic feeling—a defect hardly attributable entirely to the absence of stringed instruments—and his attempt to give Liszt's familiar Fantaisie on Hungarian Folktunes with the forces at his command was an obvious artistic error. In the main, however, the criticisms suggested by these two items are such as can always be advanced against any performance by a military band of works whose charm is lost when played by forces other than those for which they were primarily scored. It is, in fact, as the glorified ideal of the military band that Mr. Sousa and his players present themselves to us; and as such their visit is of an educational value quite apart from the evident interest and pleasure which it excites.—The Globe, October 6, 1901.

Richard Burmeister.—A new edition of Burmeister's "Persian Love Song" has just been published by the Rohlfing Sons Music Company for a high as well as for a low voice. Mr. Burmeister leaves this week for Boston, where he is to play Liszt's Concerto Pathetique with the Boston Symphony Orchestra.

A Concert Company.—Miss Nellie Allen Hessenbruch, a pianist of St. Louis, has joined a concert company of which Miss Sibyl Sammis is soprano and Ion Jackson is tenor. The company propose to make an Eastern trip.

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EUROPEAN NOTES.

"Can a director of a theatre make a married artist sing in his theatre in spite of the formal refusal of her husband, especially when such refusal has been communicated?"

This legal question has been decided by the Civil Tribune of the Seine in the negative.

Moreover, the husband whose authority has been repudiated can demand damages.

M. Le Docte, a Belgian, married in 1897 Mlle. Jane Mercy. M. Gaudrey, director of the Grand Cercle at the watering place of Aix-les-Bains, wrote to M. Docte asking for his consent and confirmation of an engagement of his wife at the Grand Cercle.

"No," replied M. Docte, "I do not consent to what you demand, but I oppose in the most formal and absolute manner to Madame Le Docte continuing to follow a theatrical career."

But Madame Docte thought otherwise. She returned to the theatre and sang in "Manon," "Lakmé," "Romeo et Juliette," and other operas in her repertory.

M. Le Docte without hesitation brought suit against the director of the Grand Cercle for the modest sum of 50,000 francs.

The director of the Grand Cercle said that he could not represent in court the Society of the Grand Cercle, of which he was merely the manager, and the court held that plea good, but condemned the manager personally to pay 3,000 francs damages to the husband.

Karl Fetzlaff, the famous stage manager of Berlin, will soon retire. He made his fame by his mounting of "Die Fledermaus" in 1870. He was stage manager in Dresden 1879-1881, then went to Vienna, and since 1890 has labored at Berlin.

The competitors for the Wagner monument at Berlin are at work on new models, as none of the old ones was satisfactory. The sculptor who may receive the commission for executing the monument to Brahms at Hamburg has not yet been chosen. The report that Max Klinger had been chosen is contradicted.

The death of the 'cellist Louis Marsick at Liege is announced. He was for forty-six years a member of the Royal Theatre orchestra, and a teacher in several institutions.

The monument erected to Beethoven in 1880 at Vienna is to be turned round. When first erected it stood in a quiet square, to which the little River Wien, with the old trees on its banks, formed a background. But since that time great changes have taken place. The Riven Wien is covered over, the trees are cut down and there is much traffic. The Viennese are now vexed to see Beethoven turn his back upon them, and so the municipal council has decided that he shall execute a right about face. In place of looking westward he will henceforward look to the east; instead of looking toward the Rhine he will look toward Hungary. The designer of the monument, Zumbusch, is still alive, and will superintend the work.

At Dresden a Frenchman has triumphed in the list of performances. Wagner's "Tannhäuser" was given twelve times, but Saint-Saëns' "Samson" twenty times. The latter was a novelty for Dresden; the former, perhaps, they had grown tired of.

Josef Rebicek celebrated, October 1, his fortieth anniversary as an artist. He first appeared October 1, 1861, as violinist in the Weimar Court Orchestra; in the following year was recalled to his native city of Prague as concertmaster of the National Theatre; in 1868 he left Prague and became concertmaster at Wiesbaden. Here he distinguished himself in symphony and chamber concerts as well as in the theatre, and tried his hand at opera conducting. In 1881 he went to Warsaw, and ten years later to Budapest, when three years later he returned to Wiesbaden. On October 1, 1897, he assumed the position of director of the Berlin Philharmonic Orchestra. He is also distinguished as a composer of chamber music and pieces for violin, piano and orchestra. He is now in his fifty-seventh year, in the fullness of all his powers and is likely to retain the highest esteem of the artist world, the critics and the public.

A posthumous work by Ponchielli, the author of "Gioconda," is announced as nearly ready for publication at Milan. It is entitled "I Mori di Valenza." The score is not quite finished, but will be completed by Annibale Ponchielli, the son of the composer.

The centenary of Bellini will be celebrated at his birthplace, Catania. There will be an exhibition of Bellini relics and souvenirs, a grand procession will lay crowns on his tomb and on his monument; a "Hymn to Bellini," by Platinia, director of the Conservatory of Parma, will be sung; all the military bands in Italy will be there, and a grand musical season will be inaugurated at the Theatre Bellini, at which nothing but Bellini's works will be given.

The *Deutsche Kunst Zeitung*, of Vienna, says that the departure of Trangott Ochs from the Brünn Music Society has given rise to some trouble. There are four competitors applying for the vacant part of conductor, but Richard Wickenhausser, whom a strong party desires, is not one. The explanation given by the journal is that he is an anti-Semite, and that a majority of members of the society would resign were he appointed.

The Artavia collection of autographs, lately acquired by the Royal Library of Berlin, consists of part of Beethoven's works purchased by Dominick Artavia in 1827, when he bought for seven gulden the "Missa Solemnis" and the finale of the Ninth Symphony. He purchased altogether ninety-three numbers by Beethoven, among them the piano sonates (op. 110 and 111). Haydn is represented in the collection by thirty-two numbers and copies of 120 string and flute trios, mostly unpublished. The collection has also manuscripts by Schubert, Rossini, Salieri and Paganini; two numbers by Mozart, one of which is a beautiful copy in his own hand of the F minor composition written for the mechanism of a clock. After the death of Dominick Artavia's son the collection was offered for sale and fears were expressed that it might be bought by Americans. To prevent this Dr. Erich Prieger determined to purchase it for 200,000 marks, and offered it at cost price to the Prussian Minister of Fine Arts, but four years elapsed before it became the property of the Royal Library at Berlin.

The new Philharmonic Society of Paris proposes to give twenty concerts, on Friday of each week after November 22. The programs will be of vocal and instrumental music and chamber music, interpreted by the most celebrated artists.

Engagements have been made with the quartets Geloso, Hayot and Parent, of Paris; Marteau, of Geneva; Ysaye, of Brussels; Soldat, of Vienna; the Tcheck Quartet, of Prague; the Trio Chaigneau, of Paris, and the Trio Heermann, of Frankfort. Soloists engaged are: Vocal, Madames El. Blanc, Marie Olénine, G. Vicq Henschel; piano, Messrs. D'Albert, Bauer, Busoni, Chevillard, Cortot, Lamond, Risler, Stavenhagen; Madames Th. Carreño, Thérèse Chaigneau and Cécile Silberberg; violin, Messrs. Geloso, Hayot, H. Heermann, Marteau, Rebner, Rivarde, Ten Have, Ysaye, &c. It is probable that other names may be added to the list.

Late accounts of Abbé Perosi's "Moses" report that it is divided into three parts and a prologue; the characters are Moses, Pharaoh, Aaron, Rachel, Zipporah, Miriam and the head of the Hebrew family, and "the voice of Jehovah." The choruses are varied and numerous. The text is taken from Exodus, chapters 2, 3, 4, 5, 12, 13, 14 and 15, and is described as remarkable for its grandeur and elevation.

As soon as "Moses" was finished the indefatigable Abbé set to work on a new piece, to be called "The Apocalypse."

At Rome a regimental band announced on its program: "Wagner—The Nibelungen March." It was Siegmund's "love song" in the first act of "Die Walküre," arranged in march time. This horrifies a correspondent of the *Ménéstrel*, but that journal reminds him that Wagner was much flattered at hearing a military band at Venice take its whole program from his works. But a love song a pas redoublé!

At a late performance of "The Flying Dutchman," at Elberfeld, the role of Senta was played by Della Rogers, who both vocally and dramatically was the star of the soloists. The *Elberfelder Zeitung* writes: "Frl. Della Rogers pleased us exceedingly as Senta. Her playing and singing harmonized very well; her voice is clear and fresh,

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and she overcame with ease the technical difficulties which the part offers."

The pianist Busoni has this year, as last, occupied part of the Temple in the Park of Weimar, and gathered round him a number of talented and well-advanced pupils.

E. Jaques Balcroze succeeds Prof. L. Ketten as director of the singing society of the Conservatory of Geneva.

The composer, Von Fielitz, after a long residence in Rome, has settled in Berlin as teacher in the Stern Conservatory.

The ten selected artists who are working at new designs for the Wagner statue at Berlin all represent him sitting, as his erect figure was not heroic enough. The jury will decide as to the best model November 1.

No final determination respecting the continuation of the Bayreuth Festival next year has yet been reached. There is to be a council at Wahnfried in the latter part of this month to settle the question.

A search in some church documents proves that Albert Lortzing was born on the 23d of October, 1801, not in 1803, as the musical dictionaries and lexicons assert. This month then really contains the centenary of his birthday.

Mascagni is working on a new opera, the text of which, by Illica, is based on Russian peasant life. The long talked of "Roland of Berlin," by Leoncavallo, will be produced in Berlin at the beginning of next year. On October 26 the first performance of a new opera, "Chopin," music by Orefice, took place at Sonzogno's Teatro Lirico, in Milan.

A direct descendant of J. S. Bach is making a poor living as piano teacher at Erfurt. Hermann Bach is fifty years old, and is gifted with a remarkable musical memory that enables him to reproduce even long compositions when he has once heard them.

The project of rebuilding the Court Theatre at Weimar has been abandoned.

Arnold Dolmetsch a Bankrupt?

ACCORDING to an eminent music trade paper Arnold Dolmetsch, the collector and expert and lecturer, &c., has recently been examined in a bankruptcy court, with liabilities of $3,000 and assets of about $1,900, the failure being due to a liability of a lease. Mr. Dolmetsch is a Swiss, and is the original Mr. Innes, the father of Evelyn Innes, in George Moore's novel of that name. We hope that Mr. Dolmetsch will not be misinterpreted in this unfortunate affair and that his difficulties will soon be translated into more propitious circumstances.

MINNE HUMPHRYES.—Mrs. Minne Humphryes, the church and concert soprano, will soon leave New York to fill engagements in the West. Her manager is in Ohio, and there will arrange additional dates for this artist.

VERSUS PHILIP HALE, POOR MAN!

BOSTON, Monday.

Dear Musical Courier:

I SEE by this week's issue of your paper that you are once more following your pernicious habit of not permitting your critics (alleged!) to speak the truth. Now, there's Phil. Hale! I've known Phil. since he was a boy. I had a hand in his education. I know that as the critic for a daily paper he cannot ventilate his true pent up emotions, and I always hoped that as an associate of yours he might be allowed to write just what his musical acumen dictates. Of course you wouldn't write against the Boston Symphony Orchestra for the world, and so you have probably given poor Mr. Hale spiritual advice in advance. I attended the Boston opening, and wished I had spent my money on "Florodora," up on Broadway. Why? Well, I might as well tell you at once that as a musician, trained before the mast, I am accustomed to orchestras which are led by the director, and not to one which takes the director by the hand and conducts him! That's the Boston epidemic now. Take my word for it! You know me! That orchestra, and this is not after dinner either, is the finest in the world! Such material! Such instruments! Such individual intelligence! And the management! Where can you find men like Higginson, with his brown trousers; Ellis, of the genial heart; copious Fred. Comee, and that fine, kindly man, L. H. Mudgett? Wouldn't these brains build up any organization from Tammany Hall, the D. A. R.'s, to the Mafia? I "guess" they would! Now, what is the difficulty? They have the hall, the orchestra, the management, but not the director. Saturday night I wanted to be umpire, and call down good paternal advice to Gericke, but I was afraid of waking up the audience he had so carefully put to sleep! It wasn't a square deal anyway.

You know, if you remember anything outside of the trusts, that "Academic Overture" of Brahms'! Well, after the men came on the stage and knelt in prayer to Kneisel, they yawned and stretched themselves and then Gericke came along. He had on clothes, but not much hair. It took some time for him to get his glasses on, and then when Mr. Higginson squeezed a dollar to make the eagle mourn—they were off! It was a great start! The men were just a little ahead of the director, but he jumped a hurdle and caught them. It's sad enough when Brahms tries to be kittenish through the medium of a full orchestra and a heavy score, but it's sadder still when a director works like yeast to see the joke, to be young, joyous, devil-may-care in the seeing. Gericke didn't do this. He took it seriously. It hurt his feelings. It made you feel like rag-time at a funeral. That's probably the way it made him feel. Then when salty tears were gathering, ouf!—the men got ahead! But Gericke's a routined director and was—out on first! He felt so pleased, it was such a surprise! The men looked quite annoyed, as they had evidently counted on winning. I lost $10 betting on the men, because I know and believe in them. There's Kneisel, and Schroeder and Loeffler—I felt sure they would win. Life is full of these disappointments; you know how it is. While my dismay was still fresh from the bat, a shock of black hair and a pair of "googling" brown eyes escorted a 'cello on the stage. It was Gérardy! Play! He struck into the broad opening movement of the Lalo Concerto, and somebody behind me dropped a brass button down my back and all my hair sat up. This little, wee, titan possesses tone, temperament, trills, technic to beat the whole band back of him! Such a sincere, manly youngster, such sincere, manly art is a rarity even in these days. Did you ever notice his down-bow staccato? Then again legato playing as he has it in his wrist is a gift, a direct g... Another feature is, if Gérardy sings the same theme a hundred times—and you know how Lalo treats his them—he sings it differently. It tells a new phase of the story. While he is essentially a temperamental player, he never overdoes; you don't find him portamentoing up and down the strings or exuding undue sentiment. The trouble is that an untemperamental conductor is a skull and cross-bones to a temperamental soloist; the orchestra pulled back badly at times, but Gérardy woke up the audience just the same. This was a treat indeed, and one felt braced for the Liszt number.

It's a curious study about magnetic currents. A man like Paur or Nikisch holds his men as in a vice from the moment he steps on the stage. Gericke or Thomas establishes it only at times. You can see it born and wane and disappear. Gericke starts in all right for a climax—the kind he knows about, you know; he goes along for a few bars when suddenly he loses hold of the men and that climax cometh not. Same thing, when the men work up momentum to a high pitch, where drums, trumpets, pianos, aeolians, &c., are all toiling, he can't work them down to a pianissimo until the middle of the next number. The Boston cannot have true artistic climaxes or pianissimos because there is no architect there to build them. What is a symphony without shading, nuance, color? This is to get us over the Liszt number mentioned above. I want to forget it. You know how effective the full stop of the orchestra is, and how the silence throbs and throbs with anticipation of the continuation of the story. When the Boston Symphony strikes a rest, it stops—just stops—that's all, and it's a time for conversation. It is more irritating when an organization like this continually misses it than anything you can conjure up. An orchestra *cannot* play itself. Already the standard raised by Nikisch and Paur has been lowered, although the orchestra itself has improved. The woodwinds have been augmented you know and they do great work. I never heard the theme for oboe in the Beethoven Seventh played so beautifully, and the duet for two oboes and two clarinets was delightful.

The second movement was flawless. Mr. Gericke's ability to color and contrast was never more apparent than in the Scherzo and Trio. You remember all the "tooling" the woodwinds have to do in this movement with the drawn tones or pedal points (any old thing you want to call them), which stand still on one note and whistle. Well, my wife said to me: "Pro Bono, can't you be still"; but I just writhed in agony. I thought the whole world consisted of unshaded pedal points and "toothing" tubes. You ought to hear Paur color and shade this difficult movement, which sounds frivolous and even impudent after the grandeur of the second movement unless it is played with refined understanding. The finale has wonderful scoring, hasn't it? Think of the trumpets and violins fighting against the woodwinds! Still the strings were less numerous in Beethoven's time, we mustn't forget that. The last movement was a scramble, a run-for-your-life scramble—and then I came away. The audience was not once aroused to spontaneous applause save by Gérardy. This is the whole truth and I am sorry Phil. isn't permitted to tell it. What's the use of having a critic if you coach him all the time? Still he has troubles of his own! An organist and a music critic in Boston! That would feaze a harder man than Hale.

I could write lots more, but I am tired now, and my wife says the beer is getting stale. Any time you want

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P. S.—*Not Pro Beano!*

MME. LUISE REUSS-BELCE.

N the Maurice Grau Opera Company for this season appears the name of Mme. Luise Reuss-Belce as ima donna for the grand Wagnerian roles. This artist longs to the singers who have sung in "Parsifal" at Bay-ıth, under Richard Wagner. Later she sang in Carls-he, under Felix Mottl, the roles of Elizabeth, Elsa d Sieglinde. In Wiesbaden she sang at the Kaiser tivals Sieglinde, Venus, Brünnhilde and Isolde. Here Amcrica she will sing Isolde in San Francisco, where ristan" will be given for the first time. She has col-)orated at Bayreuth for many years, and especially as icka in the "Rheingold" and in the "Walküre," with ex-ordinary success. The *Colnische Zeitung* writes re-cting her:

mong the goddesses as the greatest performance the Fricka of dame Reuss-Belce must be singled out. In perfection of style, lignity and chiseling, in song and gesture, she presented a classi-model of dramatic vocal art.

The *Musicalische Wochenblatt:*

thoroughly excellent performance which came well into the ground was the Fricka of Madame Reuss-Belce, whose great e in the second act of the "Walküre" depicted the indignant nan, the protector of family life enraged by the violation of holy rimony. Madame Reuss-Belce showed in everything how pene-ed she was by her mighty task, of the importance of the person-represented by her, and in every tone and word was a grand st.

Concerning her Sieglinde the *Wiesbaden Journal* writes:

ll her mimetic and vocal resources Madame Reuss-Belce knows to employ in sovereign fashion, and even in the inspired out-st of passion she never overstepped the artistic standard of the of beauty. Her expressive play, with its grand, noble lines, at scizes us, but how she acting sings, and singing speaks, and king accentuates—this thorough interpretation of song and play ls the public fast from the first bar to the last. Her Sieglinde no theatre figure in the usual line. The artist was this evening linde herself.

The *Rheinische Kaiser* writes:

er yesterday's Sieglinde demonstrates Frau Reuss-Belce to be oroughly eminent artist. Her exemplary declamation, her fiery throughout to the smallest details, the whole style of her musi-delivery, supported by beautiful vocal resources, well schooled capable of all modulations, matured in the Wagner traditions, make us recognize her as a genuine modern stage singer. To these qualities are united her poetic appearance, and her effective facial expression, lit up by a speaking eye, to incorporate in most expressive fashion the touchingly beautiful Sieglinde. With a compelling power, with a deep warmth of feeling, Frau Reuss-Belce made her part in the love duet with Siegmund one of splendid authority. The "grand gestures" which Wagner demanded and the glowing speech of genuine passion let us have a presentiment of what kind of Isolde Frau Reuss-Belce will be. When the great tragedian Ludwig Barnay saw Frau Reuss-Belce as Sieglinde he exclaimed: "She is the German Bellincioni."

Before her journey to America Frau Reuss-Belce sang, at the Royal Court Theatre of Dresden, Brünnhilde in the "Götterdämmerung," on which it was said in the *Dresdener Nachrichten:*

In the very first scene the artist convinced us that we had to do with a distinguished singer, with a singer who can measure herself with the best Brünnhildes. Taking it all in all, we have scarcely seen here a better Brünnhilde. Only a perfect artist of soul painting delivery like Frau Reuss-Belce can sing into the heart with such beautiful and touching power the noble daughter of Wotan. All the details seemed worked out spiritually and intellectually to the finest point, yet the whole alone seemed called out before us by these inspired demands of the moment. The beautiful, powerful enhancement, the marvelous growth of the noble character, the victorious execution of the role, all this worked in favor of the artist. The success was complete. The storm of applause would never cease.

The *Dresdener Anzeiger* writes about the same role:

Frau Reuss-Belce presented a figure of imposing greatness, in which the divinity and the humanity of this "Walküre" were harmoniously united, a form of a unity and sharpness of characteristic which enchained one in the highest degree, of passion and feeling, of a power of expression which was of the most powerful effect. The agony over Siegfried's perjury and treachery, the despair over the lamentable deception were impressively presented, while the tragic side of this powerful, womanly figure achieved its highest expression. Hence, we never looked at the theatrical poses, but always to the beautiful gestures, a proof of the æsthetic, fine feeling of the artist. The vocal performance of the singer stood on an equal height with her dramatic art. Her voice is grand and sonorous, always filled with soul; the organ follows the will of the singer unwearicdly when it is required to express passionate agitation, deep tones of the heart, sharp, dramatic accents, sincerity and coldness. The performance was one to which one had to give undivided interest. The public was electrified and never wearied of countless demonstrations of applause.

Richard Kleinmichel Dead.

RICHARD KLEINMICHEL, the editor of the German occasional musical paper, the Leipsic *Signale*, is dead at the age of fifty-five. He arranged a great many Italian and German operas for Berthard Senff, of Leipsic, the original editor of the *Signale*, in addition to having made easy arrangements of Wagner operas for piano. He died at Charlottenburg, Berlin.

E. M. BOWMAN IN PENNSYLVANIA.—E. M. Bowman, the organist and teacher, is conducting the nineteenth annual meeting this week of the Musical Alliance, of Lackawanna and Wyoming counties, at Factoryville, Pa. Two concerts will be given to-morrow and Friday. Bessie M. Bowman is the chief soloist.

MARY LOUISE CLARY.—Mary Louise Clary will make a short trip to the West next week, singing, among other places, in concerts and recitals in Wheeling and Parkersburg, W. Va., and Steubenville, Ohio. On her return she will be heard in a big concert in this city, November 8.

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PHILADELPHIA, October 19, 1901.

THE outlook for the coming season in Philadelphia is a bright one. Although a great many of those directly interested in the musical life of the city are still away, yet every day brings back more familiar faces, and by November 1 practically all will have returned.

Foremost in importance before the local musical public at the present time is the Philadelphia Orchestra and its plans for the future. This worthy organization has every reason to look forward to a season of more than ordinary success. The friction which arose some time ago between the local Musical Union and the orchestra management on the point of supplementing local talent (where the same proved insufficient in either quality or quantity) with professional musicians, chosen either from foreign or domestic ranks, has in some measure abated. It seems to be the general opinion of press and public that the matter will end in the near future by the union removing the objections they have upheld. It might be said in passing that a dispute of this nature is not a new occurrence by any means. The same thing had to be gone through by the Boston Symphony Orchestra before that organization became what it is to-day. This also might be said of many others. There is an interesting fact that ought not to be overlooked while the present disagreement is in progress. When the Philadelphia Symphony Society was founded some nine or ten years ago by a number of amateurs it was with the expressed intention of opening up the way for a professional symphony orchestra like that in Boston, that would bring praise and dignity to Philadelphia, and make the city to some extent a musical centre. The old society worked quietly and patiently, giving three concerts every year, but always with the idea of finally merging into a professional orchestra kept well in mind.

This task has now been accomplished and the Philadelphia Symphony Society retires satisfied that their work has been done well.

In view of these facts it seems a little ungrateful to the faithful few of the old society that a quarrel of this kind should have arisen out of their efforts. While Mr. Scheel is in Europe there is necessarily a dearth of news. He returns the latter part of this month, at which time I shall be able to announce definitely the number of foreign musicians he has secured, as well as a general idea of the program for the season and many other items of interest which are now either unknown or only to be guessed at.

The Kneisel Quartet will give a series of five concerts at Witherspoon Hall at 2:45 o'clock on the Monday afternoons of November 11, December 16, January 20, February 24 and March 24.

Seats for the first series of five concerts by the Boston Symphony Orchestra in this city have been entirely taken by the old subscribers.

The Choral Society of Philadelphia will sing Bach's B minor Mass on April 16. The soloists are Mrs. Hissem De Moss, Gertrude May Stein, John F. Braun and Carl E. Dufft. The first concert of the society will be held on December 30, when "The Messiah" will be given with the following soloists: Miss Estelle Liebling, Mrs. Emily Stuart Kellogg, Ellison Van Hoose and Whitney Tew.

Nicholas Douty will sing Bach's Passion Music according to St. Matthew with the Mozart Club of Pittsburg early in the season.

HENRY I. MAGEE.

BAERNSTEIN'S FIFTH ENGAGEMENT IN DETROIT.—Last season Baernstein went a perfect stranger to Detroit to appear as soloist with the Symphony Orchestra. His success was so remarkable that he was re-engaged for their next concert. Although hardly possible, his success was even greater than the first, and a third engagement followed immediately. Ordinarily, three appearances in one season will suffice for a city the size of Detroit, but not so when Baernstein is the soloist. There was a popular demand for a fourth engagement, and he returned to satisfy the music lovers of that city, who seemed never to hear enough of this artist's work, and now, lo! behold, for the fifth time they bring him back to sing the part of Mephistopheles in Gounod's "Faust."

MUSIC OF THE FUTURE.

OCTOBER 12, 19

Editors The Musical Courier:

DEAR SIR—Now that this solemn mockery is o'er, n that this tyranny is over past, now that "Parsifal' wrapped up in jewelers' cotton and tissue paper till n called for, there seems to be a general feeling of dis pointment about the last Bayreuth festival. The Fre chortle in their joy and say "I told you so"; the Germ are sad at the terrible price of Bayreuth beer, the Am cans lay the blame on amalgamated copper, what the E lish say I do not know. But all find fault with F Cosima Wagner. Most unjustly I think. I remem the days when everybody said: "Only at Bayreuth justice done to the master's creations. There are the t traditions, there are no blasphemous innovations. Th you can see the Rhine maidens, there you can see flower maidens, there you can see the Fafner and h the 'Yo-ho-te-ho' of the Walkuren as the master ordere In fact, in those old days nothing but the traditions Bayreuth were any good. And now people complain Frau Wagner's adherence to these traditions. Rich Wagner was a bahnbrecher, a pioneer, an epoch mak what you will, and like all such men, he believed nobody had had similar ideas before him, and that nob ought to have any ideas at all after him. A good of water has run beneath the bridge since the first B reuth performances; our tastes have changed, our sources are enlarged, what we liked then we do not now; in fact, we are a good deal older. This fact F Cosima, like other ladies, is apt to forget. I believe has the true traditions and tries to carry them out Richard insisted they ought. Therefore I say we ou to respect the reverence she displays in her managem of Bayreuth, and not lay all the blame on her conse tivism.

But I did not begin to write about Cosima and l things, but to congratulate you on the change of min your writers, who have come to the conclusion a we have had too much of Wagner. I was delighte read in your last number a confession, that a dear fr of mine, "speaking as a man and not as a critic, I put y self down in black and white as wearied of Wagn (Chorus: "So say all of us!") Lohengrin he finds al unendurable. It is tedious to sleepiness, and then s relates how he is obliged to adopt artificial means to himself on to hear an opera which once on a time, in callow youth, he dubbed a divine revelation. This lett

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ur last number is dated September, 1901, and curiously ough it reminded me of an article written from Vienna November, I think, of 1878, by a gentleman who says had spared "neither trouble nor self abnegation in work- , as it were, at his 'Nibelungen' education." He had been Bayreuth," where "material annoyance," probably the ality or the price of beer, made his irritability into exas- ation, and therefore he tried the quieter air of Vienna. om that imperial city he wrote:

'In direct contradiction to the composer's original as- ance that the 'Tetralogy' could and should be repre- ted at the Bayreuth Stage Festival Playhouse only, we ve beheld it for the last year, covering, like a gigantic d-spider, all Germany with its white threads. Prodigious wds and enthusiasm everywhere mark the early perform- es of it, but these, it would appear, do not last. A con- erable portion of the public, after their first curiosity s been appeased, discover that the enjoyment is far too iguing—nay, that it is absolutely overpowering, and that y are seldom equal to it. A smaller number frankly confess that the total impression of a 'Nibelungen' evening, or of several such evenings in succession, should not be called enjoyment at all, but torture. It is to this unfortunate fraction that I myself belong." And after allusions to his visit to Bayreuth and the performances at Vienna he continues; that even there "I experienced neither improvement nor pleasure. It was of itself a remarkable and fatal sign that I had to exert pressure on myself every time I went to a performance." The more he heard of "Nibelungen" opera the more disagreeable it was. He could not but confess to himself that he could live exceedingly long and be exceedingly happy without ever seeing one of the four Bayreuth operas again; for the more he heard them the more unnatural and unlovely they seemed. He wrote, too, of Wagner's vein of melody drying up, and concludes:

"Without being insensible to the isolated beauties in 'Siegfried,' I left the theatre with an irrepressible feeling, not that I had experienced any enjoyment, but that I had suffered martyrdom. Yes, it is, indeed, martyrdom, to see a wretched and partially repulsive plot dragged along laboriously for five hours, in atrocious German, by antiquated gods, ugly dwarfs, and ridiculous fairy animals. It is martyrdom to be under the necessity of listening to music rising and falling between drunkenness and nothingness, and which, with painfully restless modulations, in eternally over-excited chromatics and enharmonics, with a lamentable monotony of cutting chords of the ninth and eleventh, tugs away at our nerves. It is martyrdom to have to sit out a long opera without chorus, without concerted pieces or finales, nay, till quite close to the termination, without any female voices—an opera in which the singers do not sing, but declaim in the most unnatural leaps over intervals, and yet are unable, unless we uninterruptedly peruse the book, to make us comprehend what they are declaiming."

So 1878 and 1901 agree, and both will agree with one sentence of the writer I am quoting: "All genuine works of art, even such as strike us as strange or repugnant, leave behind in our breasts a desire to hear them again. Tone poems of pure classic beauty, can we ever hear them often enough?"

What does the world want to-day? Dare I say not music drama, not program music, but absolute music, and vocal music with simple accompaniments.

Excuse my tediousness, and, if you like, incoherence, and believe me, Yours,

P. Q. R.

Sansone Gives a Bach Recital.

IT will be interesting to read the subjoined criticism from the Chicago *Record* of October 18, 1901, of the Bach recital by the Italian violinist Errico Sansone:

In the Auditorium Recital Hall last evening Maestro Errico Sansone, late professor of violin in the Naples Conservatory and now a member of the Auditorium Conservatory of Music and Dramatic Art faculty, of which Frederic Grant Gleason is director, gave the first of a series of recitals which he has arranged for the present season. The program was devoted exclusively to the music of Johann Sebastian Bach, and opened with a concerto in A minor for violin and piano. It received a most artistic interpretation, being played with a beautiful tone and highly finished phrasing, the soloist being ably seconded by Miss Fay Hill, who gave the piano part with fine intelligence and a variety of shading not often found in Bach interpretations.

The second number was the Sonata in D minor (No. 4), for the violin alone, rarely if ever played as a whole, but closing with the well-known chaconne, which is such a favorite display number with violinists who are able to cope successfully with its difficulties. The giga, which preceded it, won warm manifestations of approval from the audience, but after the chaconne, which was played with superb accuracy and fire, Maestro Sansone was twice recalled, and played for an encore a Siciliano from the G minor Sonata. The fact of a violinist securing an enthusiastic encore after a number on a Bach program is certainly noteworthy.

The recital closed with a trio in C minor for piano, flute and violin, in which Sig. Giuseppe Vecchione assisted in the flute part. Of the four numbers of which it consisted the largo is perhaps the most beautiful, being somewhat suggestive in certain movements of the flute part of the score in the "Elysian Fields" in Gluck's "Orpheus," but this only in the matter of mood and not of content. All three artists played con amore, and Signor Vecchione added greatly to the general effect by the sympathetic quality of his flute playing. Maestro Sansone and Miss Hill both gave artistic and finished renditions of their respective parts, and under their skillful hands the trio was most enjoyable, forming an excellent climax to the evening's program.

SEVERN PUPIL ENGAGED.—Miss Laura W. Wheeler, a pupil of Edmund Severn, has been engaged as first violinist of the Fadette (ladies') Orchestra, of Boston.

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TIVADAR NACHEZ.—Here are two more of the violinist's European press notices:

The enthusiasm called out by the playing of Tivadar Nachez was fully justified. This son of Hungary is a violinist of the most stupendous virtuosity, mastering the most hair-raising, breath-checking difficulties with astonishing sureness and impeccability, while he displays at the same time the qualities of a grand, richly flowing, warm tone, combined with a fiery yet intellectual mode of expression.—Signale, November, 1894.

Dresden.—The rarest thing in the world of art is perfection, and yet it was this that seized the public at the concert yesterday. When Tivadar Nachez sounded the first bars of Tartini and Ben Davies opened his mouth to sing, the audience felt the deepest respect for the true artistic spirit which gave it such a treat. Yesterday, during the concerto of Bruch, in the concluding theme of the adagio and in the glowing rhythms of the "All' Ongarese," we doubt whether the prize should be given to Sarasate or Nachez.

Of the violinist it can be said that such noble, sweet beauty of tone, with grandeur and inspiration, is reached only by Sarasate. While he with the G and D strings took possession of us like a human mezzo voice by warmth, he exhibited the highest charm and astounding purity in the full passages. Remarkable is his bowing; never arises any sharpness, the elegance of form is always preserved. In the cases of Bazzini or Paganini something like daring deviltry springs from the audacious passages and trills. But in the cantilene and the song in thirds and octaves, than which none purer can be imagined (what enjoyment in Bruch's Concerto), Herr Nachez is so self-concentrated that we hear only the musician, not the virtuoso, whose whole soul streams forth in wonderful melody.—Ludwig Hartmann, Dresdener Zeitung, November 2, 1894.

LITURGICAL MUSIC.—The first meeting of the class for the study of the liturgical music of the Protestant Episcopal Church was held at the American Institute of Applied Music on Thursday last, and was well attended. Under the able direction of Thomas Egbert Perkins the class will be of great value and interest to organists and choir singers.

Mme. Liza Delhase-Wickes, pianist; Alfred Donaldson Wickes, violinist; McCall Lanham, baritone, and William Fairchild Sherman, accompanist, will give a recital at the institute, Friday evening, October 25.

CARL TO GIVE A BENEFIT CONCERT.—A concert will be given in the chapel of the "Old First" Presbyterian Church, on Tuesday evening, October 29, at 8 o'clock, for the benefit of the endowment fund, under the direction of William C. Carl, assisted by Mrs. Mary Elizabeth Cheney, soprano; Mrs. Antonia Sawyer, contralto; E. Ellsworth Giles, tenor; Edward Bromberg, baritone; Alfred Donaldson Wickes, violinist, and Mme. Liza Delhase-Wickes, pianist.

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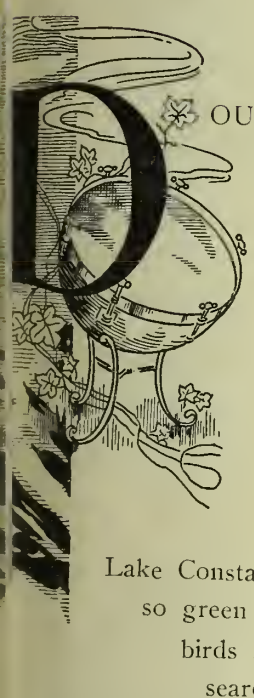

DOUBTLESS there are lovelier views in the world than the one that presents itself of a cool, clear September morning as you leave Lindau and sail towards Romanshorn on Lake Constance—the Bodensee of the Germans—but if there are I never witnessed one. Lake Constance is as green as Erin, so green that the bellies of the birds hovering over its bosom searching for fish are tinged emerald tints. The distant view of the rlberg and Apenzell Alps is enlivening; but, all and done, it is the color of the water, its soothsmoothness and the pink mist that garbs the of the mountains at your back that woo and you. Zürich is more picturesque, for, lying as es at the foot of Lake Zürich and on the green Linmat, it presents a variety of charms. The nt Alps, the broad quays, the villas hidden by poetic poplars—surely the most distinguished that grow—enchant one. I had only three ; and preferred driving about to visiting the al, where William Tell's bow and Zwinglius' axe are on view. There is a Romanesque dral and St. Peter's Church, where Lavater hed; but the abiding attraction is the lake. After driving about it I began to underwhere Böcklin found his dream-like villas emed in melancholy poplars. He was a Swiss is landscapes are truly Swiss in character. the implacable clock told me of the train for a, and I was forced to leave Zürich, after a handclasp.

raveling from Germany to Switzerland it is ting to note the gradual modulation from m to French. In Lindau German prevails. Romanshorn; but in Zürich both French and n are spoken. The question of language to be a matter of indifference to the natives. Berne, Freiburg and Lausanne are reached French dominates. The trainmen become French and so the transition to Geneva is an easy one. Three days in the city on the Lake of Geneva made me think that I was in Italy. The weather was warm, the skies soft and clear, and the river Rhone as blue as the heavens. I did the regulation thing. I went to Fernay, saw Voltaire's house; to the Salève, and wondered if Mt. Blanc really touched the tall stars; to the villas of Byron, Lola Montez and the Empress Josephine; to the Protestant Cathedral, where Calvin preached; to Rousseau's birthplace, No. 40 Grand Rue; to his island, where stands the statue erected to his memory; and finally on the inviting lake up as far as the boat would carry one—Montreux. By Nyon, the birthplace of La Harpe; by Morges, where I saw the beautiful but unoccupied villa of Paderewski; by Evian, by Ouchy, by Vevay, by Clarens, to the doors of the castle of Chillon. This Byronic spot I reached after a short ride on a shaky tramway. It was Sunday afternoon and the world and his wife were abroad, for the castle that once held Byron's mythical prisoner is free on Sundays; hence the rush. I was in company with Dr. Rose, the English consul at Stuttgart, and we literally fought to gain admission, only to flee from the horrors of a guide who talked nasal history. But we saw where Byron scrawled his name on the pillar to which was chained his prisoner, Bonnivard. So what more could we expect?

From Geneva to Paris is a trip that needs no minute record, despite the hateful tunnel and the pretty city of Dijon. As in a dream I found myself arguing with a custom house officer of the Gare de Lyon, wondering if it was 1878 or 1896. But the burr on my French accent soon told me that the victorious years had rolled on—while my vocabulary stood still. Where is the accent of yester year? Gone with my other dreams, the dream of the idiot who dared all to kiss the hand of Franz Liszt—and to this hour does not know whether the hansom which he madly chased for a half hour on the rue de Rivoli contained the person of the great Hungarian pianist and composer or his double—his "William Wilson" as Poe would have said—warts, white hair and the rest of the make up.

I changed my usual tactics, and instead of stopping at a hotel, like most of my preposterous countrymen—ah! what *bourgeois* nightmares are the English and American hotels in Paris!—I went to Auteuil, dear old, delightful, quaint—I've forgotten the rest of the adjectives!—Auteuil. There, said I to my soul, will I find the peace which passeth all understanding—also would I see Vance Thompson, a name still remembered by the readers of THE MUSICAL COURIER. "Vance," I wrote him from Geneva, "find me a poetic spot near the Goncourts house, where I may sit on my balcony and listen to the frogs parse the more irregular verbs of their sweet mother tongue." He found it. Never shall I forget my first night in old Auteuil. From my balcony—it was a real iron one—I heard and saw the railway trains of the *Ceinture*. They run every five minutes, and make more noise than those of Ninth avenue, Manhattan. No; not noise, but Hades! After I really fell asleep for ten minutes I was awakened by voices in the street below—the voices of "powerful uneducated persons," as Walt Whitman calls them. These voices were in a wrangle. I distinguished pet phrases: "Cochon!" "Cornichon!" "Homard," and again "Cornichon!" Yet it was I who was the "pickle." Then came the climax—a superb stroke of municipal orchestration. A steam roller, a brutal "machin" went to and fro before my very window for five or six hours, crunching with a horrid crunch the stones and gravel prepared for its midnight lunch. That settled it. I dressed and went across the street to the police station on Boulevard Exelmans and talked cigarette French to the amiable officers on duty. Just here I wish I could say a good word for the sorry specimens that comprise the French army. But I cannot. The police, the firemen are stronger, better drilled men. After the formidable display of military strength that I witnessed in Germany, France and the French present a poor front. Yet hint at this here and you are chattered out of court. So patriotic, so blind is the average Frenchman—partially the fault of the lying, Chauvinistic Boulevard journals—that if you mention the magnificent training of the German army, mention the magnificent civilization of Germany—to her belongs the future!—you are sneered at, and Russia's name hurled in your teeth. The Latin decadence is genuine, I fear. Russia will prove a sorry prop for any European nation to lean upon, for Russia is Russia—that is, Asiatic. A coalition between Russia and Germany, incredible as this may sound, is more to be looked for. Power kisses power, is an old diplomatic proverb.

But to Auteuil. I told Thompson the next day that his frogs were railroad frogs, and he retorted by taking me over the district and filling me full of history. Here is some of it. Vance Thompson lives in the Hameau Boileau, a retired little hamlet, heavily shaded and containing half a dozen villas. His own is the original Boileau house bought by the poet for 8,000 livres in 1685. Voltaire called it "un vilain petit cabaret borgne." Here came Chapelle, Mme. Deshoulières, and every Sunday the poet—I can't abide his verse—carried his fruits to Madame Racine. Racine and Molière visited the house continually. Molière in 1667 lived at No. 2 rue d'Auteuil, where he died, 1673.

Racine wrote here his only comedy, "Les Plaideurs," about the same time. Lafontaine, Despreaux also visited Boileau, about whom some racy stories are related. Rousseau lived at 28 quai de Passy. Rameau, the composer, and Gossec and Piccini—of Gluck fame—all lived in Auteuil. Piccini died in the rue d'Assomption. La Tour, the pastellist, lived at No. 59 rue d'Auteuil, and our own Benjamin Franklin on rue Singer. There is a street named after him, but further down. Piron, Florian, Mme. Helvoetius—Franklin wanted to marry her as well as Turgot—lived here. Jefferson visited her, as did all the poets. Then think of Lamartine, the poet, who died at 109 avenue Henri Martin; of Victor Hugo, on the avenue Victor Hugo; Proudhon, who died 1861 at 10 rue de Passy; Balzac, who lived at No. 7 rue Raymond; Jules Janin, the writer, who lived at 11 rue de la Pompe; Spontini, the composer, at La Muette; Rossini, who founded the Maison Rossini for old musicians; the Institution Sainte-Perine for retired aristocrats, founded by the Empress Eugenie—it needs money to live there; Sandeau and George Sand, who lived at Passy; De Musset lived at Auteuil; Gavarni, prince of caricaturists, who died in the Villa de la Réunion; Halevy, the composer of "La Juive," whose daughter was married to Bizet; Sophie Arnould, the famous actress, friend of Gluck, who lived at No. 12 quai de Billy; and last but not least the De Goncourts, whose house I saw, No. 67 boulevard Montmorenci. If they came—as they did—to this place for absolute quiet they were deceived, as was I. The railroad is in front of their house, though the back of it flanks on the Parc Montmorenci. Here, too, is the Pool of Auteuil, a most poetic spot, with weeping willows nodding over its green waters. Hugo, Turgenev, Flaubert, De Maupassant, the Goncourts all sat on its triste borders and wondered when the dinner bell would summon them. *Hélas! Ach Gott!* I saw the Church of Notre Dame d'Auteuil, and I saw the famous racecourse. On the whole, I am not sorry that I visited the place, even though its frogs are of railroad iron and its stillness a poet's dream.

Naturally I went to Père-Lachaise—whose portrait is at Versailles—and to the Montmartre Cemetery. The graves of Chopin at the one place and Heinrich Heine at the other must be visited as one visits the tombs of those dearest to us. Chopin's burying place had a few rusty wreaths on it; it looked rather drear. His predecessor in Sand's affections was, on the contrary, cheerful with decorations. But then Alfred de Musset is a beloved French poet, while the other is only a Polish exile, a pianist—poor Frédèric Chopin. For the first time I felt in sympathy with Paderewski's idea that the bones of the great dead one should be transported to the Church of the Holy Cross, Warsaw, where rests his heart in a precious urn. Do the French appreciate Chopin? Certainly their pianists do not interpret his nobler music. Again I looked for the date of his birth, which certain persons claim is engraved on the ugly Clésinger memorial. There is no such date there. In other words he was born in 1809, and not 1810. Rachel, the actress, lies in the Jewish cemetery as do the family Rothschild. Everyone who goes to Père-Lachaise seeks out the graves of Abelard and Heloise; but of far more interest to me were the tombs of Talma, the tragedian; Hérold, the composer; Cherubini, now forgotten save for several of his overtures; Tamberlik, the tenor; Bellini—whose ashes have been removed to Catania, his native place; Gretry, Boieldieu, Le Seuer, Edmond About, Eugène Scribe, Lafontaine, Molière, Blanqui, Michelet, Racine, Gericault, Delveroit, Balzac, Beranger; Reber, professor at the Conservatoire; Georges Bizet, composer of "Carmen" and report hath it a suicide; the Countess d'Agoult, the mother of Liszt's children, Cosima von Bülow-Wagner and Blandina, the wife of the French Minister Ollivier; also of his only recognized son Daniel—who died young—many of his other sons (67 in number) still encumber the earth. Rossini's ashes were once here, but are now in Florence. Joker that he was, he requested that he be not buried in the Jewish cemetery. Ah, these wits! I met so many Hebrews in Germany and France who are not Jews that I have made the following conundrum:

When is a Jew not a Jew?

When he is a Roman Catholic. *Sclah!*

At Montmartre the tomb of Heine had been freshly decorated the day before—by a Christian I'll swear—and in the little *panier* which hung on the iron railing I found the following note written with a blue lead pencil on blue paper. It was dated September 29, 1901. "Hier lebt man immer in Wunderschoenen Monat Mai." It was really touching, so much sentiment in such a practical, forgetful city as Paris—for every time I visit it I find the place much changed. It is noisier, dirtier, more practical, more "hustling"—in effect, more like Chicago than the beautiful city I first knew. For one thing—remember we stopped at the cemetery last!—the infernal automobiles with their vile odor, screaming signals and hideous noises are making the city unbearable to owners of normal nerves. And every exposition, while it leaves a monument behind it—this time the beautiful bridge of Alexander III.—further vulgarizes the inhabitants. The real Paris is not the Paris of junketing Americans, the Paris that clusters about Maxim's, the Moulin Rouge and other absurd places; no, the real Paris is the Louvre, with its glorious marbles and canvases, the palaces, Luxembourg, Versailles; above all, the noble churches. If ever I should turn religious, to Paris would I flee; there alone is God worshipped artistically.

But I must not forget my dear corpses at Montmartre. There the Goncourt brothers sleep together; there lie Beyle—Henri Stendhal—Halévy; Kamienski, the Polish patriot; Horace Vernet, Ary Scheffer, Ernst Renan; Nourvit, the tenor, who made away with himself by jumping out of a window; Heine and his devoted wife Matilde; Samson, actor; Theophile Gautier, prince of prose masters; Henri Mürger, Bohemian; and Troyon, the painter. The Alexandre Dumas, Jr., memorial is very imposing in its marble splendor.

After leaving this cemetery with its many memories—I again saw the grave of Adah Isaacs Menken, the poet, actress, bareback rider, Mazeppa and lover of human nature; on her tomb is engraved "Thou Know[illegible]—I rode to the summit of Montmartre and [illegible]red the noble Byzantine-Romanesque chur[illegible] the Sacred Heart, whose beginnings I sa[illegible]1878. Here are expiated by prayer and adoration all the sins of Paris, and the washing of dirty linen must surely be enormous. Such, however, is the belief of the worshipping and faithful few—for infidel France threatens daily the very foundations of religious belief. Seen from the topmost platform of the Eiffel Tower this church dominates all Paris. With its white marble dome it hovers like a dove of peace above the muttering city, blessing it, guarding it. Religion is poetic in Europe.

There is a touch of irony in the news that the French sculptors employed in the work of repairing the Château of Chantilly went on a strike because the contractor employed foreign workmen. Ah! it is a poor rule that does not work in nineteen different ways.

I saw for a few moments Mr. Marc A. Blumberg, the editor-in-chief of THE MUSICAL COURIER, but as he was far too busy a business man—he listened when I left him to 96 pianists, 103 singers, 401 managers who wished to visit America because of its natural *boodleific* beauties, and 32 miscellaneous musicians who could play any instrument at a moment's notice—to go to Cluny with me, I left his company. But I suspect he suspects that I am not a practical person! Mr. Montague Chesterton, London representative of THE MUSICAL COURIER, was also here. To him I owe the important fact that I heard "Louise" without paying 12 francs for a seat, a sum that I disbursed, I am sorry to say, for "Lakmé," believing that I was to hear Chavannes's much talked of work.

I noticed in the *Herald* here that Jean de Reszke's horse has won the Jablony prize of 2,000 roubles at the Warsaw *Course*. His horse was ridden by a Mr. Sloan, the brother of Tod, and no doubt the renowned tenor pocketed a big sum, for they bet heavily in Poland—when they do bet.

I just missed Mr. and Mrs. Henry T. Finck, who sailed last week. I saw their names registered at the Hotel Terminus, and hurried there, only to learn that they had left the day previous. I hear that the Fincks visited Grieg, Paderewski and saw a lot of interesting people and places.

Vance Thompson at present is hard at work in Rambouillet with his collaborator, Morand, who translated with Marcel Schwob "Hamlet" and wrote the book of Isidor de Lara's "Messaline" on a new play for David Belasco and Mrs. Leslie Carter. Wild horses could not drag the secret from Mr. Thompson, but boulevard gossip says the piece is English and historical.

The only Sebastian Schlesinger, composer, man of the world and—shall I say millionaire?—affairs, was at Munroe's the other day, and I enjoyed making his acquaintance.

Lillian Nordica is hard at work here getting her programs for her forthcoming season with Loudon Charlton, the breeziest manager I ever met. Madame Nordica has been offered the Brünhilde for next season's Munich's Wagner season.

gust, 1902—did I tell you this before? Never mind, t's a good thing, pass it along the line.

It was with pleasure I met Robert Strakosch, the anager and son of Maurice Strakosch and Amalia atti. I told Mr. Strakosch that I once studied the iano with his cousin, Alfredo Barili, now in Atnta, and he immediately recalled many memories the Barilis. He told me that his mother, the ster of Adelina, is well, and seemed interested in y recollections of his aunt, Carlotta—a marvelous nger.

A person that signs itself "Little Willie" wrote the Paris *Herald* from Lucerne, September 25, otesting against the "antique and curio shops" at e new Munich Wagner theatre. I am free to mit that Munich must engage many more new d fresh voices next season—or else perish; but turally enough "Little Willie" is our dear young end Siegfried Wagner, who brushes his hair like papa, sits in the centre box at the Bayreuth eatre, as one who should say: "Oh, what a wonful son am I!"

A good joke was Siegfried's innocent face when asked where Nordica was singing in September. didn't know, did he? Say Munich nowadays at thnfried and prepare for cat-fits to follow.

was quite interested in a "Chanson des Rois ges," words by Henri Heine—you may recall name and the poem—music by Pierre Louys, author of that exquisite prose-poem "Aphro-." The composition is in no wise remarkable; nerely illustrates the versatility of a wonderful ng man.

ersailles on the first Sunday of October and the Sunday of the fountains was a sight fit for the s—particularly Jupiter Pluvius. It poured tors, but that did not dismay the sightseers—in instance Gallic—for they stood ten files deep it the basin where the Great Fountains sprayed t to be compared with the single magnificent f water in Lake Geneva—umbrellas over heads, to the right of them, rain to the left of them, above and below them. It was a touching tacle, and a childlike. But this devotion to r is confined to the visual sense. France, like nany, neither drinks nor bathes in water often. too cold, and also too costly.

am happy to say that there is no truth in the t that Frédérique Coméé is an aspirant to the ch throne. While in Paris M. F. B. (which ls, not for beans, but for Boston) Comèè was antly shadowed by the secret public police; in- if it had not been for the intervention of Mon- M. Fleur de Montagne, M. F. B. Comêê d have been denied admission to Maxim's—gh he had ordered lobster *à la Americaine* by telephone. But God is ever good to the Irish and M. Comèé was admitted. I dare him to tell the true story of that lobster!

Is there any truth in the story that Sibyl Sanderson intends to face the rigors of a North American winter without——? I cannot credit this rumor, which seems to possess the boulevards at present. This dear Paris, so interested in matters of art, of cosmopolitan politics!

I saw Camille Saint-Saëns coursing through the Place Vendome after a rehearsal of his new opera, "Les Barbares." He looked very young for his sixty odd years, young and spry.

Query: When is a Roman Catholic not a Catholic?

I have seen Charpentier's "Louise." The record of that fact will keep with the addition of plenty of ice.

J. H.

Anna Otten.

MISS ANNA OTTEN played with success at the New England festivals. The criticisms were all favorable, as the following extracts prove:

The playing of the violin by a master hand always appeals to music lovers, and in Miss Otten Portland people found an artist who, although little more than a girl, plays with a skill and mastery which would do credit to one of long years of experience. For her the career which she has chosen holds the promise of a brilliant future. She played Mendelssohn's E minor Concerto with a delicacy of touch, sympathy of expression and a command of technic which were in every way adequate, and in the "Rondo Capriccioso" of Saint-Saëns she enhanced the impression made by her first number.—Portland Daily Press, October 10, 1901.

The matinee program's principal features were the ballet music in "Faust" by the orchestra, which did the seven movements admirably, and the playing of Miss Otten, the violinist, our expectations of whom were in no degree misplaced by her work in the concert. In her E minor Concerto (Mendelssohn) she only prepared the way for what skill she displayed in her second number, the lovely "Rondo Capriccioso" (Saint-Saëns), one of the most charmingly characteristic of his compositions, and done by Miss Otten in a thoroughly artistic fashion.—Portland Daily Advertiser, Portland, Me., October 10, 1901.

Otten played the adorable andante to the Mendelssohn Concerto with exquisite feeling and perfection of tone. Her rendering of the allegro movement was something to wonder at and delight in, and her playing of the Saint-Saëns' "Rondo Capriccioso" a triumph of technic and tone.—Daily Eastern Argus, Portland, Me., October 10, 1901.

* * * She is Miss Anna E. Otten, and the book says she was born on Bertrand's Island, in Lake Hopatcong, N. J. Do the Jersey lakes, I wonder, produce many such violinists?

She played Mendelssohn's Concerto in E minor. * * * And I am glad to have an opportunity of saying that she shows more promise than any violinist of her sex I have ever heard.—The Manchester News, October 14, 1901.

Miss Otten's playing was superb. In appearance she is most attractive, and her audience was as much carried away with her as with her playing. Her music was in every way satisfactory, and was much more than a mere exhibition of dexterity, as so much concert playing is. That she is well up in technic goes without saying, when the compositions which she played are taken into consideration. Both have their difficulties, which Miss Otten conquered easily. Her tone is not particularly powerful, but for quality it leaves nothing to be desired.—Manchester Union, Manchester. Me., October 14, 1901.

GRACE G. GARDNER.—Miss Grace G. Gardner has resumed teaching at her studio, No. 36 West Twenty-fifth street, and among her pupils are a number who have very promising voices. Later in the season Miss Gardner will give a series of lectures and recitals, which are sure to be both instructive and interesting.

EUGENIE BARKER.—Miss Eugenie Barker, late of the Carl Rosa Opera, has been engaged as one of the leading sopranos of Southwell's English Opera for St. Louis, opening on November 18.

Lectures to the People.

THE course of free lectures to be given this coming season under the auspices of the School Board of these boroughs includes ten lectures on music by T. W. Surrat, Dr. Henry G. Hanchett, Mrs. H. Speke-Seeley and Miss Kate S. Chittenden. There will also be certain song illustrations by C. J. Bushnell. The whole scheme covers the first season from October 9 to December 11, and English ballads and German folk songs, Hungarian folk songs and dances, Norse folk songs and dances, materials of musical composition, methods of musical compositions, merits of musical compositions, masters of musical compositions, and lastly, the unifying influence of music. The course should prove to be very interesting to people of every kind interested in the divine art.

FROM SCHIRMER'S.

G. SCHIRMER, of New York, has published a complete score, with piano accompaniment, of Chadwick's "Judith," recently performed in Worcester. The title page says that, among others in the characters and the dramas, there are Israelites and Native Hebrews. There is quite a distinction between Israelites and Hebrews. Israelites are rich Jews; Jews are poor Israelites; but Hebrews are people who speak the Hebrew tongue. There are very few of them left, even among Jews. The publication is carefully arranged, very distinct typographically, not gorgeous, but is produced in such a manner as to be within the reach of choral singers who can afford to buy individual copies of the work. The proofreading seems to be perfect. Mr. Hale has told us what he thinks of William Chauncey Langdon's text, and we agree with him after going through it. On page 19 there is a reference to Judith's trust, "For I alone see Judith's trust is slight." This is not very apropos, considering the turn of mercantile affairs.

MANRU.

We have received from the same publishers the opera "Manru," by Paderewski, translated and adapted for performance in English by Mr. Krehbiel. The Schirmers have done very remarkable work in this new opera, appearing to have spared no expense, both in the quality of the paper and typography, in the excellence of the plates and in the care of the arrangement of the signs of the orchestral movement, as well as in all of the numerous syllabic subdivisions; every little point has been carefully looked over, so far as we can see, for it is impossible for us to go through it analytically, but it certainly has that appearance. The weak point about the opera seems to be the text. It is generally understood that the translator had a very difficult task to get this into shape in English, but then Mr. Krehbiel is a past master of this art and has devoted a great deal of time to the work, and has succeeded far beyond what could have been ordinarily expected. There are very few men in the United States who could have done this work as Mr. Krehbiel has done it. But to refer to the opera again, we would say that it is full of surprises, and that its dramatic fund is well-nigh inexhaustible. It seems to have dramatic episodes that are full of successful effects, and we withhold from further criticisms, simply relying at present on what our Mr. Floersheim said about it, and placing our dependence upon his usual excellent judgment.

We do not know whether the opera will be produced here, because we can never tell anything about the announcements published by the Metropolitan Opera Company, but Mr. Paderewski is coming over, and as he can conduct the rehearsals himself the opera will be heard here and we may be sure that Mr. Paderewski will not permit it to be heard in a slipshod manner.

H. A. GOODRICH.—Mr. Goodrich is an author, a lecturer and a teacher, and a man who is universally versed in musical lore—a man of authority and influence and of benefit to the musical community. He has recently issued a pamphlet, which can be secured by addressing him at his residence studio in the Carvel, corner 114th street West and St. Nicholas avenue.

RESUMED TEACHING.—Mrs. Clifford Elizabeth Williams, the soprano, has resumed teaching at the Gardner School for Girls, and at her residence studio, 60 West Eighty-third street. Mrs. Williams has been chosen soprano soloist of St. Luke's Episcopal Church, at Montclair, N. J.; over fifty voices were tried before Mrs. Williams was chosen.

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37 AVENUE BRUGMAN, BRUSSELS, October 7, 1901.

I COME back to the city after a three months' vacation spent very agreeably in the Ardennes in a village far away from the noise and bustle of the world, where the only music was the tinkling of the cow bells, and the quiet only disturbed by the lowing of sheep.

In the middle of the village stands the quaintly simple white church, surrounded by a lonely little graveyard, whose graves, with their little wooden crosses and here and there a bunch of faded wood flowers, remind one with pity that in life as in death these poor toilers of the soil remain in poverty. The curé is here in truth the shepherd of his flock, for his power is indisputable, his orders inviolable. Woe to those who transgress and obey not implicitly the voice of this commander. An anathema is hurled upon them from the pulpit, absolution is denied, and the culprit, shamed and repentant, returns to the fold more completely subdued than ever before. The choir is composed of all the prominent people of the village—the butchers, bakers and shoemakers of the community—and a funny combination they make. The harmonium excelled in one note, which when touched would sound indefinitely, thus making charming counterpoint to the various harmonies which followed.

Almost as good a story as the one of the servant girl living in the home of an artist who comes one day to the lady of the house wishing to know whether Monsieur would not like to buy a fine violin she knows of, which is exceedingly valuable, it having once belonged to Raphael, is one which happened to me in the country. Promenading one day I was accosted by an old peasant, for the fame of the four pianos brought by the party of friends of whom I was a member had quickly spread through the surrounding country, and he asked me if we had not need of another one perhaps. I assured him to the contrary, and still he insisted upon enumerating to me its excellent qualities, good tone, fine wood, excellent preservation. When he saw that all these merits touched not my hardened heart he pulled himself together, deployed his greatest eloquence in trying to persuade, and as the summum bonum, the climax of it all, he said: "That piano is not only valuable for the qualities I have just mentioned; oh no! It has also great age. That piano was left to me by my great grandfather and has been in the family ever since!" I told him I would come and see this Rock of Ages, but I never did. I wonder why?

Albert Zimmer, the well-known young violinist, is very busily engaged arranging his plans for the winter. He reorganized his quartet, which will give six séances during the season, assisted by Arthur Dégréef, Theophile Ysaye and other artists. They will also play at one of the twenty séances of chamber music organized by Rey, in Paris, where the Ysaye, Joachim and Schörg quartets are also to be heard. Besides this Mr. Zimmer is organizing a course for violin students, which promises to be very popular. The prices are moderate, and lessons twice a week with as excellent a teacher as this young artist will doubtless be much sought after.

A week from Monday is the concours for the place of professor of violin at the Ghent Conservatory, where our Brussels violinists will be represented by Edouard Dern, violin soloist at the Ysaye and Populaires concerts, as also at the Opéra, and by Albert Zimmer, both pupils of Ysaye. There are numerous other candidates from Ghent, and there will be close competition between the Walloon and Flemish element. The concerto imposed is the Beethoven, the apogée of violinistic greatness, while the repertory comprises at least from twenty-five to thirty pieces from which the jury has the privilege to choose one or more. Besides this the candidates undergo a severe examination on things pertaining to the history of music, that of their instrument, as well as facts relating to harmony and counte point.

The Cercle Artistique has just issued its program f the season, which surpasses in excellence those of pre ous years. It commences on November 4, by a soir consecrated to Johann Sebastian Bach by Busoni, Ysa and orchestra. On November 22, an evening consecrat to Robert Schumann by Clotilde Kleeberg and Marce Pregi, while further on in the season we will hear V Rooy, Aus der Ohe, Mottl, with the assistance of Gui professor of hautbois at the Conservatoire; the Joach Quartet, Becker, Dégréef, Demest, Pugno and Marte Besides this many dates not yet definitely fixed, but wh we hope will contain as many famous names as th which have already been decided upon.

A Belgian society, the Concorde of Verviers, t part in the last international singing contest in Colog Its success was remarked, but the jury, at least the pr dent of the jury, Mr. Zöllner, director of the Leipsic C servatory of Music, thought that according to the tribution of points a German society should carry a the palm. There was a "tirage" among the members the jury and the juries of Belgium and Holland by me of open letters made their views known, which were v favorable to the singers from Verviers. These resulte calling forth very sharp controversies. The Ger juries, by means of the press of their country, have t to explain themselves and insist upon their own im tiality. But the Belgian and Holland juries have lost time in replying and energetically maintain that for votes of the "concours d'honneur" one did not re the total of the points presented by the ensemble of ju in that division. Mr. Zöllner wished to revise the when he saw that it was a Belgian society which was ca ing off the prize. The Belgian and Holland ju Messrs. Edouard BamVeus, Brussels; Mr. Brands-B of Rotterdam; Collinet, of Liege, and Richard H from The Hague, assert anew that there has been an justice committed and that the members of the Ger jury followed the injunctions of Mr. Zöllner. The r tation of the singers from Verviers, and the integrity o jury above cited, lead one to believe in a real injusti

Mlle. Jane Bathori, a young artist well known t to the Brussels and Parisian public, has just been eng

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the Scala of Milan. A pupil of Emile Engel, Mlle. athori will create Gretel in "Hänsel and Gretel"; then important role in "Germania," the new opera of Franetti's.

Belgian artists abroad. Nothing daunts our brave oté, the Belgian baritone, who stops trains in motion d runaway carriages. He has done something even ore astounding than that. He sang William Tell in e open air in the immense inclosure of the Arènes de imes, where the most powerful bands sound like the usic made by a troup of children, and the 30,000 specta-rs whom his vibrant organ moved furiously acclaimed is voice of brass which nothing daunts.

A very brilliant rentrée was made by Madame Thiéry Friday last, when she came back to us in Mireille, e of her best roles from last year. The welcome which s excellent artist received after each act must have oved to her by what vivid sympathies she is here surnded. Mr. David divided her success, and the conrs of these two artists, whose talent accords so well with the character of Gounod's work, procured for it an execution of the greatest charm. The same evening "Coppelia," the eternally young ballet of Delibes, reappearcd on the bill. Grcat success for the première danseuse, Mlle. Brianza, especially remarkable for her poetically expressive mimics, by the enveloping grace of her arm movements, by the rhythmical suppleness of her dance, all qualities which for the greater pleasure of the eyes complete a silhouette whose lines are particularly harmonious.

LILLIAN.

KATHARINE FISK.—Mrs. Katharine Fisk gave another of her artistic song recitals Wednesday, October 16, at the handsome country residence of Mrs. Henry Eno, at Saugatuck, Conn. The day following Mrs. Fisk appeared in recital at Wells College, under the auspices of the Wells Philharmonic Club, where her carefully arranged program of unusual and beautiful songs was received with cordial appreciation. The group of children's songs again made a most favorable impression, and a Japanese Love Song, new, attractive and full of originality, although by a comparatively little known composer, was so well received that Mrs. Fisk has decided to give it a permanent place in her repertory. Mrs. Fisk's engagements in the South are announced by Manager Charlton to commence at Norfolk, Va., November 4, and be followed by appearances at Richmond, Va., and Baltimore, Md., on the 7th and 8th respectively.

H. WHITNEY TEW.—H. Whitney Tew, the basso, arrived here last week from Europe, and will open his American tournée, which is under the management of Henry Wolfsohn, in Boston, on Wednesday evening, November 6. On the afternoon of the 11th, in Mendelssohn Hall, he will make his New York début, and on the evening of the 13th he is to give a song recital before the Brooklyn Institute.

ELLISON VAN HOOSE.—Ellison Van Hoose, whose recent success at the Worcester Festival has established him as one of America's leading tenors, has been engaged by the Boston Symphony Orchestra to sing at six of their concerts, in Boston, New York, Philadelphia, Baltimore and Brooklyn, in a series of Wagner concerts, in which Madame Ternina will be the soprano.

NAPLES.

OCTOBER 4, 1900.

ON board the beautiful steamer Trojan Prince, which other times has taken talented artists over to America, sails to-morrow Signor Randegger, the Italian pianist, who hardly needs an introduction to Americans.

THE MUSICAL COURIER has several times had the opportunity of speaking of G. Aldo Randegger, whose Italian reputation has been increased, if possible, by the echoes of his great success in London.

It appears that Signor Randegger will not undertake a regular concert tour immediately upon his arrival in New York. Whenever that will take place, even if not this season, it is not too much to say that it will interest American music lovers. Signor Randegger's playing has always been particularly marked for its temperamental power, whether in the passionately strong or in the delicate.

Aside from his musical gifts, Signor Randegger's high social standing taken into consideration, there is no doubt that he is bound to make a success in American society, and particularly in that of New York, where he expects to fill private engagements and accept a few pupils, while plans will be perfected to bring him out in a concert tour. His appearance in New York will be greeted as a novel acquisition.

Amy Murray.

MISS AMY MURRAY has been engaged as a soloist for Clan McLeod's concert in Jersey City, November 15. She will be one of the soloists at the celebration of St. Andrew's Day, at Guelph, Ont., on November 29. Then she is to fill a return engagement at Newark, N. J., on November 1. At the forthcoming benefit concert under the auspices of the New York Woman's Philharmonic, Miss Murray is to represent Scotland. The program will be devoted to national songs. Both the Boards of Education of Manhattan and Brooklyn have engaged Miss Murray for a series of her Scottish lecture-recitals.

HENRIETTE WEBER.—Miss Henriette Weber, the pianist, and Oley Speaks, basso, gave a successful concert last week at Huntington, L. I. Miss Weber, by the way, is going on a short Western tour during the month of November.

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Western New York Office THE MUSICAL COURIER.
749 NORWOOD AVENUE,
BUFFALO, N. Y., October 24, 1901.

THE chorus of school children which sang at the Pan-American yesterday morning, under the direction of Mr. Mischka, gave great pleasure to the audience that completely filled the Stadium. The conditions were trying. The little singers were separated into two divisions, being seated on both sides of the entrance, with the Innes Band, which accompanied them, placed over the entrance. Not having rehearsed at all with the band or in such environments, the ensemble in the first song was not perfect. In the three following songs, however, it was all that could be desired. The 3,000 singers made a pretty picture, and, with their fresh, sweet voices, their singing and the waving of their tiny flags, roused the audience to great enthusiasm.

Clarence Eddy, of New York, gave three organ concerts at the Temple of Music October 13, 14 and 15.

Mr. Eddy is a thoroughly dignified musician, using only legitimate music. He is an executant whose performances are always significant, always have a clear concept behind them, though the player's ideal may be as hard to give life to as the Venus which Michael Angelo saw in fancy hidden within the marble. The principal features of his playing are a soft, pleasant touch, a smooth, glittering technic and a subtle and thoroughly intelligent use of the pedal, whereby both harmony and melody stand out tunefully, yet with admirable clearness.

The first number of the first concert was the Concert Overture in C minor, by Alfred Hollins, dedicated to Clarence Eddy. "La Cygne," Saint-Saëns, arranged by Alex. Guilmant, was a beautiful number, and by a combination of stops Mr. Eddy produced the sound of a voice in a remarkable manner. Sonata in C minor, op. 10, by Ralph L. Baldwin, and dedicated to Clarence Eddy, was also an exquisite composition. In the (1) Allegro Pathetique, (2) Adagio, (3) Recitative, Allegro Assai, passionate and glowing, every emotion from sorrow to ecstasy was excellently portrayed. "Pilgrims' Chorus" ("Tannhauser"), Richard Wagner, arranged by Clarence Eddy, was so beautifully played the applause became deafening, and Mr. Eddy was glad to comply by repeating the whole number.

CLARENCE EDDY.

In his youth Mr. Eddy studied in Berlin. The first prominent position was in the First Presbyterian Church in Chicago, where he was organist and choirmaster for seventeen years. In 1876 he became general director of the Hershey School of Musical Art, of Chicago, and gave there his famous series of 100 organ recitals without any repetitions. Mr. Eddy played at Vienna Exposition in 1889; Centennial Exposition, Philadelphia, 1876; Paris Exposition, 1889; World's Fair at Chicago, 1893; National Export Exposition at Philadelphia, 1899. He has also composed and compiled several volumes of standard organ music. Mr. Eddy devotes all of his time to giving organ concerts in America and Europe.

October 16, W. E. Fairclough, of Toronto, gave a concert at the Temple of Music. Mr. Fairclough's program contained the works of Alfred Hollins, d'Every, Alex. Guilmant, W. F. Best, Bassi, Wolstenholm, Lemare and the Overture to "Euryanthe," by C. M. Weber, and the Caprice in B flat, by Alex. Guilmant, were played so beautifully as to call forth salvos of applause.

W. E. FAIRCLOUGH.

Mr. Fairclough is a gifted musician who cherishes a high ideal of artistic endeavor, whom technic serves as a means to an end, and who with soulfulness and intelligence buries himself in his task.

Mr. Fairclough was educated at the Royal College of Music, London, England, where he studied the organ with Sir Walter Parratt, piano with Alfred J. Caldicott, a theory with Sir Frederic Bridge. He is organist and cho master of All Saints' Church, Toronto, and examiner practical music, University of Toronto. He is a Fellow the Royal College of Organists, London, England.

Mr. Fairclough was assisted by his pupil, Master Jo Challes, boy soprano, of Toronto, who sang "The Palm Faure; "When the Heart Is Young," Buck, and as an core, "Fear Ye Not, Oh Israel." The boy, scareely fo teen years of age, was a surprise to the audience. H voice is clear as a bell, always true, and he sings with fervor and spirit truly astonishing in one so you The audience cheered again and again, and John Cha was soon surrounded by an admiring crowd. He booked for several concert engagements and is open more, which he is sure to obtain.

September 1, at an organ recital given by Herve Wilk a singer of unusual promise appeared and gave several lections. He is the young tenor, G. Chrystal Brown, Toronto, who is very popular in Canada, and was thusiastically received at the Pan-American Temple Music. He has a magnificent tenor voice of excel

N. J. COREY.

range and quality, and sings in an artistic manner. first number was "Face to Face," Johnston, and "(Into the Garden, Maud." After both songs he rec enthusiastic recalls and sang "Crossing the Bar," Bel and "Love, the Pedlar." T. Alexander Davies, of ronto, accompanied his songs, and his accompani were of the kind that carry the voice right along. are not many who have the right idea what is req when they accompany either voice or instrument, bu Davies is superior in that line, being both an exc pianist and organist.

Mr. Davies is a very popular man, and is the org and choir director of St. James' Square Presby Church, Toronto, Canada.

Miss Victoria Carter and Ulysses Thomas, the org who were to play October 19 and 20, failed to appea usual our ever reliable, efficient, official organist, Gomph, filled their places. Among his selections, mos modern composers, he played the "Feuermarsch," C with a breadth, dignity and style that were gratifying Charlotte Tilden, contralto, and H. G. Stewart, ten Buffalo, assisted. Both singers are doing good w their respective churches.

N. J. Corey, of Detroit, gave three fine organ c October 20, 21 and 22. The program of one of his c consisted of selections from Bach, Rheinberger, Le Wagner, Krocger, Whiting, Salome and Guilmant. "Pilgrims' Chorus" from "Tannhäuser" and in the a he drew out all the music there is in that big organ.

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Scene Orientale," by Kroeger, is a quaint, truly foreign composition, but the Allegro from Sonata in A minor, Whiting, was a tuneful, lovely selection. It gave Mr. Corey a chance to show off his pedal technic, which was done with lightning speed. The audience was enchanted and a shower of applause was his reward.

Mr. Corey's services as a concert organist as well as a musical lecturer are frequently called upon and his claims to artistic excellence recognized. His playing is manly, dignified and thoroughly musical, combining vigor and delicacy effectively. His playing is distinct and his tone firm and sympathetic. He commands also fluent, brilliant technic.

Mr. Corey was born January 31, 1861, in Hillsdale, Mich., and resides in Detroit, Mich. His musical education was obtained in Boston, under J. C. D. Parker, B. J. Lang, S. A. Whitney, G. W. Chadwick and W. F. Apthorp. He is the organist of the Fort Street Presbyterian Church, Detroit; director of the St. Cecilia Society; teacher of organ, theory and musical history in the Michigan Conservatory of Music, and was formerly organist of Dr. McKenzie's church, Cambridge, Mass. He is a Ph. D. of Hillsdale College and a member of the Guild of American Organists.

Mr. Corey gives his famous lecture, "The Great Man in Art," before the Cornell University, October 28, with musical illustrations: Vorspiel to "Parsifal," Valhalla music from the "Rheingold," Liebestod from "Tristan and Isolde," "Magic Fire Scene" from the "Walküre."

With facile grace art touches every soul is especially true of Mme. Abie Fridenberg, who gave two vocal concerts at the Temple of Music, October 10-12, assisted by Mme. Marie Merick, pianist. Madame Fridenberg's selection were "Thy Beaming Eyes," MacDowell; "Good-bye, Summer," Tosti; "Die Lorelei," Liszt; gavotte, "Mignon." "Spring Song," "Bavarian Dialect Song." "Figlio mio," "Prophete," Meyerbeer; "I Know That My Redeemer Liveth," "Messiah." Madame Fridenberg is noted for her literary work, has painted and drawn with success, and was a fairly well-known society woman in New York, having been president of two clubs, but she is devoting all her time now to singing and teaching. Miss Genevieve Day, of Brooklyn, and Miss Florence Hayes, of Prattsburg, who sang so successfully recently at the temple, are both her pupils.

Madame Fridenberg's voice is characterized by great breadth, sweetness, volume and elasticity. It is above all magnetic, and she sings best in dramatic roles. This combined with a fine stage presence makes her very desirable as a concert singer or in oratorio or operatic roles.

A criticism of recent date, clipped from a New York paper, says: "Madame Fridenberg's repertory runs from arias and songs written for soprano to those of contralto. She can sing both Elsa and Ortrud. Her voice is potent and richly sensuous, magnetic in timbre, full of color and capable of expressing the entire gamut of the emotions, love, joy, grief, despair and jealousy. Madame Fridenberg is also an accomplished pianist, a fact of no little importance, but too little considered usually by singers."

Want of space gives only one part of Madame Fridenberg's concert. Annotations of Mme. Marie Merick's work as the pianist will be given in the next issue.

Miss Fanny M. Spencer, of New York, gave two splendid organ recitals at the Temple of Music September 29 and 30. Her programs were admirably selected. She played compositions ranging from the ancient classics to the modern German and French schools. All her numbers were played with excellence of manual and pedal technic and most intelligent phrasing. The Adagio and Finale (from Quartet in E minor), Spohr; Overture to "Oberon," Weber; Overture to "William Tell," Rossini; four selections from Schumann, G minor Fugue, Bach; all this difficult music was played by the dainty little lady with vigor and exquisite finish. Her musical education was conducted under Samuel P. Warren, organist of Grace Church, New York. She has been organist of Pilgrims Congregational, Fourth Presbyterian, and Lexington Avenue churches, New York. Her more important compositions are a Magnificat and Nunc Dimittis in C; an anthem, "O Lord, Rebuke Me Not," a number of songs and thirty-two original hymn tunes. She is a popular and busy teacher in New York city, her amiable qualities making friends for her everywhere.

FANNY M. SPENCER.

At one of the concerts given by the Innes Band, our promising soprano of Buffalo, Miss Edith Ely, sang "Dich theure Halle" very beautifullly. After repeated recalls she sang as an encore "Ave Maria," from "Cavalleria Rusticana."

Clarence Good, a six year old boy, of Lancaster, N. Y., caused quite a ripple of surprise by singing very prettily "Lead, Kindly Light" and "Holy City."

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Op. 64.—Album-Lieder. For mezzo soprano, published by Bote & Bock, Berlin, and J. H. Schroeder, New York.

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Es blüht eine Blume.
Eil hin mein Geist.
Im Gärten blüht eine Blume.
Der Wilderer.
Die Gletscher leuchten.
Herbstahnen.

Heft II.

Er geht durch die Strassen.
Das Opfer zum Altar.
Märchen.
Maienröschen.
Dichter's Werbung.
O wie so schön bist du.

Op. 66.—Twelve Melodious Exercises for the Voice, published by Josef Weinberger, Vienna and Leipsic, and J. H. Schroeder, New York.

Op. 67.—Four Drinking Songs (illustrated by A. K. Womrath), published by Josef Weinberger, Vienna and Leipsic, and J. H. Schroeder, New York.

Op. 68.—Rider's Song, published by Josef Weinberger, Vienna and Leipsic, and J. H. Schroeder, New York.

Op. 69.—The Sailor Boy and His Mother.

Op. 70.—Souvenir d'Automne. For piano, published by Josef Weinberger, Vienna and Leipsic, and J. H. Schroeder, New York.

Op. 71.—Three Lieder, published by Steyl & Thomas, Frankfort-on-Main.

Das Veilchen.
Der Goldene Stern.
Lasst mich ruben.

Op. 72.—Three Melodies, published by Josef Weinberger, Vienna and Leipsic.

Adieu.
Marie.
Elle and Moi.

Op. 73.—Der letzte Gruss, published by Josef Weinberger, Vienna.

Op. 74.—Eight Melodies, published by A. Quinzard & Cie.,

Un grand Sommeil.
Le Rideau de ma Voisine.
Rondel.
D'une Prison.
La Mort d'un Enfant.
Les Presents.
Ces doux Yeux.

Op. 75.—Five Melodies, published by A. Quinzard & Cie., Paris.

Aubade.
Ariel.
Page d'Album.
Chanson (O ma Charmante).
A la Bien Aimée.

Schlesinger Album of Songs. Littolff Edition, published by Enoch & Sons.

Song Album (selected songs), published by A. P. Schmidt.

S. B. Schlesinger's compositions have had the indorsement of Robert Franz, Max Bruch and many other composers and artists of renown.

Robert Franz writes to Mr. Schlesinger: "I have received your songs, and was truly delighted with them. It is only with great pains that I am still able to take cognizance of our beautiful art through the medium of my eyes—a poor reparation indeed for what I have lost. But what my eyes can read redounds very much to the honor of your songs. Your melody is far from all triviality, and is agreeably supported by freely chosen harmonies, which are developed in interesting forms of accompaniment. Although I can fancy a slight alteration in this or that passage, this signifies little in face of the general merits of the songs. What gave me most pleasure was the naturalness of your expression, for the want of naturalness in most compositions of the period is so great as to make one almost lose all interest in music. Art must always preserve an aristocratic dignity; at least that is the principle I have always endeavored to follow earnestly with my own humble powers."

Max Bruch writes: "Your songs prove that you have an easy and happy invention, which suffices to produce refreshing lyrical pictures. When it rings and sings in one's heart, as it does with you, one does well to put on paper what one hears and feels within."

NATIONAL CONSERVATORY CONCERTS.—The first in the series of students' monthly concerts at the National Conservatory of Music was given last (Tuesday) night. The program will be reviewed next week.

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Musical Clubs.

The Chicksaw Club, of Memphis, Tenn., gave a musical on the 10th.

Miss Florence Hayes sang at W. C. Carl's recital at the Pan-American recently.

A series of concerts will be given by the Norfolk, Va., Conservatory Symphony Society Orchestra.

The Orchestral Club, for the practice of orchestra music exclusively, has begun rehearsals at Cleveland, Ohio.

The St. Cecilia Society, of Grand Rapids, Mich., will have a new building ready for occupancy in a few weeks.

Director Hugo Kalsow, of the Detroit (Mich.) Symphony Orchestra, announces four concerts during the season.

The officers of the Cleveland, Ohio, Vocal Society are much pleased and satisfied with the prospects for the coming season.

The Mozart Club gave the first of its series of concerts on the 20th, at Mozart Hall, St. Paul, Minn., with William Maenner directing.

At the first meeting of the Women's Musical Club, Columbus, Ohio, there was only a fair attendance of members, both active and associate.

The first musical event of importance in Minneapolis will be the concert given by Mme. Camilla Urso for the Ladies' Thursday Musicale.

The Ladies' Musical Club, of Bedford, Ohio, held its first program meeting of the sixth series at the home of Mrs. Robert Cowan October 4.

Mrs. Merrick, of New York, and Mrs. Friedenburg, of Baltimore, gave a recital at Salamanca, N. Y., under the auspices of the Euterpean Club.

Some of the soloists who will appear in the Women's Club concert course at Peoria, Ill., are the Spiering Quartet, Josef Hofmann and Fritz Kreisler.

The Schubert Club, of St. Paul, Minn., has issued its prospectus for the season. The programs will be devoted to the music of the nineteenth century.

The coming season of the Philharmonic Society, Nashville, Tenn., promises to surpass in every respect anything heretofore undertaken by that organization.

The Orpheus Singing Society, Omaha, Neb., under the direction of Prof. Charles Peterson, will give its usual series of concerts and recitals during the coming season.

A concert at Music Hall, Baltimore, Md., on the 7th, marked the second day of the golden jubilee celebration of the Arion Singing Society. Selma Kronold was the feature of the evening.

The Beethoven Club, of Sioux City, Ia., will issue the prospectus for the year about the middle of this week. The opening concert will be in charge of Mrs. A. Davidson and S. Scherzel.

The Chamber Music Club of the United Conservatories, consisting of the Messrs. Bruening, Jaffe, Humdhammer, Fink and Beyer, will give their first concert at Mozart Hall, Milwaukee, Wis., October 28.

At the meeting of the Women's Club, Peoria, Ill., on the 14th the chief number on the program was the paper read by Mrs. Samuel Woolner, Jr., on "The Inspiration Which the Jew Has Lent the World's Music."

Announcements for the eighth season of the Chromatic Club musicales at Troy, N. Y., are: November 14, Miss Leonora Jackson, Harry J. Fellows, William Bauer; December 19, song recital, Gregory Hast, tenor; Mme. Katharine Fisk, contralto; February 6, Eduard Zeldenrust; April 3, song recital, Mme. Lillian Nordica.

The Apollo Club at Chicago will this season celebrate the thirtieth year of its existence by reviving in elaborate manner "The Messiah," Saint-Saëns' "Samson and Delilah," and Berlioz's "Damnation of Faust."

The first meeting of the season of the Study Music Class was held recently at Oshkosh, Wis., with the president, Mrs. Sylvanus Palmer, on Court street. The subject of "The Rise of Instrumental Music from 1550 to 1800" was taken up.

The promoters of the Milwaukee (Wis.) Symphony Orchestra have taken the initial steps toward setting the project on a business basis. E. P. Vilas was elected president and William Boeppler, director of the Wisconsin Conservatory of Music, director for one year. The first concert is to be given in the Pabst Theatre December 2. The personnel of the orchestra comprises the best musical talent that has ever been gathered together in that city. Three or four concerts, at very popular prices, will be given during the winter. The executive committee of the association consists of J. H. Frank and William H. Upmeyer. The orchestra will include forty-eight in all. Among them are Theodore Kelbe, who will be concertmaster; William Jasse, Herman Zeitz, R. Rowland and M. Wingerter, first violinists; George Bach and Ernest W. Beyer, 'cellists; Albin F. Keill, oboe; Imri Boos, second oboe; Henry Tetzner and Frederick Holtz, clarinets; C. Neudeck, French horn; Carl Heiber, contra bass; Carl Woempner, flute, and Janowski, bassoon.

The Ladies' Matinee Musicale, of Lebanon, Ind., began its year's work on September 11, when President's Day was observed. Three programs have been rendered so far this year. The officers of the musicale are: President, Mrs. Ben F. McKey; first vice-president, Mrs. B. F. Wren; second vice-president, Mrs. S. R. Artman; recording secretary, Mrs. E. T. Collings; treasurer, Mrs. Henry Moore; corresponding secretary, Mrs. J. W. Shumate. The active members are: Mrs. S. R. Artman, Mrs. I. S. Adney, Mrs. C. B. Adair, Mrs. Phil Adler, Mrs. T. E. Booher, Mrs. J. R. Ball, Miss Josie Ball, Mrs. John H. Busby, Mrs. S. C. Clay, Mrs. E. T. Collings, Mrs. Millard Campbell, Mrs. C. H. Daugherty, Mrs. Frank Daily, Mrs. Charles De Vol, Mrs. Ben Grove, Mrs. Will Grove, Mrs. B. S. Higgins, Miss Mollie Howard, Mrs. L. B. Jones, Mrs. Mark Jones, Miss Mabelle Kleiser, Miss Lyda Hettel, Mrs. A. W. Lowman, Mrs. Charles Mitchell, Mrs. Wallace Morris, Mrs. H. P. Matthews, Mrs. R. W. Matthews, Mrs. Ben F. McKey, Mrs. Claude McKey, Mrs. Bert Miller, Mrs. Henry L. Moore, Mrs. Harry Norwood, Mrs. George W. Perrin, Mrs. Elbert Perkins, Mrs. I. A. Richey, Miss Della Rhinehart, Miss Eva Rice, Mrs. Frost Snow, Mrs. Charles Shepard, Mrs. J. W. Shumate, Mrs. George L. Spahr, Mrs. C. O. Scott, Mrs. Paul Tauer, Mrs. B. F. Wren, Mrs. W. H. Williams, Mrs. R. C. Witt, Miss Agnes Walker, Mrs. S. W. Waldron, Mrs. C. M. Zion and Miss Mollie Kleiser. The associate members are Mrs. Margaret Coombs, Mrs. Lida Titus, Mrs. C. F. S. Neal.

FRITZ KREISLER TO ARRIVE IN DECEMBER.—Fritz Kreisler will arrive in this country during the middle of December, in place of January, as previously announced by his manager, Henry Wolfsohn. Kreisler's first appearance will be at the Peabody Institute in Baltimore on December 20. Kreisler has been engaged for seven concerts by the Boston Symphony Orchestra, and also with the Thomas Orchestra in Chicago, the Pittsburg, Cincinnati, St. Louis, New York Philharmonic and Philadelphia orchestral societies. Kreisler's first appearance this season in New York, will be an orchestral concert in Carnegie Hall shortly after the Christmas holidays.

FABIAN PIANO RECITAL.

THE season of piano recitals at Mendelssohn Hall wa opened last Thursday evening by S. M. Fabian, a artist who recently removed from Baltimore to New York and who is now teacher of interpretation at the Clavie Piano School. While in a sense a new comer before th general public, Mr. Fabian is well known in musical cir cles here. Last summer he gave three recitals in connectio with the summer term of the Clavier Piano School. I was after those occasions that reports of his performance were recorded in THE MUSICAL COURIER, and the sam opinions of his playing then can but be repeated now. T be accepted as skillful and accomplished, as he truly is, b the mass of unthinking people who flock to concerts, M Fabian should have contrived to make his entrée in Ne York by the way of a European steamer. He should als have taken the vowels out of his name and inserted con sonants, and then advertised himself as a pupil of som foreign celebrity.

However, Mr. Fabian, good American and gifted Balt morean, will have no difficulty to convince the educate thinking musicians that he is a player of uncommon talent He introduced himself at the Mendelssohn Hall recital b the Bach Prelude and Fugue in A minor, and he followed with the Thirty-two Variations by Beethoven. He playe both of these compositions with unfailing skill, and in th interpretation, particularly of the Beethoven Variations, h revealed the scholarly art that belongs to Beethoven at a times. Of course, Mr. Fabian played a list of Chopin num bers, two Etudes, a Nocturne, the "Ecossais" in D majo the Waltz No. 1 in op. 70, the B minor Scherzo and th Polonaise in A flat. The "Ecossais," which is seldo played in public, and best described as a little Scotch rha sody, proved a winsome piece, and it was redemanded b the audience. The waltz, too, is one of the unfamiliar one and in this Mr. Fabian infused the true Polish coloring an also gave an illustration of his fine sense of rhythm. Th other works played by the pianist were a Waltz Caprice, b Raff; the Grieg Berceuse and Dance Caprice; a Rondo, b John Field; "Gnomenreigen," by Liszt, and Liszt's tra scription of Schubert's "Erl König." Mr. Fabian was co dially recalled at the close of his recital, and as an ext number played a dainty rondo by Bovy.

Rose Cecilia Shay.

ROSE CECILIA SHAY is the name of the newest an youngest operatic star. Miss Shay is said to posse a voice of rare sympathetic quality. Moreover, it is cle fresh, brilliant and capable of marvelous execution. O can imagine its capabilities when she has in her reperto such operas as "Faust," "Carmen," "Martha," "Il Trov tore," "Cavalleria Rusticana" and "I Pagliacci." Mi Shay is but twenty-three years old. She is a native Ohio and a handsome woman.

The Rose Cecilia Shay Grand English Opera Compan of which Col. William A. Thompson is the director, is daily rehearsal, and will be the largest, strongest and mo complete organization in the United States, artists, chor and orchestra forming an ensemble of unrivaled magn tude and merit

Colonel Thompson will begin Miss Shay's season in t South, Baltimore, Richmond, Norfolk and Cincinn being engaged for the opening weeks.

The management has also an option of a theatre in N York in the spring, when English opera will be present

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ENGAGED BY THE ORATORIO SOCIETY.—Evan Willia and Miss Isabel Bouton have been engaged by the Orato Society for the forthcoming performance of "Elija which is to be given in Carnegie Hall in the middle November.

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MUSIC IN BROOKLYN.

F a poor beginning does makes a brilliant ending, then the music department of the Brooklyn Institute will me out of the present musical season with flying colors. ertainly the opening of the concert season ended in disap-intment and financial loss. Hungry and thirsty for mu-c after the long, hot summer, Brooklynites bought out e entire Academy of Music for the recital by Madame chumann-Heink, under Institute auspices. On the day of e recital, October 17, a telegram was received in the af-rnoon from the wilds of Vermont saying that the con-alto was ill, and therefore could not keep her engage-ent. On receipt of this news there was a rush to the In-tute printer that was worthy of Chicago, but not of con-rvative Brooklyn. However, flaring posters were ready twilight, and these were pasted on the doors and panels the Academy, notifying the people of the singer's illness. out 8 o'clock in the evening the street in front of the cient amusement hall recalled an overflow meeting in e political compaign. Since the hour of receiving the egram from Vermont the Institute managers have heard thing from the famous contralto. But this is not her lt, for at the present time she is traveling in the South th the Grau Opera Company. The Institute by this time s refunded the money for the tickets. As for the In-tute losses, amounting to several hundred dollars, noth-g remains to be done but to enter them upon the debit e of the ledger. Some day THE MUSICAL COURIER's as of a business arrangement just to both parties in the nsaction will be understood and adopted by those who nage concerts. It does not seem altogether fair for an ucational institution like the Brooklyn Institute to lose eral hundred dollars merely because a singer fails to p her engagement.

The second concert of the season by the Brooklyn Insti-e was given at Association Hall last Wednesday even-. It was advertised as the first in a series of "song and lin recitals," the singers being Mrs. Marie Zimmerman, rano; Gertrude May Stein, contralto; Mackenzie rden, tenor, and Julian Walker, baritone. Franz Wilczek s the violinist; Isidore Luckstone the pianist. The ncipal numbers on the program must have been caviar most of the people in the audience. If the Grau singers the Metropolitan Opera House murder Beethoven's delio," what can be expected of singers of the Gordon-lker type? Of the women, Mrs. Zimmerman was the t. Her voice is fresh, limpid, sweet and always true to h, but even with her assistance the quartet from Bee-ven's immortal opera went sadly. Schumann's "Span-es Liederspiel," a song cycle, which the German roman-it wrote first for one voice, and later he made an ar-gement for four voices—soprano, alto, tenor and bass. he concerted form, however, the soprano has most of the ing to do. She leads in the two quartets, and in the e duets with the alto. Mrs. Zimmerman again proved excellence as a vocal artist, and clear enunciation of the man text was another point in her favor. Each one of four singers appeared in solos. Mrs. Zimmerman sang lyrics of the Elizabethan era, by Battison Haynes—w Is My Chloris," "Adieu, Sweet Amaryllis," "Though Carriage Be But Careless" and "Heigh Ho!" As a ns of providing variety to a program such songs may ell enough, but the educated musician would probably a square out of his way to escape hearing them.

r. Walker sang songs by White, Dix and Cowen, and he them as if he were addicted to the tutti-frutti habit, and adhered to it while singing. Nobody could understand a word, although the words of the songs were English. Before Mr. Gordon made his bow as a soloist, Henry Allan Price, of the song recital committee, appeared on the stage and stated that Mr. Gordon was singing under difficulties and against the advice of his physician. Therefore the audience was asked to excuse him from singing his solos; he would, however, oblige with that elaborate novelty, "Loch Lomond," which was down on the program as "a request." It was through the singing of "Loch Lomond" that Mr. Gordon originally ingratiated himself with the Institute audiences, and the audiences ask for him annually on that account, as children cry for the things they like. With New York, not to forget the Borough of Brooklyn, overrunning with musicians who can play the violin, it seems incredible that a player like Wilczek should receive an engagement. To pass his performance over in silence is an act of charity. Mr. Luckstone did effective work at the piano.

The next recital in the series will be given Wednesday evening, November 13, by Whitney Tew, an American baritone, who has established a fine reputation in England. Miss Anna Otten, violinist, will be the other artist at this recital.

The opening sale of tickets for the concerts by the Boston Symphony Orchestra was held at Chandler's on Liszt's birthday, October 22. Boxes were purchased by Henry K. Sheldon, president of the Brooklyn Philharmonic; Lowell M. Palmer, Mrs. George Hunt Prentiss, John B. Lord, Miss Mary Benson and Mrs. Frank M. Lupton. The dates of the concerts were announced last week.

The Kaltenborn Quartet has been engaged to give a series of Sunday afternoon concerts at the Brooklyn Crescent Athletic Club.

November 3 the Brooklyn Arion will repeat the performance of "Die Fledermaus" at the Amphion Theatre on Bedford avenue.

The United Singers of Brooklyn are interesting themselves in the concert to be given on the evening of November 18, at the Academy of Music, for the benefit of the German Hospital of Brooklyn. Miss Fannie Levy, who studied in Berlin with Carreño, will be the piano soloist.

Arthur Hochman, the young Russian-American pianist, who made a successful début in Pittsburg on October 19, will play at the orchestral concert which the Brooklyn Saengerbund will give at the Academy of Music, December 9, under Brooklyn Institute auspices. Mrs. Louise Scherhey, contralto, will be the vocal soloist. A number of novelties will be presented. Mr. Koemmenich, the conductor of the Brooklyn Saengerbund, is rehearsing the new choral works. Hochman expects to play the Scharwenka Concerto.

P. S.—Since the above was written, the Brooklyn Institute has announced that Madame Schumann-Heink will give the song recital, postponed on account of illness, on Friday evening, December 27. Tickets originally purchased for October 17 will be good for December 27.

TSCHAIKOWSKY.—Tschaikowsky's biography is now being written by his brother, Modest Tschaikowsky. This important work will be published in four languages.

SAINT-SAENS' NEW OPERA.

First Performance in Paris of "Les Barbares."

PARIS, October 24, 1901.

A FASHIONABLE audience at the Opéra attended the first performance last night of Saint-Saëns' new opera, "Les Barbares," with words by Victorien Sardou and Pierre Gheusi. The music is strongly Wagnerian in style, but on the whole it was not received with enthusiasm. The libretto deals with the invasion of Italy by the barbarians, interweaving the love of Marcomin, a barbarian chief, for Floria, a vestal virgin, who sacrifices her vows and accepts his hand and heart. Marcomin saves a town from pillage and massacre, the opera closing with a superb march of the departing barbarians and antique dances expressive of the joy of the citizens at being relieved of their presence.

President Loubet and Madame Loubet were in the audience. The Parisian critics all admitted that the opera was handsomely staged and finely interpreted by MM. Vaguet and Delmas and Mmes. Hatto and Heglon in the principal roles.

Marian Van Duyn.

MARIAN VAN DUYN opened her season's work this year with three concerts in the Canadian Maritime Provinces, October 7, 8 and 9. Mrs. Van Duyn met with great success at each appearance, and won some very favorable criticisms, a few of which are reproduced herewith. Mrs. Van Duyn is under the management this season of Remington Squire:

The solos of Mrs. Van Duyn were rewarded with enthusiastic and well deserved encores. She has a rich, creamy, flexible contralto voice, of which she has perfect control, and her admirably chosen selections were pleasing in the highest degree.—Daily Sun, St. John, N. B., Canada, October 9, 1901.

The alto, Madame Van Duyn, has a voice of large compass and quite melodious and powerful. She made a good impression, and double and triple recalls attended her separate numbers.—The Gazette, St. John, N. B., October 9, 1901.

Marian Van Duyn, the contralto, is an artist of high standing, and her numbers were much enjoyed. She has a fine contralto voice, exquisitely trained, and she sang with artistic taste and fine phrasing. Her first number, the aria from Gounod's "Queen of Sheba," was beautifully sung. Her last number, "My Heart at Thy Sweet Voice," from Saint-Saëns' "Samson and Delilah," was, indeed, a gem.—St. John Globe, October 8, 1901.

Mme. Marian Van Duyn became a favorite before she had finished her first song. Her full, clear and splendidly cultivated contralto voice did justice to her selections, and she was heartily encored.—St. John Star, October 8, 1901.

Madame Van Duyn sang three numbers. Her voice is a contralto of smooth, pleasing quality and good range, and she sings with excellent expression. Her reception was very cordial, and though she did not respond to any encores she was many times recalled.—Daily Telegraph, St. John, N. B., October 8, 1901.

KATHARINE NOACK-FIQUE.—Mrs. Katharine Noack-Fiqué, a professional pupil of Mme. Evans Von Klenner, has been engaged for several important concerts this autumn. On October 24 she sang at the dedication of a new organ at a Lutheran church in Brooklyn. November 3 she will be the soloist of the Harmonie Club, of New York. November 20, at the concert by the Quartet Club, of Brooklyn, at the Park Theatre. Mrs. Fiqué also sang in the recent performance of the operetta, "Der Falsche Mufti," at Terrace Garden, and she will sing on November 20, under the auspices of the Teutonia Singing Society, of Jersey City.

JEAN GERARDY.—Jean Gérardy, the 'cellist, was the soloist at the opening of the Boston Symphony season in Boston last week. Next week he plays with this organization in Cambridge, after which he will travel with them to New York, Philadelphia, Brooklyn and Providence. Gérardy will play next Thursday evening in Lenox, Mass.

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2046 Leavenworth Street,
San Francisco, October 21, 1901.

THIS week has been marked with several special musical happenings. Monday last being Verdi's birthday, the event was celebrated at the Tivoli Opera House in accordance with a time-honored custom, the program embracing acts from "Aïda," "Rigoletto," "Il Trovatore" and "Otello," with overtures from "Nabucco" and "Forza del Destino" and solos from "I Lombardi," by Giuseppe Agostini, who received five curtain calls in appreciation, and Agusto Dado, who, I think, never sang better than on this occasion, and was vociferously encored. Barbareschi's Leonora was a lovely piece of work and well suited to her strong personality. Salassa's Iago needs no comment, it is so well known as his masterpiece. The whole program was under the direction of Paul Steindorff. Apropos of Steindorff, it is said that the old Symphony Club has become animated with the desire to do something at last, and having elected Paul Steindorff to the position of director, means to give some symphony concerts this winter. The dates and plans have not yet been made public. In any case we should not have gone begging, as we have other leaders perfectly competent to direct symphony and who were only waiting for the close of the grand opera season under Grau to go ahead with their plans. Of these Fred Zech may yet be heard from, as he will now hold back only to see how the Steindorff plans materialize. Mr. Zech is thoroughly conversant with his subject, and is confident of success should he undertake it. August Rodemann is another man who wields a magic baton, and is a thorough artist-musician. He knows symphony thoroughly, and the orchestra has been his playground from a lad, and every instrument is an intimate friend. So, we will see how this new symphony movement comes out. Much hangs upon the first performance—for the Symphony Club—after that "the deluge," or another attempt by the other people. The subject is fraught with much of interest for those who are awaiting the outcome. The Zech String Quartet are to give us a series of concerts this winter, to take place on Friday afternoons, November 8, December 13, January 10 and February 14, at Century Club Hall. One of their finest numbers will be a Brahms Quintet for clarinet and strings, which will be taken by Mr. Wrba and the strings. In the second concert the quartet will be assisted in the Schumann Quintet by Miss Belle Claire Chamberlain, the pianist. The members of the quartet are W. F. Zech, first violin; E. B. Lada, second violin; C. W. Fuhrer, viola, and A. M. Lada, 'cello.

The Moroney farewell concert took place on Saturday evening last with the most fashionable audience of the season. Miss Moroney is fortunate in having for her patronesses some of our very swellest set, so the audience from a quality standpoint was assured and the costumes were very chic and up to date, though there was room and to spare for at least 250 more in the audience. It was a very good concert, however, as concerts go. Miss Moroney is not a surprising pianist, but plays Chaminade, Godard and light Schumann numbers very prettily. Donald Graham's phrasing is so delightful that it will be a treat to hear him sing as long as he can take a tone. Camille D'Arville Crellin, though now a society dame, is still a trifle stagey, and her enunciation leaves much to be desired, but she has a big voice and is always a prime favorite. Mr. Langstroth did some very acceptable work in his 'cello numbers and it must be noted that if Miss Moroney has room for improvement in her solo work, her accompanying is delightful, and she took the whole burden of the program upon herself in this respect with very satisfying results.

The first of the Pasmore Popular Concerts is to take place to-morrow evening in Maple Hall of the Palace Hotel. One of the strongest attractions in these concerts will be the appearance of the Pasmore Trio, Mary Susan and Dorothy, who will play from memory complete trios for violin, 'cello and piano from Haydn, Beethoven, Mozart, Schumann, besides several novelties from Schubert, Brahms, Wagner, &c., arranged by Mr. Pasmore for the trio. Mrs. Florence Wyman Gardner, Mrs. Edith Scott Basford, A. E. Nowlan and Mr. Pasmore will sing solos, part songs, madrigals, &c., by classic and modern composers. Liza Lehmann's setting of the popular "Rubaiyat," known as "In a Persian Garden," will be a feature of one of the concerts. Miss Elizabeth Warden, who has been studying in London with William Shakespeare, will sing at several of the concerts. She has recently sung in concert in England and successfully. Mary, Susan and Dorothy Pasmore will play solos as well as ensemble. These children are already veterans in study, though hardly more than babes in years, and their work is thoroughly artistic and exceedingly delightful to listen to. Besides the above, Misses Adelaide Birchlu, Beulah George, Anna Moore, Mrs. Charles Hughes and Messrs. Edward Cahill and Thomas Nowaln will assist in solos and ensemble. Mr. Pasmore's idea in these concerts is to give a popular program from the highest and best composers' works, such as can be enjoyed and understood by both trained musicians and those who have simply good taste and a love for the beautiful in art.

On the same evening with the Pasmore concert will take place in Sherman-Clay Hall the first of Mrs. M. E. Blanchard's song recitals. Mrs. Blanchard was contralto in Trinity Church choir two years ago before going East, where she has been studying in Boston with Len Little and in New York with Oscar Saenger and Isador Luckstone. She had a very deep, rich contralto before leaving 'Frisco, and it is with interest one looks forward to these concerts, as the constant study to which she applied herself in the East cannot but have been fraught with most salutary results. While East Mrs. Blanchard held the position of solo contralto in the North Avenue Congregational Church, a position from which the church very reluctantly released her upon her return to California. The programs for her two concerts are arranged chronologically and are taken from the best composers.

It is announced that Manager Friedlander will hand the local concerts and prospective tour of little Ern Brandt, the wonderful piano prodigy, of whom I have spoken before in these columns as being the greatest of his kind, after her creating such a sensation among musicians last year in her concerts at Sherman-Clay Hall. The past year is said to have developed her wonderfully and beyond comprehension over what she demonstrated that time, and she is now prepared to do what has never been done by a child before—to execute upon the piano with orchestral accompaniment, the famous "Concertstücke" of Weber, the entire thirty pages of which she has committed to memory and will render without note. There will be in the orchestra fifty pieces. So far the composition has been performed by the greatest artists alone, and little Enid is said to perform it in a masterly manner. The first concert takes place on November 5.

The first "Pupils' Evening" for this year was given at the studio of Percy A. R. Dow, 1511 Larkin street, the subject for the evening being "Women Composers." The evening's work was divided into the song, the topic, which to read before the evening's program, what notes to take on the work done, &c., the object being the education of each pupil individually. A very pleasant time was enjoyed by all present. Those who took active part in the program were: Mesdames Chuck, Fuller, Hunt, Mendenhall, Rilea, Robb, Stewart, Taylor; Misses Aldersley, Barrow, Churchman, Coyle, Gyle, Greninger, Hipkins, Koenig, Monges, Von Manderscheid and Robinson; Messrs. Crilton, Kent, Kincaid, Pendleton, Webb and Wood. The accompanists were Missess Levinson, Von Manderscheid and Marrack.

Hugo Mansfeldt, who is now in Berlin, states that Henry Heyman is as well known in that city as he is in San Francisco, and that his teaching is very highly spoken of by all who have heard his pupils play.

"Florodora," at the Columbia, has had a big run, as might be expected. Among the people it seemed quite natural to see the familiar faces of George Lask, the stage director, who was for many years with the Tivoli, and really considered a fixture at that house, and the prima donna, Laura Millard, who was also connected with the Tivoli for a long while and who has many friends here. In connection with Tivoli people one is reminded of the recent untimely death of Irma Fitch-Wertheimer, one time of the Tivoli company, and well known in musical circles for her sweet voice and winning personality. Since her marriage two years ago she had abandoned the profession that she might be constantly at the side of Mr. Wertheimer, who is a traveling man.

The trio which gave such delightful musicales at Miss Westgate's studio in Alameda last year are preparing, by universal request, to give another series this season. The trio is composed of Miss Westgate, piano; Alex. Stew

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violin, and B. Frank Howard, 'cello. It is with pleasure one hears of the coming musicales.

Miss Annie Wilson, formerly connected with Henry Krehbiehl, the music critic of the New York *Tribune*, in his musical lectures, is giving piano illustrations of the "Nibelungen Ring" of Wagner in a series of nine lectures at Century Club Hall. Miss Wilson is a clever speaker and a fine pianist, and it is evident knows Wagner's works intimately and well. The lectures are also being given in Oakland and Berkeley, where they obtain high favor among Wagner students. MRS. A. WEDMORE JONES.

FROM MILAN.

CORSO VENEZIA 65, MILAN, ITALY,
September 30, 1901.

OPERA at the Dal Verme, the Alessandro Manzoni and at the Fossati theatres, with operetta and comic opera at the Commenda and at the Aurora—such have been the early autumn lot and choice in Milan during the last fortnight.

September 14 the Dal Verme opened for a preliminary season of one month's duration, with Donizetti's "Poliuto." After several repetitions of this opera, Bellini's "La Sonnambula," with the Spanish singer, Señorita Maria Galvany, as the protagonista or "star," was introduced and immediately made friends with the public, and has since attracted large and deliriously enthusiastic audiences to the house. I use the word "delirious" advisedly, for many people, without taste, rhyme or reason, lost their heads and seemed for the time being to have gone wildly mad in their demonstration of delight and pleasure over the singer's agility of voice, and the dexterity with which she fairly threw her high tones aloft.

The opening night's performance of "Poliuto" at the Dal Verme left much to be desired, and only Signora Emilia Corsi, as Paolina, the one female character in the cast called for any favorable mention. The lady is an artist of experience, and is at all times thoroughly conscientious in her work.

A few evenings later a "Serata di Gala" in honor and celebration of the "20th of September" (1870, when the Italians marched into Rome) was announced, with extra illumination of the house, &c., and with a new tenor to replace the other who had become indisposed. To be frank, the theatre on that occasion was brilliantly lighted and showed off to greater advantage. The evening's opera, "Poliuto," was preceded by a spirited performance of the "Gambetti Marcia Reale," played by the orchestra, and with the public's patriotism and enthusiasm already well aroused, the curtain rose, disclosing the first scene of the opera.

The male chorus and the orchestra had been better rehearsed and drilled, and were now in good condition. The band upon the stage proved to be a lively institution. In the orchestra there was a full complement of brass, and there was a "go" to the whole performance which had been woefully lacking on the first night.

The conductor, Signor Giuseppe Dal Fiume, directed his orchestra with a nervously vigorous yet firm and decisive touch. He is rather a distinguished and elegant looking gentleman, with full beard, well kept; his musicians appear to like him, and do his bidding with a good will.

The new tenor on this Serata di Gala was Egisto Guarnati, which, to my mind, should have read "Ardente" instead, for he sang so ardently, so earnestly, that he excited wonder and surprise, and some amusement. He was of physical force, had a most powerful voice, which was not at all badly placed, but which he used all the evening with the same degree of pressure, strength, color and tone quality, and, with no shading whatever, it became monotonous and tiresome to the listener—at least to some. The audience in certain parts of the house, however, always alert for anything a little higher or stronger than the average or usual voice production, were gleeful in loud applause over this tenor's lung capacity and physical endurance. This adoration of high tones and approval of certain "effects," though vicious from a correct vocal standpoint, are met with very frequently in Italian audiences—people with bad taste and unmusical natures are encountered here quite as often as elsewhere.

This Poliuto showed such strength and force of voice throughout the opera that he seemed unable to moderate or modulate—remaining under full steam pressure the entire evening. He really worked very hard, and his apparent earnestness and intensity were recognized by the audience, and rewarded with a storm wave of bravos and cries of "Bees, becs!" (bis, bis), and the final duet, in unisono, between tenor and soprano, was vehemently redemanded, and the orchestra not permitted to proceed until a repetition of at least a part of the duet had been obtained.

Maria Galvany appeared in "La Sonnambula" last evening for the seventh time, the performance being by general request. Señorita Galvany's appearance as Amina is petite of stature, with a prettily formed and well rounded figure, light brown hair and seemingly sandy, fair complexion. Her only jewelry adornment was a pair of dangling earrings—which I wish she wouldn't wear. While the lady is small, the tenor who supported her was no larger, at least no taller, though sufficiently stout and heavy in his medium, if not undersized, appearance. Maria Galvany's vocal technic is excellent. Her high tones are clear and clean cut; her staccati notes and passages—or, to be Italian in expresion, her "picchiettati"—are brilliantly decisive in execution, and these evoked vociferous, tumultuous applause, prolonged until the clamorous spectators obtained the repetitions, bis and tris, that they wanted. The singer's middle voice, I am glad to say, is round and full; the timbre or quality of these middle tones is a blending of two colors, with the mellowness and warmth of a mezzo-soprano; there is a soft, velvety smoothness about them very pleasant and agreeable to listen to; but as the singer mounts the scale this attractive quality disappears. Beautiful as the voice undeniably is in the middle range, the notes in the centre and upper half of the staff frequently sound a trifle flat in emission, due more to the manner of attack in tone placing than to actual flatness in pitch, for they invariably assert their rights and taper up into proper position and end perfectly in tune and pitch, as well as bell-like in purity.

This same short group of medium, or middle staff tones, shows a mouth fullness, hindering an easier and more forward production of the voice, in which respect the singer differs from most Italian trained sopranos of the present day. Nevertheless, Maria Galvany certainly has a beautiful voice—good quality in the centre, with high tones brilliant and acute, yet not piercing or too penetrating—splendid technical ability and knows how to sing in a most satisfying and pleasing manner. As remarked at the beginning, she enthuses her Italian audiences to the point of delirium. There is, however, one thing about Galvany's performance of "La Sonnambula" that makes the musician hesitate in his approval, and that is the extraordinary liberties taken with some parts of Bellini's music—changing and adding thereto in such a manner that Bellini becomes unrecognizable—the purpose being, of course, to display her technic and singing ability, but disclosing at the same time a lack of musicianship and proper appreciation of the fitness of things. Still, for these incongruous alterations of the music, others than the singer may be responsible and blamable.

The scene in Act II., where Amina pleads her innocence with Elvino and tries to explain and justify her presence in a room other than her own, had to be done all over again, the audience becoming so boisterously noisy in demanding an encore that the orchestra could not possibly proceed; this same thing happened at the close of the opera, the audience clamoring for an encore until Galvany repeated her last aria—containing most of the poor variations on Bellini—in front of the curtain, when the wild, half-crazed audience, like a mob, cried again and again more loudly for "bis" and they got it, variations, courtesies and pretty smiles of the fair cantatrice all thrown in.

The Dal Verme is a good-sized building covering much ground and is almost round in form; has two tiers of boxes and an immense gallery; the stage is large and very deep.

The chorus at this theatre numbers from forty to fifty singers; the orchestra contains forty-five players and will be increased to sixty for the Rossini opera of "Guglielmo Tell."

Having written at length on the Dal Verme Theatre, the most important of those open at present, I shall have to reserve my remarks concerning the Manzoni and the Fossati theatres for next week's letter—except to say that the opera season of fifteen or sixteen nights at the Manzoni closed with last night's representation of "Lucia di Lammermoor." The Talli-Gramatica-Calabresi Combination (a dramatic company) will take possession of the theatre to-morrow, opening with Pinero's "La Seconda Moglie" ("The Second Wife"), which, no doubt means, "The Second Mrs. Tanqueray"; to be followed by Sudermann's "I Fuochi di San Giovanni" ("The Fires of St. John") and other high class plays.

The death has been announced of M. Eugène Diaz, the composer. He was best known by his "Coupe du Roi de Thule" produced at the Paris Opéra and by his "Benvenuto Cellini," which was brought out a few years ago at the Opéra Comique. The deceased composer was the son of the celebrated painter Diaz de la Pena, who was of Spanish origin, though born in Bordeaux. The son, who has now died in Normandy, was born in Paris in 1837. His first notable work was the two act comic opera, "Le Roi Candaule," produced at the Théâtre Lyrique in June, 1865, and met with a better reception than the more ambitious five act opera, "Coupe du Roi de Thule."

It is said that Mascagni and Puccini together will collaborate on a new opera, the book to be by Luigi Illica and Giuseppe Giacosa, and based on a famous sentimental French romance or novel. The story is quite unlikely, but pretty from various viewpoints. "Wer glaubt wird seelig"—oder, "zahlt einen Gulden," as Germans and Austrians would remark.

At the Sonzogno theatre, the Lirico Internazionale, the opening has been definitely announced for October 26, with the new opera "Chopin," by Giacomo Oreficc; words by Angiolo Orvieto.

The most remarkable feature of the memorial service held in Constantinople in honor of President McKinley was that on the day of the funeral the Ottoman guardship at Therapia half-masted her flags. This is quite unprecedented, as Turkish flags are never half-masted. The Turks look upon it as a bad omen and insist that their flag always be at the top of the mast.

DELMA-HEIDE.

WOLFSOHN'S SUNDAY NIGHT'S CONCERTS.—Henry Wolfsohn announces a series of Sunday night concerts at the Metropolitan Opera House, commencing on November 24.

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MUSICAL PEOPLE.

Carl Lamson has opened a violin school at Portland, Me.

Miss Fannie Marks is a young violinist, of Montgomery, Ala.

Miss Mary Hallock, pianist, appeared at Wilkesbarre, Pa., on the 22d.

Prof. Rudolph Lundborg gave a song recital at Galesburg, Ill., last week.

The musical season at Trinity College, Hartford, Conn., has opened auspiciously.

Hermann A. Kacuper, of Springfield, appeared at a concert in that city recently.

A young violinist who gives promise of a brilliant future is Alexander Schmidt, of Milwaukee, Wis.

A series of concerts is to be given at Norfolk, Va., under the management of Henry MacLachlan.

The faculty of the Conservatory of Music, Nashville, Tenn., began a series of concerts on the 10th.

The Music Students' Club, of Camden, Me., held its first meeting of the season at Miss Bucklin's, October 8.

Prof. Albert Kuenzlen has accepted the position of musical director of the Syracuse, N. Y., Liederkranz.

The Indiana Conservatory of Music will occupy rooms in a new building just erected at South Bend, Ind.

Miss Annie Welling, of New York, gave her first public recital at Y. M. C. A. Hall, Troy, N. Y., on the 10th.

Miss Dorcas Emmel has been appointed organist of Trinity Episcopal Chapel, Excelsior, Lake Minnetonka.

Miss Florence Brobst, of Fairmount, W. Va., has been elected teacher of music in the public schools of that district.

Oscar Gareissen, who has recently returned from Europe, has taken a studio in the Ramge Building, Omaha, Neb.

Mr. Kerr and Miss Koller gave a concert at Grand Forks, N. Dak., on the 8th. Mrs. W. A. Gordon accompanied.

Edward J. Napier is giving the programs at Carnegie Library, Pittsburg, Pa., owing to the illness of Frederic Archer.

The 294th public recital was given by pupils of Knox Conservatory of Music in Beecher Chapel, Galesburg, Ill., on the 10th.

Prof. Hatson Wright, formerly of Denver, has been engaged as organist and choirmaster at Trinity Cathedral, Omaha, Neb.

Miss Flora Marguerite Bertelle, of Louisville, Ky., appeared at a number of concerts while in the West with great success.

A testimonial concert to Mrs. Hugh Nugent Fitzgerald was given at Dallas, Tex., on the 10th. Mrs. Ellen Bright-Ray was the soloist.

The Tri-City Concert Course, under the management of Mrs. G. Rawson Wade, gave a successful concert at Davenport, Ia., early in the month.

Mrs. Jacquis Bloom, Miss Lucie Moll and Miss Harriet Brenton, three pupils of Mrs. Emma Wilkins Gutmann, played a program in an informal recital at Mrs. Gutmann's studio, Peoria, Ill., last week.

At Syracuse, N. Y., the Lund-Borch concert opened the season on the 11th; Miss Unni Lund, Miss Birgil Lund, Gaston Borch and Prof. Conrad Becker.

George B. Stevens announces a series of six concerts to be given at Scientific Hall, Gloucester, Mass., on alternate Monday afternoons beginning Monday, October 21.

The subject of the St. Cecilia meeting at Grand Rapids, Mich., on the 18th, was "French Composers"; the program was arranged by Mrs. C. H. Hollister and Mrs. A. G. Dickinson.

The first event in the conservatory artist course, at Oberlin, Ohio, for the present term was a piano recital by Alberto Jonás, of Detroit, which took place Tuesday evening, the 8th.

The song recital of Frederick W. Wallis, of Kansas City, last week at the Art League rooms, Leavenworth, Kan., was the first affair in a musical way this season in that city.

Miss Alberta Fisher and U. S. Kerr have given concerts at Fargo, N. Dak., and Graceville, Minn. The Fargo concert was arranged by Mrs. T. A. Whitworth, who was also accompanist.

The organ recital given at the Trinity Methodist Episcopal Church, Norwich, Conn., on the 14th, by Jennie Lind Green, of Baltimore, was attended by a large and appreciative audience.

Prof. Marx Oberndorfer, Prof. B. E. Riggs, Prof. R. D. Parmenter and Mrs. Ida Hubbard Riggs gave the faculty recital at the Bollinger Conservatory of Music, Fort Smith, Ark., on the 10th inst.

A new quartet has been recently organized in Omaha, Neb. It is known as the Park Quartet, and consists of Miss Helen M. Burnham, Mrs. G. I. Babcock, W. L. Stevens and Ernest Johnson.

Miss Lucy M. Lehmann was assisted by Miss Flora Marguerite Bertelle, Peter Schlicht, Thomas C. Barr, Miss Virginia Hewett Shafer and Mrs. Simon Sapinsky at her recent concert in New Albany, Ind.

Mrs. Grenside-Dobson gave a private students' piano recital October 14, at her residence, Sioux City, Ia., at which Miss Mabel Anthony assisted. Miss Margaret White, one of the junior students, also appeared.

The Wilkesbarre, Pa., College of Music (Dr. Mason director) is open for the season. A large number of students are in attendance, and every department in full working order. Recitals are to be given frequently.

Miss Mary Ada Cornish, who was graduated from the College of Fine Arts of Syracuse University, class of 1901, has been given charge of the vocal department of the Collegiate Seminary at Hackettstown, N. J., for the year.

A program that afforded pleasure to a large audience was given at the Stone Opera House, Binghamton, N. Y., recently, under the direction of Mrs. E. M. Terwilliger, of Syracuse, and Miss Kate Fowler, Miss Clara Hunt, Miss Marguerite Stilwell and Edwin Howard appeared.

Miss Lydia Stevens has been elected organist of the Reformed Church, Cohoes, N. Y. Miss Stevens was a pupil of Miss Grace Noe, the former organist, and is now studying with Miss Clara Stearns at the Musical Conservatory, Troy. Miss Stevens is not yet seventeen, but is an excellent musician.

Two recitals will be given in the Passaic, N. J., Baptist Church, Tuesday, October 29, and Friday, December 20. The first one will be an organ recital, given by Prof. C. Walter Wallace, the blind organist of Philadelphia, Pa., who is a pupil of David D. Wood. The second recital will be by Prof. C. J. Levin, the mandolin virtuoso of Baltimore, Md.

The musical department of Fredericksburg (Va.) College, gave its opening recital October 18. Solos for piano, violin and voice were given, together with selections by the college orchestra of fourteen pieces. Frederick O. Franklin is musical director of the college.

A special scholarship has been given in the department of music at Yale to Nathan Sokoloff, a Russian boy of fifteen years, from Kief, Russia. The lad was a contestant for the Morris Steinert scholarship for excellence in violin playing and theory. He showed such wonderful talent in his work that Professor Sanford, of the school, proposed a special scholarship for the little Russian.

The course of concerts at the South Unitarian Church, Worcester, Mass., under the direction of Charles E. Mayhew, opened with a performance of Liza Lehmann's "In a Persian Garden." A short miscellaneous program preceded the production of the cycle. The soloists were Miss Bertha M. Titus, Miss J. Viola King, Charles S. Stoughton and Charles E. Mayhew. Mrs. Helen L. Bassett was at the piano.

Baylor Female College, located at Belton, Tex., is striding ahead in its music department beyond the attendance of any former years. The large influx of students is composed of a higher musicianship and includes a larger number of music teachers. The improved general standing of the music department points clearly to the methodical and systematic organization of its skillful music director, Dr. Eugene E. Davis.

The faculty of the Detroit Conservatory of Music consists of J. H. Hahn, Francis L. York, Herman Belling, Charles E. Mussey, Agnes Andrus, Lena McMaster, Mrs. Louise Unsworth Cragg, Mrs. R. W. Turnbull, Kate McDonald, Elizabeth Johnson, Frances Crossette, Mrs. M. I. Bentley, Mrs. T. K. Christie, Alice L. Carpenter, Olean Doty, Carl Beutel, Mrs. Ida Norton, Wm. Yunck, Mr. Charles H. Clements, Cora Cross, Michael Lambert, Jr., Charlotte McDonald, Frederica Moebs, Marian Grahan, Henry Summerfield, Ella Schroeder, Mabel Ferry, Mrs. Emma A. Thomas, Jennie Louise Thomas, Emil Speil, Harold Todd, Ida B. Heintzen, Henry Haug, Ida Vogt, Mae Evarts, Mrs. A. E. McClintock.

STELLA PRINCE STOCKER.—Dr. Henry M. Leipziger, supervisor of lectures for the schools in the city of New York, has engaged Mrs. Stella Prince Stocker for two of her illustrated talks on American music. The dates are Monday evening, November 4, at Public School No. 14, 2 East Twenty-seventh street, and Thursday evening, November 21, at Columbus Hall, on West Sixtieth street.

In these lectures there is a section on Indian music, and several of the illustrations consist of melodies which Mrs. Stocker secured while on a visit among the Chippewa Indians. It is a difficult matter for white people to persuade the Indians to sing so that their music may be written down, and these Chippewa melodies are a valuable contribution to American folk lore.

LEONORA JACKSON IN MICHIGAN.—Leonora Jackson, Harry J. Fellows and William Bauer began their season last week in Michigan, appearing before enthusiastic audiences at Saginaw, Flint, Holland, Marshall, Ypsilanti and Albion.

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ADAME DE WIENZKOWSKA'S WORK HERE.

MONG the teachers of piano who are making a name here in New York none has been more successful an Mme. Melanie de Wienzkowska, directress of the schetizky School of Piano Playing at Carnegie Hall. A mber of her pupils are playing in public. William Bauer, e of the most gifted, is the solo pianist of the Leonora ckson Company. Miss Marion Mitchell, Miss Ruth Lib- and the child pianist Ida Mampel are other Wienz- wska pupils who played with success at public concerts t season, and they are to be heard again this winter. adame de Wienzkowska has played with European or- estras, with such conductors as Hans Richter, Mannsted d Josef Wieniawski. Since coming to the United States e has played at concerts with the Boston Symphony Or- estra, under Emil Paur, and with the Kneisel Quartet. She s also given recitals in the principal cities of the Eastern ates. Everywhere Madame de Wienzkowska is recog- ed as an artist, and one who possesses in a marked gree the gift of teaching.

Last year Madame de Wienzkowska received the follow- , which speaks for itself:

EAR MADAME MELANIE—It would greatly please me if my name, ch you wish to bestow on your school of piano playing, would ng you good fortune. It is certain that during the years of our ted studying and our united teaching, you acquired such erience as enables you not only to be a successful concert player to instruct, according to my method, but also with ability to duct a school of music.

With talent such as you possess, artistic development is ever pro- ssing. Therefore, I feel assured that your practical and theoreti- knowledge is continually on the increase.

or your courageous enterprise accept my best wishes. They will ays follow you.

am perfectly aware that many and various persons, whose knowl- e is little or nothing, misuse my name—but you, I know and ect, will do it honor.

ith heartiest greeting from myself and wife, I am, as ever,
Yours sincerely devoted, THEODOR LESCHETIZKY.

Madame de Wienzkowska was born in Warsaw and in ldhood showed remarkable talent. As a child she played many concerts in Poland and Russia. By the advice of chetizky she remained in Vienna, where she had ac- red an enviable standing both professionally and so- ly. Then began a career as teacher which has been one nd of successes. With the children of both Leschetizky a Richter she made manifest such a talent for teaching for seven years she taught the pupils that were to pass the hands of Leschetizky. When she first came to this ntry Madame de Wienzkowska carried with her letters ntroduction from Paderewski to the late William Stein- , the late Anton Seidl and several other important peo- in the musical circles of New York and Boston. Be- s indorsements from Leschetizky, Hans Richter, Mad- de Wienzkowska possesses this one by Paderewski:

ne. de Wienzkowska is one of the very best pupils of Lesche- , a finished pianist, and possesses an extraordinary ability for nunicating to others a complete knowledge of her art.
(Signed) I. J. PADEREWSKI, Paris.

hen Anton Rubinstein visited Warsaw he attended a arsal where Saint-Saëns was expected to appear as ist. Something happened to prevent the Frenchman n keeping the engagement, and a girl pianist (Wienz- ska) became the substitute. Rubinstein, disappointed at not meeting Saint-Saëns, said he would remain for a "few moments."

"Who is that little girl at the keyboard?" inquired the great Russian pianist and composer. He was told that the girl was talented. After a few bars had been played his interest increased, and he remarked: "Ah! I will stay longer." He waited until the close, taking a position where he could closely watch the young pianist, and singing to

MADAME DE WIENZKOWSKA.

himself the melody of the concerto, and when the last notes were played he joined heartily with the orchestra in applauding the soloist, and taking her by the hand said: "Your playing interested me greatly, my dear child; you have a career before you. This is not the last time I shall hear you."

Madame de Wienzkowska at that time not only took the place of Saint-Saëns, but played the composition he was advertised to play—his own Concerto in G minor. Even at that early age Wienzkowska had an extensive repertory.

Madame de Wienzkowska's classes in repertory and interpretation are held Mondays at Carnegie Hall. Later in the season she will give a series of pupils' recitals.

HENRY XANDER.—Henry Xander, the musical director of the Washington, D. C., Saengerbund, ushered in the fifty-first year of that organization with an excellent musical program Sunday, October 20.

ANTON KASPAR.—Anton Kaspar, the violinist, has returned from Europe, and is now booking engagements for the coming season.

"Elements of Violin Playing."

HEINRICH KLINGENFELD continues to receive testimonials from artists and teachers commending his valuable instruction book, "Elements of Violin Playing." Following are three more indorsements:

Messrs. Breitkopf & Haertel, New York:

DEAR SIRS—It affords me great pleasure in expressing my opinion on Klingenfeld's "Elements of Violin Playing." Have examined it carefully and can recommend it to all beginners. All requirements of learning the art of violin playing are expressed perfectly. The method is well graded and evidently the result of long and effective study and experience in teaching. Shall use it whenever opportunity affords. Wishing H. Klingenfeld the deserved success, I remain, Yours respectfully, HENRY FROELICH,
Auditorium School of Music, Cincinnati, Ohio.

Messrs. Breitkopf & Haertel, New York:

DEAR SIRS—Have examined the "Elements of Violin Playing," by H. Klingenfeld, carefully, and find it an excellent work, which I can recommend highly to teachers and pupils, as I shall use it in my own violin school.

Thanking you for your kind attention, I remain,
Yours sincerely, ERNST H. BAUER.
NEW YORK, 130 East Fifty-sixth street.

Messrs. Breitkopf & Haertel, New York:

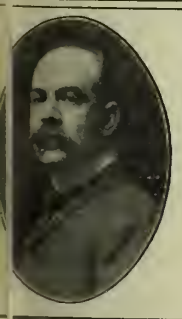
GENTLEMEN—Some time ago I received a copy of Klingenfeld's "Elements of Violin Playing," and after careful examination am very favorably impressed with the work. The author has shown a thorough knowledge of the requirements of both teacher and pupil. I shall be pleased to use the work, and heartily recommend it to other teachers. It is the best elementary work that has come under my observation. Pardon my delay in not writing you before, but my professional duties have prevented me from giving it earlier attention. Yours very truly, S. E. JACOBSOHN,
Chicago Musical College.

GREGORY HAST.—The eminent English tenor, Gregory Hast, sailed for America October 26, on the Umbria, for a series of recital and concert appearances, under the direction of Manager Loudon G. Charlton. Mr. Hast is in such demand abroad that he can give but November and December to America. His first date is in Milwaukee, November 4, immediately after his arrival.

From a boy soloist at St. Peter's, Vauxhall, to eminence among the concert tenors of Europe is the record achieved by Mr. Hast, whose early training was under Alfred Ayres, the noted London organist. With the verteran Sims Reeves he took a special course in oratorio. Besides a voice of exceptional range, and singular beauty and purity, Mr. Hast is credited with a style notably artistic, and interpretation of marked refinement and culture.

His extensive, varied and choice repertory includes between sixty and seventy oratorios and cantatas. In the Bach Christmas music and "The Messiah" Mr. Hast has made some of his most brilliant successes. Among the song writers he has made Bach and Brahms a specialty, although he is famous, besides, for his interpretation of French and Italian songs, German lieder and old English ballads. He has achieved signal triumphs in important music festivals all over England, as well as in oratorio appearances and his own London ballad concerts.

JAMES W. MORRISSEY.—James W. Morrissey, for many years manager of the Madison Square Garden, has been engaged by Col. Wm. A. Thompson as business manager of the Rose Cecilia Shay Grand English Opera Company.



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MUSICAL COURIER OFFICES—FINE ARTS BUILDING.

CHICAGO, October 24, 1901.

THE development of music in the West, and particularly in Chicago, has been forcibly demonstrated by an interesting article which appeared in the *Musical Courier Extra* of last Saturday. Estimates in the treatise to which reference is made were formulated for the benefit of those whose privilege it is to promote the piano industry in this portion of the United States, but the following extracts cannot fail to claim the thoughtful attention of professional musicians in this city:

"In the East there is one permanent orchestra, and that one in Boston. What that orchestra is it is not necessary to say. The world knows it. In the West there are three permanent orchestras—one in Pittsburg, one in Cincinnati and one in Chicago. Taking this as a foundation, it is but a step to the working teacher and the pupil. * * *

"Probably no better method of estimating the number of music pupils in Chicago can be given than to take five buildings within two blocks—namely, the Fine Arts Building, the Auditorium, the Kimball, the Steinway and the College of Music. To state that over 21,000 pupils are being taught at this time in these five buildings will cause a little surprise, and yet the statement is not beyond the facts, as certain counts that have been made the past week for this paper exclusively have demonstrated.

"The thought was aroused by a statement in the Chicago department of THE MUSICAL COURIER, Wednesday edition, two weeks ago, that there were over 3,000 pupils attending the Chicago College of Music. It was an easy step to the other buildings, and then the estimate was attempted. There are between 7,000 and 8,000 in the Fine Arts Building, this estimate being made by Mr. Curtiss, who keeps a very close count of the total number of persons who enter. * * *

"This, of course, does not include the halls, &c., but only music pupils. Mr. Wise, of the Kimball Building, had a close canvass made of the pupils there, and several counts were made. His estimate is that the number of pupils are over 7,000, while Mr. Hunt, of the Auditorium Conservatory, kindly made a careful estimate of the number of pupils that enter the Auditorium, including over 1,500 pupils that attend his conservatory, and the total is over 2,000. We next take up the Steinway Building, and the estimate was made there by getting from the manager of the building the number of teachers who have studios, and it is figured that upward of 2,000 pupils receive instruction there. Now to recapitulate:

The Fine Arts Building	7,000
Chicago College of Music	3,000
Kimball Building	7,000
Auditorium Conservatory and studios	2,000
Steinway Building	2,000
Total	21,000

"Another interesting estimate can be made as to the number of music pupils in Chicago by taking a carefully corrected list of music teachers. This list numbers over 2,000 music teachers within the corporate limits of Chicago, and does not include what the trade terms the 'litte teachers.' This list does not include, either, the teachers in the large schools, like the College of Music, who number eighty-six, or the Auditorium Conservatory, who number sixty-three, and other like institutions, which would run the number over 2,000. If we, then, allow that each one of these teachers has an average of twenty pupils, it can be seen that the total number of pupils studying music runs over 40,000, based on this list, and it is not going beyond the bounds of reason to claim that over 75,000 persons are studying music in Chicago." * * *

All the world knows that in America this is an age of too much hurrying. It is the case of a fair Brünnhilde, this twentieth century, which must be rescued from the fire of intensity by the Siegfried of discriminating patience.

The process of development unceasingly is making itself felt here. Journalistic enterprises expand. Education enlightens. The child pianist becomes the matured artist.

Vocal students, would-be pianists or violinists, why thrust a life's work into one short season?

Time claims its due. Experience is the reward.

Roses must be buds before they can be roses. And they triumph in the opening.

Speaking of roses, would that the fragrance of sentiment might oftener find expression in art!

Someone was practicing Liszt's Polonaise in E the other day. Someone should be told that music is not arithmetic.

Do you remember the dramatic theme—a stately theme—entering unexpectedly in Bach's Toccata in F? Counterpoint may be blank verse occasionally. There are parallels in Bach and Shakespeare.

Lionel Parker, a brother of Gilbert Parker, the Canadian novelist, is a pupil of Mrs. Anna Graff Bryant, of the Fine Arts Building. Mr. Parker is the possessor of a beautiful baritone voice. Among other talented and promising vocalists who study with Mrs. Bryant are Louise Morgan Taylor, soprano, of Evansville, Ind., and Florence G Atkins, contralto, of Indianapolis, Ind.

William H. Sherwood's revised and annotated editio seven octave studies by Theodor Kullak is a publica which music students will find particularly valuable.

From his offices in the Fine Arts Building Charle Baker is sending out Esther Feé's new and effective c lars, which represent the young violinist in street d carrying her chosen instrument in its case; and also st ing in a concert platform attitude, which suggests th concerto is about to be played. Miss Feé's repertor cludes Concerto, G minor, Max Bruch; Concerto, Men sohn; "Souvenir de Haydn," Leonard; Rondo Caprice Saint-Saëns; Caprice, Guiraud; Mazurka, Zarz Danse Hongroise, No. 1, Brahms-Joachim; Danse H groise, No. 2, Brahms-Joachim; Nocturne, Chopin-S sate; "L'Abeille," Schubert; "Meditation de Thais," senet; Aria for G string, Bach; "Berceuse de Joc Godard; Sonata in A major, Händel, and Sonata minor, Grieg.

Mabelle Crawford, the well-known contralto, is suc fully engaged in teaching a promising class of pupils a residence, 5246 Prairie avenue. Miss Crawford's pr concert season promises to be a brilliant one.

A notable exhibition of oil paintings by American a opens at the Art Museum in this city on Tuesday ne

Arthur Daniells, of Milwaukee, who visits Chicag the purpose of studying singing with Alfred Will speaks in enthusiastic terms of the series of concerts the former city is to have, under the direction of Nash. The artists engaged for these events include F Gifford, Gregory Hast, Mrs. Hess-Burr and Sydney F and the first concert will take place on November 4.

Mrs. Howard Wells and Miss Sara MacAdam g "Kaffee Klatsch" last Saturday evening in Mrs. studio, Fine Arts Building. This was in honor of bers of Mme. Bloomfield-Zeisler's artists' class, an pianists who played were Miss Carolyn Louise Wi Miss Porter, Miss Perry, Miss MacAdam and H Wells.

Elizabeth Blamere, soprano, who recently arrived in cago from New York, has placed her concert directi charge of the Hamlin Company.

At the residence of C. G. Wooster, in this city, e Marx, violinist, gave an artistic recital on October

A successful vocal instructor, and one whose work ises to have an unusually satisfactory and far-reachi fluence, is Alfred Williams, a Sbriglia disciple, in the Arts Building.

An appreciative audience attended the interesting p recital given in Kimball Hall on Tuesday evening o week by Charles V. Russell. Emil Liebling, pianist Mrs. Nellie Bangs Skelton, accompanist, assisted.

Charles W. Clark, who is under the capable directi the Hamlin Company, has been engaged to appear wi

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NEW YK.

ony Orchestra, at Des Moines, Ia., on November 14. l sing with the Philharmonic Club, of Indianapolis, n December 10.

Harrington Furbeck, contralto, and George Hamlin, will take part in "The Messiah," at Galesburg, on ber 6.

Hamlin Company announces that four of its artists, larx, violinist; Sue Harrington Furbeck, contralto; Harding, reader, and Leone Langdon Key, accom- have been engaged to appear at Joliet, Ill., on Jan- .

Chicago, October 26, 1901.

Tuesday afternoon, October 29, under the capable perienced direction of Hart Conway, director of the ic department, pupils of the Chicago Musical Col- ill present Sydney Grundy's comedy in four acts, Glass of Fashion," in Studebaker Hall, Fine Arts g. The next issue of THE MUSICAL COURIER will an extended account of this performance.

KARLETON HACKETT.

American Conservatory, Kimball Hall, makes the ng interesting announcement concerning the career leton Hackett, whose exceptional attainments as ur and musician were referred to in these columns or two ago:

on Hackett is widely known as a master of the voice, an shed singer and a writer on subjects pertaining to the art g. His work at the Conservatory has been phenomenally l, contributing much to the present high artistic standard h the department is noted. A man of fine literary attain- being a graduate of Harvard, a pupil for years of the cele- Maestro Vannini of Florence, Italy, with whom he fitted for the opera, and of Georg Henschel, in London, who in- him in German song and oratorio, Mr. Hackett possesses nal qualifications for instructing in all departments of vocal

Peck Thompson's recent appearance at Galesburg, s thus favorably been commented upon:

the time of her first appearance on the platform till she the final encore on the program the audience listened with less stillness and intense interest. The first number on the was "La Mort de Jeanne d'Arc" (Bemberg). As Miss n came on the stage she was greeted with applause. Then waited in silence for the first words of the song, which lered in a faultless manner. The expression of the selection fect, and the softer tones were given with a clearness and hat few vocalists possess. In this selection Miss Thomp- showed a good strength of voice and a perfect tone. The mber was given in three parts, "Oh, Sleep!" aria, from " (Händel), "My Love's an Arbutus" (old Irish), "Blue (old English). All three parts showed beautiful effects e expression. * * * Miss Thompson displays great dra- s well as artistic power in her vocalization, which add to the enjoyment of her interpretations of the selections d.—Galesburg (Ill.) Evening Mail, October 18, 1901.

Mary Peck Thompson, the second to appear in the artists' f Knox College in a vocal recital, won the attention and aise of a large audience in Beecher Chapel Thursday even- e audience was an appreciative one, and the several num- the program received frequent and hearty applause. Miss n has a full, clear soprano voice of pleasing sweetness, which was a wonderful facial expression, which emphasized ctions and modulations of her voice. The first number on ram was "La Mort de Jeanne d'Arc," by Bemberg. The was in French, but its meaning seemed translated into by the tone of voice and the expression of the face.—Re- Register, Galesburg (Ill.), October 18, 1901.

following performers will take part in a musicale Hotel Hayden on the evening of October 31: Wil- Willett, Miss Alma Cole Youlin, Miss Fay Hill, G. Thayer, Harry E. Davis and Mrs. Julia Waixel.

THE MENDELSSOHN CLUB.

ery gratifying to hear of the steady progress which g made by the Chicago Mendelssohn Club. The l not lose any active members during the summer and no more voices will be examined for the present, as there is now a waiting list of twenty. One of the most artistic programs the organization has ever arranged is now being prepared for its first concert at Studebaker Hall, Fine Arts Building, December 17.

FAY HILL, PIANIST.

Fay Hill, pupil of the Auditorium Conservatory's director, Frederic Grant Gleason, is a young Chicago pianist whose talents, personality and educational advantages are combining to fit her admirably for the exacting requirements of the concert stage. It is evident that Miss Hill may look forward to what critics are pleased to term a "future."

Miss Daisy Dowden, soprano, who is visiting Chicago for the purpose of studying singing with the eminent soprano Helen Buckley, recently illustrated a lecture given before the High Park Travel Class. Miss Dowden comes from Kansas City, Mo. She is making admirable progress under Miss Buckley's instruction.

A successful pupil of Mme. Fannie Bloomfield Zeisler, the great pianist, is Miss Sara MacAdam, members of whose class gave a very creditable recital yesterday in the Fine Arts Building.

The clever young musicians, Vernon d'Arnalle, baritone, and Glenn Dillard Gunn, pianist, both members of the faculty of the Chicago Musical College, will give a musicale in the Recital Hall, College Building, on Tuesday evening, November 12.

It is satisfactory to learn that Miss Inez Taylor, a pupil of M. Herman Devries, of the Chicago Musical College, won success in opera in New York last week. She appeared as the Shepherd in a production of "Tannhäuser" at the Broadway Theatre.

Joseph Vilim, W. H. Bond and Master Richard Vilim, all of the American Violin School, Kimball Hall, furnished the violin solos at a concert given on October 23 by the Bohemian Club. Mr. Holub was the pianist.

The Chicago Auditorium Conservatory is fortunate in being able to offer the ensuing interesting announcement this week, in reference to its excellent faculty:

The Auditorium Conservatory has made another important addition in the person of Signor Umberto Beduschi, the celebrated tenor of the Royal Italian Opera. Signor Beduschi, who has been traveling in America for the past year, now decides to make Chicago his home. Musicians the world over are unanimous in pronouncing him one of the finest tenors of Europe. He has sung with the foremost Continental organizations, and he has appeared at the Royal Madrid Theatre, Moscow; Imperial Theatre, and Covent Garden, London, where he was commanded to sing before the Queen. He created the tenor roles in Puccini's "Nanon Lescaut," the first English performance of Verdi's "Falstaff," Leoncavallo's "La Bohème," in Venice, and Massenet's "Werthe," in Florence. Signor Beduschi will make his Chicago début very shortly.

Carl Lampert, of the Chicago Orchestra, has been engaged for the violin department of the Chicago Auditorium Conservatory.

H. Stanley Davies, the well-known stage manager and dramatic coach, who has been very successful at the University of Chicago, has been added to the teaching force of the Chicago Auditorium Conservatory's dramatic department.

The following paragraph illustrates that Helen Buckley made a successful appearance at Delaware, Ohio, on October 16:

The song recital given by Miss Helen Buckley at Monnett Hall Wednesday evening was one of great interest to all lovers of good music. Miss Buckley possesses a fine soprano voice of superior dramatic quality, with wide range and a smoothness equalled by few singers. The charming manner and style of her singing won for her a place in the hearts of all her hearers, and she will always be welcomed by an audience from the Ohio Wesleyan School of Music. The program throughout was rendered with perfect ease, and a thorough knowledge of the songs used. Any comments of her work are unnecessary, but one can hardly refrain from speaking in the highest terms of praise of the arrangement of the program and the singing of the aria by Handel, and the "Hear Ye, Oh, Israel" ("Elijah"), by Mendelssohn. The group of Schubert songs were especially well interpreted; while the songs from both French and American composers were presented in a style that only artists of Miss Buckley's ability could give.—The College Transcript, Delaware, Ohio, October 19, 1901.

What music student in this city, having read "Mozart in Munich and Salzburg" (see this week's MUSICAL COURIER), will not embrace with renewed ardor the ambition to become more familiar with the compositions of that great master?

Too often "music," which, alas! is not music, monopolizes precious hours in studio or on concert platform.

A Mozart revival is needed.

Bach, Beethoven, Mozart, where are you half the time?

When a great art critic visits a great art centre his pen irresistibly vibrates with more than the average student will ever in this world be able to discover for himself. Therefore let the student endeavor to appreciate the immeasurable value of true art criticism, which sometimes becomes art revelation. * * * "After this I looked, and behold, a door was opened in heaven, and the voice which I heard was as it were of a trumpet talking with me; which said, 'Come up hither and I will shew thee things.'"

Bernhard Listemann, of the Chicago Musical College's violin department, has just printed a valuable magazine article on Nicolo Paganini. Mr. Listemann, after giving an account of the famous violinist's predecessors, says in part:

As a man Paganini certainly had his faults, as spots in man's character will be found forever. But they were redeemed by so many good traits that naturally we willingly ignore those shortcomings. He loved his mother and his child dearly, showed a friendly and kind disposition toward people whom he liked, bothered nobody with his self-praise and self-glorification, spoke with warmth and kindness of rival violinists, and was in rapture when he heard good opera music, or when he could play a Beethoven quartet.

Paganini's compositions are full of originality, particularly the two concertos, which in parts exercise a charm which it may be difficult to find in works of far greater violin composers. Great, and a master work in every sense, are the "Twenty-four Capriccios" for violin. They are short and concise in form, but possess such a pronounced character and document, a source of such inexhaustible technical possibilities, that all that has been written since on the high grade technic plan simply pales before this work. Genius is here pure and simple.

The complete list of Paganini's works—published, manuscript, incomplete, compiled, and lost—comprises some forty compositions: solos for violin alone, or with orchestra, among them eight concertos; duos, trios and quartets, mostly for strings and guitar. None of Paganini's concert pieces indicate the interpretation they received by the composer. Some of them appear in such a meagre and soulless shape indeed that one is forced to the view, how the composer wished to leave us in his solo parts a mere skeleton, the spirit to depart with him. What a pity! But although not, in a certain sense, allowing us the full benefit, they have opened to us an infinite great horizon in the mastery of mechanical matters and requirements, which are as indispensable to a modern violinist of talent and ambition as the Wagnerian orchestra is to an ambitious composer.

In conclusion Mr. Listemann pays this glowing tribute:

Paganini's virtuosity will remain the centre around which the violin world moves. Great violinists were before him, and great ones have followed him, but none has climbed the height on which Paganini's genius is throned.

The Chicago department of THE MUSICAL COURIER has received from New York an interesting prospectus of the

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Guilmant Organ School. Many organists in the West who contemplate studying in the East will be interested in learning that William C. Carl's successful educational institution is under the patronage of such noted musicians as Guilmant, Théodore Dubois, Jules Massenet, Eugene Gigout, J. Frederick Bridge and Edmund H. Turpin.

Recitals have been resumed at the Chicago Musical College, among performers who have already appeared being Miss Tillie Rose, Miss Alma Cole Youlin, Arthur Band, Miss Grace Leach and Edwin Charles Rowdon.

Western musicians learn with sincere regret the news that the eminent organist, Frederic Archer, is dead.

THE FIRST ORCHESTRAL CONCERT.

The first concert of the Chicago Orchestra's eleventh season took place yesterday afternoon, October 25, in the Auditorium. Before a numerous and appreciative audience Theodore Thomas conducted the following program:

March, E flat, op. 40.....Schubert
Overture, Oberon.....Weber
Symphony No. 2, D major, op. 36.....Beethoven
Macbeth (first time).....Richard Strauss
Tone poem after Shakespeare's drama.
Fragments from Das Rheingold (new).....Wagner

Schubert's March in E flat was an appropriate inaugural number, neither too ponderous not yet too submissive, but full of simple dignity. The trio part always is beautiful.

Weber's Overture to "Oberon" received an animated interpretation. The exquisite opening strains were full of repose. The sudden contrast was magnificent. You were walking along Michigan avenue on a quiet, summer day. Nature enveloped you. When all in a moment's time the city's fire reels came hurrying by you in their defiant majesty. Thus was the music dramatically realistic.

The first movement of Beethoven's Symphony was polished, precise, artistic, passionless. The Larghetto became more appealing. The scherzo was charming. The allegro molto brilliant. The orchestra did some noble work.

After an intermission a bell summoning people to their seats was rung, and Richard Strauss' effective tone poem, Shakespeare's "Macbeth," claimed attention. Fragments from Wagner's "Das Rheingold," arranged during his summer holiday by Mr. Thomas, concluded the program. On this occasion Wagner seemed to be honored by a more sympathetic interpretation than that tendered to Schubert, Weber, Beethoven or Strauss.

To-night the same program was successfully repeated at the season's second orchestral concert in the Auditorium. The audience was large.

RECITAL BY MISS HOEGSBRO.—The recent recital given at the Garden City Hotel by Inga Hoegsbro consisted of the following program, which was delightfully performed:

Kammenoi-Ostrow.....Rubinstein
Mazurka.....Saint-Saens
Etude de Concert.....Neupert
Alla Menuetto.....Grieg
Rustle of Spring.....Sinding
Auf Flugeln des Gesanges.....Mendelssohn-Liszt
Hymne.....Godard

JOHN DENNIS MEHAN.—This newcomer has just located here, and thanks to exceptional support from our most prominent singers, names known all over the country, he has at one jump assumed the place which belongs to him of right. Detroit and Pittsburg have heretofore been the scene of his labors, in which he is assisted by Mrs. Mehan, and now he has possibly the most artistic and attractive suite in Carnegie Hall.

CINCINNATI, October 26, 1901.

HARRY B. TURPIN, the genial voice teacher and conductor, of Dayton, Ohio, was in the city this week and is full of enthusiasm for the chorus work which he will direct during the coming winter in the beautiful Gem City. The following circular, addressed to the finest chorus "material" in and about Dayton, explains itself:

DAYTON, Ohio, October 23, 1901.

You are cordially invited to become a member of the Dayton Festival Chorus, which is now being organized on a permanent basis, with H. B. Turpin as director, Walter S. Allen, president, and Messrs. J. K. McIntire, J. B. Thresher, J. W. Stoddard, H. H. Weakley and J. H. Friend as honorary vice-presidents.

The executive board is composed of Messrs. H. H. Bimm, H. L. Munger, J. M. Cox, B. B. Thresher, Henry A. Stout, A. LeRoy Tebbs, Harry Loy, William Hardie, F. S. Hires, F. A. Brooks Barry Kumler, A. L. Bowersox, E. S. Thomas and H. E. Wall, Mesdames W. J. Blakeney, G. N. Bierce, W. L. Caton, William Hunter, W. F. Gebhart, James Anderton and Albert Emanuel, and the Misses Maude Reher, Gertrude McKemy, Virginia M. Murray and Jeannette Turpin.

The work planned for this winter is of unique order. There will be but one public concert, which will take place during the first week in April.

It will be the director's endeavor to train the chorus as much in tone production as in the correct interpretation of the works to be studied. A part of each evening's rehearsal will be given to short talks on voice placing, breathing and the knowledge of chorus singing without over-exertion of the voice.

The fact that but one concert is to be given will obviate the necessity of haste and of extra rehearsals and will enable each member to thoroughly comprehend the works to be given and to derive considerable knowledge of vocal art.

The membership fee will be $1.

Rehearsals will be held Monday evenings of each week at the W. C. A. Auditorium. The first rehearsal will be held Monday evening, November 11, at 7:30 o'clock.

The Ladies' Musical Club will present some interesting programs during the season. Following is the plan of concerts for the season: October, miscellaneous, in charge of Mrs. Hahn; November, Mozart, in charge of Miss G. Brown; December, Christmas music, in charge of Miss F. Stone; January, modern French, in charge of Mrs. Nina Pugh Smith; February, Italian, in charge of Miss Antoinette Werner; March, Brahms, in charge of Mrs. W. D. Breed; April, Russian Slavic, in charge of Mrs. G. Weber; May, miscellaneous, in charge of Mrs. Lytle Hunter.

On next Friday, November 1, Dr. Wade Thrasher will deliver the first of a series of lectures on the anatomy, physiology and hygiene of the vocal apparatus. Dr. Thrasher and W. S. Sterling inaugurated these lectures four years ago. All members of the vocal profession, both in and out of the college, are welcome, the lectures being designed particularly for them.

Dr. Nicholas J. Elsenheimer gave the first lecture in connection with the opening of the new department for the study of the Gregorian chant last Wednesday in the Lyceum. The next lecture will be given Wednesday, October 30, at 4.30 p. m. The first lecture was well attended and it is expected that an even larger number will attend the next lecture. All organists and vocalists of Cincinnati and vicinity are invited.

"Good Health, the Creation of Good Habits," was the subject of the lecture delivered by Miss Clara M. Zunstein Saturday afternoon.

Edmund A. Jahn, the well-known baritone and member of the college faculty, has now entirely recovered from a recent illness. Mr. Jahn will be able to take part in the first faculty concert, to be given by him and Ernest W. Hale, Friday, November 8.

Signor Romeo Gorno and Dr. Nicholas J. Elsenheimer will be heard in a two piano recital in Cincinnati previous to their concert tour.

The first of the students' weekly recitals will begin next Saturday afternoon, November 2, and will continue every Saturday afternoon throughout the academic year.

Miss Kathryn Gibbons and Ralph Wetmore have just returned from Louisville, where they were soloists at the first Philharmonic Orchestra concert given in that city. Both received an ovation, and the Louisville papers are speaking of them in the highest terms. Miss Gibbons sang the aria, "O Come, My Heart's Delight," from "Le Nozze de Figaro," and as an encore repeated it. She also sang a group of three songs, namely, "Why So Pale Are the Roses," by Tschaikowsky; "Return Again," by Alberto Gorno," and "Springtide," by Becker; as an encore she gave "At Twilight," by Nevin. Mr. Wetmore played the Spohr Concerto No. 8 and a Prelude by Bach, and as an encore, "Fantaisiestucke," by Wilhelmj.

Mazie Homan, pianist, and Edna Moorman, reader, gave a musical and literary entertainment of more than passing interest on Thursday evening, October 24, in Arion Hall, Masonic Temple, Avondale. The following program was presented:

Fantaisie Impromptu, op. 66, C sharp.....Chopin
Mazie Homan.
A Union.....Katherine Junker
The Legend of Bregenz.....Proctor
Edna N. Moorman.
Prelude.....Liadow
Song Without Words.....Mendelssohn
Mazie Homan.
The Cow and the Bishop.....Townsend
Edna N. Moorman.
Etude.....Mazie Homan
(Composed at age of nine.)
Introduction, Funeral March.....Mazie Homan
(In memoriam William McKinley.)
Etude, C major.....Krause
Mazie Homan.
High Tide.....Jean Ingelow
Edna N. Moorman.
Scherzo, op. 20, B minor.....Chopin
Mazie Homan.
The One-Legged Goose.....F. Hopkinson Smith
Edna N. Moorman.
Young Lochinvar.....Sir Walter Scott
Edna N. Moorman.
Accompanied by Miss Homan.

Mazie Homan had her fifteenth birthday in June, and musicians who heard her agree that she has extraordi

Daniel Frohman and Hugo Gorlitz beg to announce the American Tour, Season 1901-1902, of

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OPENING CONCERTS:

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alent. She is a pupil of Georg Krueger at the Conservatory of Music.

A vocal and instrumental concert will be given at the talian Church of the Sacred Heart, Sunday, October 27, n honor of the inauguration of the new organ. The follow- ng program will be presented:

Piano and violin, Sig. Romeo Gorno; organist and chorus director, Adolph H. Stadermann.
opranos, Miss Kathryn C. Gibbons, Miss Katherine Klarer; mezzo soprano, Miss Elsie Louise Berrard; basso, Carl Gantvoort; chorus, Italian Church Choir and Sacred Heart Church Choir. Camp Washington.
rgan solo, Toccata, from op. 25.....Boellmann
Mr. Stadermann.
horus, organ and piano, Praise Ye the Lord.....Molitor
ocal solo, Return Again.....A. Gorno
Miss Gibbons.
ano and organ, Fantaisie, Lohengrin.....Wagner-Loew
Signor Gorno and Mr. Stadermann.
iolin, piano and organ, Prelude from Deluge.....Saint-Saëns
(Composer's arrangement.)
ocal trio, Trio from Gioconda.....Ponchielli
Miss Klarer, Miss Bernard and Mr. Gantvoort.
iorus, violin and organ, Ave Verum.....Mozart
ocal solos—
Ave Maria.....Raff
Invocation (with violin obligato).....D'Hardelot
Miss Gibbons.
gan solo, Berceuse in A flat.....Guilmant
Mr. Stadermann.
no and organ, Fantaisie, Tannhäuser.....Wagner-Loew
Signor Gorno and Mr. Stadermann.
orus, organ and piano, Haec Dies.....Riga

J. A. HOMAN.

Madame Ohrstrom-Renard's Musicale.

ME. AUGUSTA OHRSTROM-RENARD gave her first musicale this season Saturday evening, ctober 20, at her studio, 444 Central Park West. Among r pupils are Miss Rebecca MacKenzie, who has achieved ich success on the concert platform, both in Europe and nerica, and who is now booked for a number of im- rtant concerts for this winter; Mrs. Robert Seligman d George Schaarschmidt, both fortunate possessors of od voices, the former a contralto, the latter a basso itante.

Madame Renard during the winter will give a monthly sicale, introducing advanced pupils from her large ss.

The following program was presented on the above oc- ion:

, Recordare, Requiem.....Verdi
Miss MacKenzie and Mrs. Seligman.
, from Das Goldene Kreuz.....Brüll
George Schaarschmidt.
gs—
Songs My Mother Taught Me.....Dvorák
Eclogue.....Delibes
Es blinkt der Thau.....Rubinstein
Miss Rebecca MacKenzie.
tation, Kentucky Philosophy.....
Miss Sadie B. Ford.
, from Les Dragons de Villars.....Maillart
Miss Rebecca MacKenzie.
Vision Fugitive, Herodiade.....Massenet
George Schaarschmidt.
id, Loreley.....Liszt
Miss Rebecca MacKenzie.

BALTIMORE NEWS.

BALTIMORE, October 27, 1901.

THE musical season has begun, and well. As last year, a Peabody recital was the initial event, and as then, Ernest Hutcheson was the first soloist. This was his program:

Italian Concerto.....Bach
Etudes Symphoniques, op. 13.....Schumann
Polonaise in F sharp minor, op. 44.....Chopin
Mazurka in A minor, op. 41, No. 2.....Chopin
Etude in C minor, op. 10, No. 12.....Chopin
Ballade in A flat major, op. 47.....Chopin
Andante Tranquillo, op. 10, No. 2.....Hutcheson
Scherzo, op. 10, No. 4.....Hutcheson
Gavotte, op. 1, No. 4.....D'Albert
Ride of the Valkyries (by request).....Wagner
(Transcribed for piano by E. Hutcheson.)

Mr. Hutcheson's virtuosity and musicianship delighted his hearers as before, but his playing gave a deeper pleasure, for he has grown on the poetic side.

Most of the Schumann Variations were superbly played, the last ones, however, lacking the power one feels they demand; which, after all, is almost impossible of accomplishment without forcing the instrument.

Of the Chopin group the Polonaise created the greatest interest, because of its first appearance on a program here, but the much heard Ballade gave the greatest pleasure. New tenderness was breathed into it; indeed, it was exquisitely sung.

For the first time we have been vouchsafed the privilege of hearing Mr. Hutcheson as composer-pianist. His two pieces are charming, the second bristling with difficulties and brilliantly played. The D'Albert Gavotte was enchanting.

The pianist's own transcription of the "Walkürenritt" is monstrously difficult, and its performance at the end of a peculiarly trying program was an amazing one.

There will be the usual twelve Peabody recitals, a list of which follows:

Friday, October 25—Ernest Hutcheson, pianist.
Friday, November 8—Katharine Fisk, contralto.
Friday, November 22—Edwin Farmer, pianist, and J. C. Van Hulsteyn, violinist.
Friday, December 6—Emmanuel Wad, pianist.
Friday, December 20—Fritz Kreisler, violinist.
Friday, January 10—Fannie Bloomfield Zeisler, pianist.
Friday, January 24—Jean Gerardy, 'cellist, and Clara Ascherfeld, pianist.
Friday, January 31—Charles Rabold, baritone, Margaret Cummins, soprano, and Abram Moses, violinist.
Friday, February 14—Harold Randolph, pianist.
Friday, February 28—Mrs. Morris Black, contralto, and Francis Rogers, baritone.
Friday, March 14—Harold Bauer, pianist.
Friday, April 4—Plunket Greene, baritone.
Afternoons at 4 o'clock.

The golden jubilee celebration of the Arion Singing Society was a gala three day affair.

The first day, Sunday, the 6th inst., was made the occasion of the unveiling of the Wagner bust by the Baltimore societies at Brooklyn.

The exercises included addresses and the execution of a good musical program by an orchestra and about 400 singers under the direction of David Melamet.

Monday the Arion gave an excellent concert at Music Hall, under the direction of John C. Frank.

The society sang splendidly. The soloists were Madame Koert-Kronold and Mrs. Richard Ortmann.

Tuesday a commers was held.

Before this paper goes to press, but too late for this issue, Mrs. J. E. Barkworth will have given her first concert here. She is the wife of the new teacher of organ at the Peabody and a cultivated singer. More next week.

EUTERPE.

Fannie Bloomfield Zeisler.

THERE is going to be some piano playing through various important centres on the part of one of our artists very soon, as the subjoined list of engagements shows. We refer to the playing of Mrs. Fannie Bloomfield Zeisler, and it includes her dates to December 7 already closed. The demand for this artist's playing is universal and constantly on the increase. Here is a list of some of her engagements:

October 28.....Davenport, Ia.
October 29.....Lincoln, Neb.
November 4.....Chicago, Ill
November 13.....Grand Rapids, Mich.
November 16.....New York city
November 19.....New York city
November 20.....Boston, Mass
November 23.....Boston, Mass.
November 25.....Rochester, N. Y.
November 26.....Oberlin, Ohio
November 27.....Cleveland, Ohio
November 28.....Fremont, Ohio
November 29.....Saginaw, Mich.
November 30.....Notre Dame, Ind
December 2.....Wichita, Kan.
December 4.....Minneapolis, Minn.
December 5.....St. Paul, Minn.
December 7.....Burlington, Ia
December 10.....Chicago, Ill.

Ludwig Breitner.

WE submit herewith a circular just issued by the manager of Ludwig Breitner, the eminent pianist and teacher:

Ludwig Breitner, pianist and teacher, begs to inform his friends, patrons and the public that during October he will open a school of music at No. 311 Madison avenue, New York city, where he will receive applications for lessons. Special class for teachers and students preparing for professional careers.

Mr. Breitner, who was a favorite pupil of the great masters Franz Liszt and Anton Rubinstein, has decided to make America his future home, conducting a college of music on the same order as the Breitner School of Music at Paris, France, which was under his personal supervision, and soon gained for him a wide reputation, which extended to America and found for him many Americans among his pupils, some having since appeared in public. As a welcome to this country Mr. Breitner desires to offer a free scholarship to two young Americans, male and female students, not over eighteen years and not having the means to pay for a musical education, their admission to a free scholarship to be decided by a number of New York musicians who will act as a committee.

For terms and particulars address

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THE MUSICAL COURIER EXTRA.

Published Every Saturday During the Year.

GREATEST ADVERTISING MEDIUM FOR ALL MUSIC PUBLISHERS AND MANUFACTURERS and IMPORTERS OF MUSICAL INSTRUMENTS OR PARTS THEREOF. ALSO SPECIALLY DEVOTED TO POPULAR MUSIC.

For Particulars apply to "Saturday Extra Department."

IT will be seen by an advertisement in this issue of the paper, published by Mr. Grau, that he has decided to engage legitimate musical stars to play upon the high-class vaudeville stage. The name of Mr. Grau is known throughout the land in connection with having managed some of the best artists in this country, and he is under the impression (and he is justified by the facts as the result of severe investigation) that there is a tremendous field open in which to appeal to some of the largest audiences in the United States, through the medium of the legitimate vaudeville stage.

We have all known that the concert business has not been satisfactory for our American artists. Prices have been driven down to figures that are not sustaining. The supply is greater than the demand; discrimination is not properly exercised; many singers sing for nothing merely to have their names appear in print under the impression that they are thereby getting a valuable advertisement (a great mistake, by the way), and altogether there is a great lack of business cohesion and principle in the conduct of the concert business.

Even the festivals are not the proper places now, simply because they have not paid. The Springfield Festival is a loss; the last Worcester Festival is a severe loss, and it now appears as if there must be some change of method and management in that city to bring about remunerative results. Other Festivals are also severe losses, unless the whole community springs up and unanimously indorses them. And the musical artists who have studied hard and can sing and play satisfactorily for the average public cannot secure that public through the concert business because it is not conducted properly, and they will only be able to secure that public throughout the country in a commercial, systematic manner through the vaudeville stage. Sooner or later this had to come. In the vaudeville theatres through the United States the most intelligent kind of audiences are to be found, and it must also be remembered that the cheap artist of the vaudeville stage has run out, so to speak, and has seen his day. They are known as "fakers," and the respectable vaudeville managers are tired of them. The old style song and dance, the colloquial artist, the minstrel imitator, and the buffoon and tramp are through, and are about to be relegated to a cheap vaudeville stage show; but the vaudeville theatres, with large investments, with handsome auditoriums, with well regulated stages in good locations in all of the large cities of the United States, are anxious to secure those artists who can sing and who can play good music, for the reason that the people want to hear good music.

Through Mr. Grau this opportunity now arises, and if our singers and players will study the matter, they will find that, after all, it is a question of business, and that if they are to be heard in concerts attended by a few people only, it is better for them to go before large multitudes, secure good pay and develop their careers.

IN an article regarding American pianists recently published from Paris in this paper, it was stated that not one American piano soloist was announced for next season in the United States. A letter just received says: "One exception is before us, and that is the case of Augusta Cottlow, who is an American and who was born in Illinois, and was a pupil of Frederic Grant Gleason and Otto B. Boise, and who, although she lived for a long time in Germany, can be called an American pianist"—not only an American one, but a good one.

THE management of Mr. Paderewski's tour in the United States, which begins on February 14 at Carnegie Hall with a recital, is in the hands of Charles A. Ellis, of the Boston Symphony, assisted by John C. Fryer, the former Paderewski assistant manager. Charles A. Ellis is a splendid specimen of an American musical manager, and Mr. Paderewski will have no friction under his excellent guidance.

Mr. Adlington, the English manager, will accompany Mr. Paderewski in the United States as his personal representative, and from thirty to forty concerts will be given, but not further West than Denver, if, indeed, as far West as that. The tour is sure to be a success, and Mr. Paderewski is acting very wisely in not subjecting himself to the many personal discomforts involved in an extended detailed tour through the smaller cities. He will secure sufficient engagements in the large centres to insure for him all that he requires, and therefore it is that the tour is certain to be a success in advance—artistically and financially.

IF an American student of music desires to learn how musical literature written by native authors compares with that produced by Europeans he (or she) can reach a safe conclusion after a few years' membership in a circulating library. A canvass of the leading book stores will also help to convince the student that American authors of musical literature have been praised beyond their merits. Certainly very few native authors have written works of permanent value. The brilliant exceptions may be counted upon the fingers of one hand. Serious minded students who have carefully perused books on music in foreign languages or in the translations by foreign authors can find very little to elevate or instruct them in most of the books by native authors. This writer recalls at this moment three books by three Americans, all three published in recent years, that are almost identical in the matter and in the treatment. The three books, while published under different titles, have some things to say about the orchestra. One writer in his preface states that his book treats the subject from a different point of view. Possibly this author was able to find in his own writings what no reader has been able to discover for himself or herself. In all essentials this particular publication contains nothing that is not in the other books, and neither of the other books, for that matter, are remarkable for vigor or originality.

MUSICAL LITERATURE IN THE UNITED STATES.

If some of the native authors had a musical kindergarten in mind when they compiled their productions, then they have performed a service to the community. But no brain trained in music or literature can find in most of the musical literature by the home writers anything that suggests inspiration, deep thought, and alack and alas! not even sound musicianship. It is very evident that many of the books of this character were written to make prestige for the writer, and for no higher purpose—a low ideal indeed! It is also quite evident that those empowered with the important duty of selecting books for the public libraries have very little or no knowledge on the subject of musical literature. It is to be hoped that the individuals employed in supplying books for the sixty-five new libraries in the Carnegie chain will appoint people of authority to choose the musical literature, for it would seem a thousand pities to expend the munificent sum of five million five hundred thousand dollars and not give the people the reference and reading books they require in their efforts to secure culture. The sections in the majority of established

ibraries in Greater New York devoted to music nd the fine arts are filled with the commonplace nd ephemeral rubbish that abounds in this fair and of ours as in no other country on the globe. The libraries maintained by subscriptions are often o better supplied with musical literature than the ree libraries. In music, especially in musical literature, we are a very new country, but the time seems o be at hand for a revolution in the matter, which or some hidden reason has been intrusted to a andful of commonplace authors and those friendly o them. Suppose an obscure but talented man rites a book that would prove of real value to a tudent, how is he going to make the facts known? y chance good books have been picked up in out f the way places, and books by Americans, too, at were damned with faint praise or dismissed ith a perfunctory paragraph in the book notes of a aily newspaper. The critic assigned the task of viewing the book may himself be the author of olumes of musical literature, and therefore may ave not been wholly disinterested.

The mass of intelligent readers in this country e weary of the trite essays describing the differnce in the construction of the oboe and the violin nd the tenor and the basso voice. Then the tireome classifications of piano scores, who wants to ad them?

Far more entertaining than all these cyclopædical forts and ponderous reproductions are the pretty ifles by certain American women who have had e temerity to write and add volumes to the coltion of musical literature. In these nicely bound iblications the authors relate interesting and exing anecdotes in the lives of the famous comsers with vivid enthusiasm. Writers of this sennental school depict the love affairs of the great the past, and make all that they tell so wonderlly human and ingenuous. These biographical etches are written with pens dipped in sympathy, d in the reading it is at least possible to keep ake. On the other hand, a drowsy feeling overtes us after an hour with one of the dreary ssifications. A book, any book and every book, ust do one thing or the other; it must instruct amuse the reader. When it fails to do either, it is t worth the paper upon which it was written. t the modest author may conclude that it will ke no difference a hundred years hence. While t is quite true, still the present generation needs be guided, and fortunately the people are wak up, and before many years will not be fooled accepting a treatise on music unless it be the rk of a master. To write a book on music res a duality of gifts—first the writer must be accomplished musician—not a mere theoretician nd second he must be endowed with the literary ulty. It is this blending of gifts that produced sterpieces of musical literature like Schumann's sammelte Schriften Uber Musik und Musiker," gner's "Das Judenthum in der Musik" and neker's "Chopin." The last is probably the best ical biography written by an American. Who s not delight in this author's inspired portrayal he Polish genius and his works? This is a book a *soul*, and in less than fifty years it will be a sic in musical literature.

HE Opera Company of the Metropolitan has been out for some time, and it is announced it will give a performance in Texas in a tent. as given performances in large hippodromes, instead of in some of the opera houses, which were not large enough, and as it carries a portable stage and scenery with it, it can patch up the thing as it goes along. We rstand that the five performances in Buffalo ght $10,400, and that the Klaw & Erlanger syne has not continued its arrangements to have company play in its theatres, because the company has refused to make certain concessions. All of these matters are of no particular public interest, but the papers seem to be filled up with them, because there is nothing else to write about, as music, science, art and literature do not amount to anything. It is only the opera and politics, and murders, embezzlements, fires, races, riots, lynchings, failures and strikes; but after a while things will change—when we are all dead.

E OPERA TOUR.

We notice, among other things, that Madame Calvé would not sing in Nashville because she was sick or well—one of those two things; or because somebody said she couldn't sing any more, or because she thought she couldn't sing any more, or because of one of those many, many reasons why opera singers that are reported to get $1,200 a night won't take the money—foreign ones particularly.

We also notice from Memphis a report that Miss Sibyl Sanderson lost her voice entirely in the performance of "Manru," which took place at New Orleans. Why the dispatch came from Memphis no one understands, except upon the conclusion that it might have been a typographical error. Maybe it never took place anyhow. Maybe it is only another kind of an advertisement, but we do not see how Miss Sanderson could have lost her voice entirely, when it was reported years ago that she had no voice any more. Excessive nervousness caused by an attachment—an attachment upon one of her trunks at a hotel—is the cause attributed to the loss of her voice. We cannot make it out. Probably she could not.

THE VIENNA "MEISTERSCHULE."

THE discussions caused by the creation of a "Meisterschule" at the Vienna Conservatory, under the management of Emil Sauer, has induced the director of the conservatory to issue a document in which he expresses his views on the subject. There is nothing particularly new in his statement. The conservatory, it is well known, has turned out many distinguished pupils, who have appeared as soloists, as capellmeisters and teachers, but there are others, pupils of ambition, with lofty aims, who are desirous, after graduating from the conservatory, to receive a more perfect training, that can only be acquired by strong individual guidance.

These pupils, therefore, on their graduation place themselves under some celebrated virtuoso, who is in a position to communicate the secret of the art in a course of instruction not limited by time or circumstances. The professors of the conservatory naturally felt dissatisfied at this practice, and undoubtedly it is not pleasant for an accomplished and esteemed teacher, who has laboriously during the brief school hours of the conservatory brought out young talent, to see them seek advice and training elsewhere, in order to develop their own individuality. Yet this is inevitable with any conservatory school system, and the new "Meisterschule" will form a course quite separate from the older professional schools. It will be open only to graduates of the conservatory who wish to adopt the profession of soloist, and to others equally well qualified for admission.

While in the conservatory the time of teaching is divided among the several pupils, and each has in succession to do his task; in the new special school it is the teacher who will be active and attract the attention of the pupils by his example. The conductor of the Meisterschule, for example, will recommend his pupils to study beforehand the first movement of some piano concerto or other piece of music. Then after a certain lapse of time, he will ask some of his pupils to play it over, and then—after general remarks—will go to the piano. He will speak of the character and form of the piece; then will follow the dissection of the chief motive and its working out. He may then think it advisable to play the piece for the first time. Then he will bring out technical details, determine the fingering, indicate the rhythmical difficulties, and place in the clearest light the moments of the greatest climaxes. In such a lesson one of the pupils may take his place at the piano, the teacher then will watch the playing, always in the presence of the other pupils, point out mistakes, recommend such a figure or such a passage to be more often repeated. The other pupils will be gradually attracted, and become familiar with the mechanical details.

The pupil, by his performance of separate periods, passages or cantilene, and then by performing the whole piece, demonstrates how far he has penetrated into the work, and what effect he produces. An attentive pupil will thus be in a position to master the work according to the teacher's ideas, or display his own individuality. Thus the most instructive works of the classical and modern piano repertory will be analyzed and studied, and the pupil gradually have a good foundation for his future concert repertory. The time when he can appear in public is the affair of the teacher alone.

To most people all this manifesto of the director of the conservatory contains nothing new, and it is strange to find it necessary to issue it in a city once the musical centre of Germany.

NOT ENGLISH OPERA.

"NEW YORK, September 30, 1901.

"Editors The Musical Courier:

"Considering the noble fight you have made for years in the columns of THE COURIER for an American opera, managed by Americans, staged by Americans, played and sung by Americans, in English, it is a surprise to me when an effort is made in this very direction that you have so little to say.

"If the Castle Square Opera Company is not all we could wish for; if it cannot, as now organized, compete with the Grau combination, still it is and has been for years an effort in the right direction. If more space was given to it in your columns it would very soon receive the consideration it really deserves.

"Many of your readers, as well as myself, will read with pleasure and profit a full, analytical criticism of the several operas as given and sung, besides stirring to greater efforts the young American artists who are striving to gain recognition.

"Surely there must be on the staff of THE MUSICAL COURIER many gentlemen eminently fitted to do this work.

"Yours very truly,

"YVONNE DE LAET."

IF the writer of the above letter will read the criticisms of the daily papers she will find that the Castle Square performances are of such a nature as to produce only ridicule. In former years, before the Castle Square Opera Company passed beyond its possible limits into a sphere to which it did not belong, we did everything possible to assist it and aid it in the cause of American singers; but the company adheres to the old traditional methods, and there has not been the slightest progress made. When the chorus singers get ten to eleven dollars a week and singers are paid at the rate of thirty-five or forty dollars a week until their voices are completely shorn of every possibility of tone there is not much to criticise, and when the orchestras are so small that they cannot play the scores as they were originally written by the composers criticism ceases. What is the use of doing anything to encourage such methods? We might as well give it up. The proper plan for THE MUSICAL COURIER hereafter is to boom the foreign artists as much as possible, until the country becomes thoroughly nauseated with them and then that will end it. It seems that our opposition is not appreciated anyway, because instead of having good English opera under proper auspices the whole thing is mutilated. Then it is called English opera, and we are told that we have no singers here and no temperament and no artistic instinct, and that THE MUSICAL COURIER position is untenable. The Castle Square opera scheme was spoiled when it allied itself with the Grau scheme, and so it was predicted in these columns at the time.

EUROPEAN FANCIES.

SOME seven years ago, after a four months' trip to Europe, I stated that unless the industrial and economical systems on the other side of the Atlantic were rapidly changed the old countries would become industrial colonies of the United States, and I said this because I observed that the machinery (where there was machinery) was clumsy and slow; that the men handling it were merely accommodating themselves to it and not urging the work forward; that men at work on public improvements were doing as little manual labor as possible; that counting room methods were antediluvian and calculated to retard rather than forward and advance business, and that banking was interlaced with red tape which interfered with commerce. Since then I have been in Europe many times, and I now see confirmed what originally impressed me—confirmed in the general opinion of awakened Europe that the United States is a dangerous competitor and a factor necessary for serious contemplation, and confirmed in what I observe as the helpless condition of old nations fortified by and cemented in old traditions from which they fear to make sorties.

When one carefully observes small details, not forgetting generalities in the contemplation of particulars, the causes at the bottom of the phenomena are readily discerned, and I believe it might interest our readers to learn how everyday occurrences differ from our routine of life. I shall not follow any plan, but tell the story as I go along.

The public conveyances in the cities of Europe are limited, and there are no more persons admitted in street cars and omnibuses than there are seats, except on the platform, where the prices are one-half a cent or a cent less for a limited standing room. The number of standees is indicated just as the seat numbers are indicated. Tickets are issued in many places. Prices range from one to four cents (and I always quote American money). The pace is slow, even where there are electric cars; the cars are heavy for their size and look like modern juggernauts. Women stand almost invariably because the men manage to get in ahead of them. When a man rises to give a seat to a woman put your money on him and gamble that he is an American. I have seen officers push women—a fashionably dressed lady in Cologne—aside to get a seat by getting in ahead.

The municipality controls the traffic; it regulates the street car and 'bus and carriage systems, and it does so wonderfully well. The whole European municipal system—as a whole and certainly individually as applied to the great cities—puts our city governments to the blush. Police corruption has been discovered in a few isolated cases and quickly ended in degradation and punishment, but the high plane upon which cities are governed, the economy of the systems, the solidity of all public constructions, the care and guardianship exercised, the purity of the administration, the incorruptibility of the bureaucracy, the quick and effective punishment of offenders and criminals, the power of the law and the respect for it make an American feel as if we have a huge task before us in converting our civic life from its present political involvement into the European economic governments that have brought about such perfect municipal paragons as Paris, London, Berlin, Leipsic, Frankfort, Manchester, Cologne, Brussels, Amsterdam, Hamburg, Dresden, Stuttgart and hundreds of smaller cities. We are in a bad way with our city governments, the very foundations of our national life, and it seems a hopeless task to bring them into line with the highly civilized communities of Western Europe.

No Hurry.

The people are not in a hurry; they do not rush, and they have a congenital aversion to a precipitate act that, in the long run, is apt to bring about paralysis. They have no 10 minute lunches standing at lunch counters eating hard boiled eggs or sandwiches, drinking milk in mid-day or cocktails early, at noon and at night or standing for miles in street cars in the morning only to do so again in the afternoon or the return trip home. They do not care to break their necks or their livers in catching ferries and suburban trains on fast rushes in great masses, crushing one another to see who can become the most uncomfortable. They do not work with feverish anxiety, watching the tickers for accounts of all kinds of events from finances to field sports and all that is possible between the two. They read their newspapers at leisure, and they do not care how fast we consider ourselves so long as we do not interfere with them.

And right here let me say that when we Americans go to Europe we go on the strength of our own invitation, for Europe does not invite us. As we voluntarily visit those countries we are not acting like well bred people when we criticise them while we enjoy ourselves in them. This is plain language. It is true that the fee system is a shame; that any system that makes those who work depend upon others for the estimate of that work is vicious, and that sooner or later Europe must *pay* its workers and servants and emancipate itself from this beggary. But it must also be said that the present exorbitant fees paid out to porters, carriers, servants, messengers, drivers, &c., are due to the irrepressible American traveler who has so lavishly dispensed the fees that, within my own recollection, they have been driven to three times the former rates. We Americans have no right whatever to complain of the senseless fee and overcharging "outrages," as we call them, for we are responsible for them through our annual invasion of Europe, our reckless expenditures, our indifference to sacred traditions, which we have defied particularly in the fee system, driving it into dimensions that are appalling the Europeans themselves.

Should, through any causes, the American pilgrimage to Europe cease, one-half of all the hotels of Western Europe would be compelled to close, as many now close in the cold season; hundreds of thousands of people would be thrown out of employment and great distress would ensue. Naturally this would, by reflex action, injure us, for those people are our direct and indirect customers, and it is to our own interest to see them continue in prosperity, although at present there is a serious commercial depression all over Europe—excepting possibly France, and in France the taxable basis is rapidly reaching the point of exhaustion.

Depression.

The depression in the German iron industry is causing profound anxiety, this industry being the leading one, as the case is with us. The wine crops in both Germany and France are not up to standard this year, Charles Heidsick's annual report to the London *Times* giving as the reason the continued damp and rainy weather. The recent Leipsic, Cassel, Stuttgart and other failures, involving 70 million American dollars, have cast gloom and apprehension among German financiers. The war in Africa has been a great, although silent, strain on the English nation. The great cost of the China expeditions, for which there can be no substantial return in years, is now felt. Add to this the standing army expense of Europe and the feverish competition in the construction of naval outfits, and it can readily be seen how we here, even without aggressive competition, are bound to win an enormous industrial victory over our friends across the seas.

Burdened as Europe is with these expenditures, it is trebly burdened with its slow and deliberate methods, during which younger nations gain the advantage by acting, while the older are considering. Before a European business man will take what we would call a business trip—say of two or three weeks—he will debate it for a month with his associates, and always with his family. I do not mean the exceptions now—I mean the general rule. A Europe is constantly amazed at the indifference we exhibit in crossing the ocean. Frenchmen rarely leave home; Parisians seldom. A Parisian editor once said to me: "I recently visited London; I am sorry I lost my time there. Why should I ever again leave Paris? The whole world comes to Paris. It must be the only place. Therefore I shall not leave it again to visit any foreign city." That is the proper conception of it. French railway trains are filled with English, German, Russian and American travelers. Considering that French railways run in France, French people are supposed to patronize them, but Frenchmen are not colonizers, and just as they are not colonizers so they are not travelers even in France.

The pneumatic tube postal system in the large cities is a great improvement on our local postal means, for the purchase of a postal card or a sheet insures its delivery at the local postal station of the district to which it is destined within about a half hour, and the message is in the hands of the receiver about an hour after posting. The difficulties of underground pneumatic service in New York could be removed now by utilizing space in the Rapid Transit Tunnel; of course I suppose this has been considered, and the benefit of such a scheme can well be imagined when we remember that with it in operation a letter could be sent from Trinity Church to the Bronx and delivered in that section within an hour after mailing. The Postal Systems of Europe are advanced, but the amount of mail handled per capita is very much less than with us, and for every 10 letters distributed during a trip by a London or Paris or Berlin letter carrier our letter carriers deliver 50 to 100. The huge packages of letters seen in the hands of our letter carriers are unknown, and the European letter carrier carries a small pouch held by a strap running around the neck, and in this satchel his letters are packed away and quietly delivered without rush or exhaustion. The same is the case with the postal collectors, who carry no such pouches of mail as ours do.

Economy.

Telegrams are sent in the majority of cases without the christened name to save charges, for they charge for every word. Thus they read: "Jones, Edgeware Road, 20," or "Smith, clothier, Worcester," whereas we would say: "J. Smith, 110 Front Street, Worcester." The telegrams are written on receival on a thin tissue paper, which is faced on one side with gum. It is pasted by closing it after writing it and then mutilated in opening. In England a brown envelope of the cheapest paper is used, the address being written in lead pencil, but the impression is so dull that it requires an effort to make it visible to the eye. In fact, cheapness is apparent in everything in the Government service, and the confusion of telegraph blanks to which we are habituated in our offices, hotels and telegraph offices is utterly unknown. Frequently there is delay because people must inquire for blanks. Blotting paper is found only in large sheets, and is not used freely as we use it here. It is in portfolios and is carefully guarded, and only when it is utterly useless a new sheet is supplied. In Southern countries sand is used in the Government and mercantile offices to "blotting" the ink. Every possible economy is exercised, and this spirit runs down into the most intimate forms of existence, such as the feeding of birds or dogs and the use of blacking on shoes or the time for the use and wear of a necktie, which lasts six months or a year, according to supply, or the time allowed for gloves to be renewed.

the years a man must devote to a stovepipe hat, which is frequently inherited by the son and put aside until he reaches manhood. Coal is counted by the piece and must last as per allowance. Twins must dress exactly alike. The bootjack dare not be used in any room except its own, where it has been doing service since the revolution of 1830. Economy and frugality are the universal laws and they are at the basis of the ability of Europe to resist, to some extent, the cancer of the Standing Army.

Trains in Europe always arrive on time; that is, they get into the depots at the time they arrive. I have been on time on short trips about once in every three trips and once in every four long trips. The toilet arrangements are abominable and barbarous and utterly devoid of the delicacy of treatment to which American ladies and gentlemen and even children are accustomed. In fact, the spirit of chivalry toward the gentle sex has departed entirely, and no wonder when one sees the field and outdoor work in Germany, Holland, Belgium, Austria, Switzerland, Italy and partly in France done by women, and when the menial service is performed by them almost entirely, and when in Germany they act as guards at the Railway Crossings. With millions of men in the Army the work must be done by the women, and that destroys, not only chivalry, but the spirit of romantic love, for such women cannot be the mothers of a romantic product. Not only is this self-apparent, but the contagion passes into the higher circles, which are also taught to disregard any function that is separated from the military—and which advances the latter caste so far as a social outpost that no other is in sight. Very naturally the woman ceases to exercise influence; in fact, the feminine influence must be entirely eliminated in those countries where the standing army represents the idea of National protection. Women are married for position and for the dot. That closes the chapter of romantic love, carrying with it all that follows the destruction of that Greek ideal realism, and for that reason we see the multitude of deformed, uncouth, crippled and hideous creatures all over Europe.

Anarchy.

These conditions naturally breed discontent and its most brutal modern manifestation, namely, *modern* Anarchism; for it is false to attribute Anarchism to Socialism, the two institutions being hostile and politically antagonistic. Socialism is a politico-economic creed, the outgrowth of various scientific methods projected by philosophers and specialists for the purpose of ameliorating social conditions and bringing about modus operandi for a better equalization of European caste distinctions. Anarchism, in its modern sense, is a protest against all Government, and therefore against Socialism, which is a form of Government, and the particular article of anarchistic creed is force, followed by destruction. It opposes force, as represented by Militarism, by force, which ends its argument, and this paradox is accepted by Anarchism stolidly, for it ignores argument, just as War does. Modern Anarchism is born of Militarism, which is bringing about the mental and physical deformity of the race through the degradation of the woman. The higher the female type the finer the male type—the reverse following. Out of this grows the discontent generated by defective conditions of heredity and fortified by defective and depressing environment. Modern Anarchy is thus produced and appears as the vital antagonism of its progenitor and the representatives of the same.

The assassination of McKinley, although it produced a tremendous upheaval in European sentiment which I was amazed at, but which, after reflection, I could readily understand, will not bring about any practical plan that can affect the future of Modern Anarchism. Universal law cannot be enacted against it, and law will not alter the fact. As the medical man said: "You cannot cure tuberculosis with a poultice." Anarchism is a social condition which laws cannot reach. The people themselves can reach it, but the people must first be born and educated and reared under a different environment before they can deal with it. As they are now born and bred they produce it; they therefore cannot be expected to destroy it. In fact, it is their own product and is cultivated by them constantly. It will never cease until the political conditions of Europe bring about the abandonment of the Standing Army.

Ideal Anarchism signifies the abandonment of Government through the ideal state. It is Platonic. Modern Anarchism is a direct outgrowth of prior social phenomena and is illustrated by the Aristotelian theory—ergo, modern science as applied to the Social State. The ideal Anarchist with his ideal state requires no further police control and that ends administrative force known as Government. The modern Anarchist uses the bullet and dynamite which have been placed at his disposal by the modern state of Force; it is simply the answer to the question. The modern State made the weapons for the use of the Anarchist after first producing out of itself the Anarchist. Force, national prejudices, race prejudices, universal greed, resulting in colonial robberies; Chinese bigoted Gordonism subsequently introduced into Africa, a huge continent quietly disposed of among themselves and partitioned by European nations among themselves with total disregard of the inhabitants; Railways built through deserts where the lines could not be fed by local freights or traffic, but for the purpose of securing military advantages at distant points, and therefore bankrupting in the end; fleets built at enormous cost to support land force with sea force and to uphold colonial conquest and with such effort that after a few years only the new vessels make the old types useless. National debts piled like Ossa on Pelion until the figures reach into the mists of finance, and all backed by Standing Armies, which march into the heart of an old civilization like China to impress upon it the modern causes of Anarchism.

Europe has done its best to breed the modern Anarchist, and it has educated him in the use of the weapons to attain his end. To help him along, Ibsen, Suderman, Hauptman, Tolstoi and D'Annunzio supply him with a pessimistic literature that gives him from his viewpoint every argument to defy the Gods and Man, too, and then we expect that the principle can be destroyed because one more victim has been sent to his doom. No; it cannot be done that way. Nor can it be done by driving native monks and nuns out of France.

American Travelers.

Those American travelers who do not visit Europe for business or professional reasons spend their time in a routine manner laid out, unconsciously to them, by the force of the traveling tide and arranged in accordance with plans to cover the largest field in the most rapid manner. They live in hotels and pensions where Americans are catered to, on railway trains, in museums and galleries and among the historic monuments. All the information and knowledge they can possibly gain can only be superficial and, even worse than that, artificial, and very frequently it is misleading because it is prepared for the superficiality of the itinerant and expeditious traveler. Besides this, the tours are done so rapidly that the visitor, unless he or she is a student who has made preparatory investigations, becomes confused and many an American has returned home with inverted ideas on portentous historic, artistic and other achievements and facts. This does not mean that Americans should not travel, but it does mean that our annual American hegira to Europe has become a cut and dried proposition from which romance, idealism and art have become eradicated and of which little but travel alone remains, and to travel merely for the sake of traveling is stupid unless it be for the sake of health, and then the many inconveniences of European travel must certainly militate against hygienic improvement.

The European caravansaries are all on the alert for the American; the railway depots swarm with them. London, Paris, Berlin, Switzerland, Bayreuth and Oberammergau in season are overflowing with them and everywhere we find crude preparations calculated to make them appear at home. When we leave for foreign parts we do so first to see foreign lands as they are; second, to get away from home and home manners, and third, to get time to digest what we see and hear in order that when we get back home we will know why we left it. When the American traveler gets to Europe English greets him everywhere; he hears no foreign tongue; the hostelries are Americanized as far as possible; the guides understand how to treat and explain to Americans as Americans are accustomed to these things in America. America is flatteringly brought to the foreground, and the whole foreign flavor is as much as possible eliminated from the environment of the American. There must be 150,000 to 200,000 Americans in Europe every year, including those who stop over. Allow them $10 apiece a day for their total expenses, including passage money, &c.—a very low average—and that means $2,000,000 or ten million francs paid to Europe daily by Americans. This does not include purchases, and Americans are ravenous buyers in Europe, certain firms and dressmakers, milliners and other establishments existing purely on American trade.

I am used to figuring. My occupation has compelled me to study financing, and I find figures generally bringing the truth forward before one's countenance with certainty. When I base my calculation of 200,000 Americans in Europe every year I mean that that body of people from America is in Europe every year, but not every day of every year. Nor do I include the return to Europe of steerage passengers, constituting an enormous multitude, as witness merely the half dozen Italian steamship lines with their cargoes of returning sons of the Sunny South. Dresden has a foreign English speaking community of 30,000 souls. Berlin, Munich, Florence, Rome, Paris, England, Switzerland hold thousands of permanent Americans who reside abroad for years. I conclude, then, judging from the annual transatlantic tourists' figures, that 200,000 Americans reside in Europe 100 days, including the permanent residents. At ten million francs a day this represents an annual tribute to Europe of $200,000,000, or one thousand million francs, and it is this money that enables Europe to remain a healthy customer of ours. It constitutes the kind of reciprocity to which the late President McKinley alluded in his speech at Buffalo the day before he was shot.

The traveling system to Europe will not only continue but it will increase perceptibly on the basis of the constantly enlarging community of interests that has gradually become manifest. But the rapid advance of culture in America due to the accumulation of wealth and the parallel possibility of art culture will change the methods and emancipate us from the tour of the beaten path. The culture of languages, now progressing so rapidly with us, will aid in making the American independent of the guide, and then the true value of travel will be felt and the best results obtained.

Art and Music.

We have no independent judgment of art, and for the best reasons; we are too young. There has been no time for American art, although Europe has in its fold prominent among its own artists some Americans who are in the very front rank. Their names are familiar. Our own judgment of art can only become free from European influence after we have elaborated what art means with us, and until we develop an art of our own we must depend upon Europe, which is not only filled with examples of ancient and modern art, but which is continuing to

offer stupendous examples of what the human mind is capable of at the end of the past and on the threshold of the moving century. Mr. Huneker's letters from Munich tell us what that one community is doing, and other cities are pushing forward original productions of intense vitality. The Emperor is making Berlin artistic; the modern Milan school of sculpture is evoking constant attention, and Russia as well as Scandinavia is in a fever heat of artistic workmanship, both sections being lavishly prolific. We have no such phenomena yet, because we are still in spirit colonial, and so long as the trend of travel is in one direction we will continue colonial, and until we have something more to offer to allure Europeans to our country than natural scenery and commercialism we will remain colonial, and there is nothing to offer to remove colonialism except art, and we have, as yet, no American art. Can we ever attain an American art if we continue to cultivate foreign models? I am sure I cannot say, and I can find no one to offer a solution. Some of the ancient artists traveled, so far as we know, but did Myron, Phidias, Praxiteles, Parrhesius get their inspiration in Assyria or Egypt? Or at home or from Homer?

And so with music. We are in composition European from wig to sole. Mr. MacDowell will forgive me, for it is nothing ungracious, and it is candid, which is the soul of criticism, and it is complimentary, but Mr. MacDowell is German as a composer. His is German music. So is Chadwick's. Chadwick has a dash of Scotch rhyme and rhythm and here and there a suffusion of the light American fantastic spirit, sometimes commonplace, just as Mr. Hale tells us of his "Judith," but Chadwick (Leipsic school, I believe) is in composition German. Mr. Foote is not original, and he does not claim it, modest and forbearing as he always is. Gifted composers everywhere write songs and pleasing orchestral phrases just as academically as Mr. Foote, and some are Americans and some not. Mr. Parker is to return to Munich to cultivate music on broader lines, but Mr. Parker is German and Händelian, the latter rather forced, and wanting in spontaneity because he is German, and has not yet secured a grip on the English Händel. His mass choruses want sonority, masculine force, that herculean power that Händel got out of voice massing and that we hear in Brahms.

And, talking about Brahms, the latter's music is a fixture in Europe to-day. While enthusiasm and appetite exist for Tschaikowsky, for Brahms there is a deep seated, profound reverence, and he stands without the question mark. One can feel the universal silent consent of veneration for genius in the Brahms cult. Rubinstein has vanished like the river in the desert, and programs by the thousand are performed without his name. Ten years ago his songs were still abundant. The chamber music, the two Trios, ops. 18 and 36, and the "Ocean Symphony" were yet *incorpore;* now all is silent except the D minor Concerto, and that is also on the wane. In fact, the virtuoso-composer is becoming an epithet read only on the title of dead works. For that reason European musical folk shake their heads when Liszt is mentioned, although he towered far above the virtuoso as we know him in composition. But the Liszt piano passage work has lost its force, the chromatic configurations and the tickling trills sounding somewhat vulgar already. It seems as if he was simply played to death. The orchestral compositions of Liszt are not as freely used, comparatively speaking, as we use them here. The new composer is forcing them aside.

Our Solution.

If we wish Europe to come here to listen to music we must acquire, secure, give birth to or hire an American musical art. This we shall never do on this Earth as long as we continue to import European opera and opera singers who will *never* cultivate our American songs and under whose control no American opera can ever be produced. There is no reason why we should have American composers when it is a foregone conclusion that no American opera can secure a hearing. With the perennial visitation of the European opera virtually under European auspices American music will always remain as it is, and we know what that means.

All this is naturally our own American fault. We erect a high protective wall to keep competition out, and we make millions and we make millionaires galore, and we get so rich that our millionaires, in order to avoid a national calamity, must give millions away to keep money circulating. And yet with this fact staring us directly under our eyes, apparent to the whole earth in the result of an industrial condition that now virtually also forces the nation to adopt reciprocity to maintain our own customers so that they can live and remain customers—I say with all this before us we have admitted foreign musical schemes free from all tax to stifle the American spirit, which has grown and prospered through the very opposite policy; we have not protected music, which needed protection more than any other pursuit, and now, after years of free trade in it, Europe controls us in music, and, outside of Sousa, not an American note is heard on the other side—and Sousa was protected because he protected himself.

One of these days the whole musical profession will arise in a body to indorse my position. I do not believe in Chauvinism, but when the whole world opposes our policy with its protected Chauvinism we are bound to end as we are to-day ending in music—without an original American musical art, without an American recognition abroad and without recognition of American talent at home because it is forced aside by Europe. Every visit to Europe confirms me in these principles, and I reaffirm them with a stronger conviction of their salutary justice now than ever before.

If men like MacDowell, Chadwick, Parker, Gleason, Huss, Klein, Van der Stucken, Busch, Brockway, and the many others, could look for support at home; if we would cease to treat them as academicians by giving to them as much play as even unknown foreigners receive; if we were to put a firm protest upon the system that paralyzed English composition, which has resulted in a submerging of the national spirit by a foreign wave so that Purcell—great a man as he was—is comparatively unknown; if we wish to avert such disasters we must first of all stop the periodical invasion of an organized band of foreign singers, not one of whom will ever cultivate or sing *one* American song. This is the one great cancer in our musical life—the foreign opera scheme under foreign, unsympathetic control, and until we abolish it we will go along lackadaisically and finally end in music as England has—England, which has not produced in over a century one great composer, and never a first-class conductor, pianist, violinist or vocalist. That is as sure as the G minor fugue of John Sebastian Bach.

At Sea, October 17, 1901. Blumenberg.

THE Metropolitan Opera Company, of this city, will begin its annual sessions in this city on the 23d of December—Christmas week. All of those foreign opera singers and the American girls who have lost their voices in Europe will participate as usual, and the daily papers will be filled with all the reports on this subject, to the gratification of the numerous readers, &c.

MR. DUNKL, of Pesth, Hungary, the former manager of the violinist Kubelik, has withdrawn all suits in consideration of receiving the benefit of an interest in eight farewell concerts that Kubelik has been giving in Prague and Budapest. Matters will go along pleasantly now, everything having been satisfactorily adjusted.

LONDON NOTES.

Hotel Cecil, October 18, 1901.

Signs of reviving musical life are once again making themselves manifest in London, and patrons of concerts are evidently finding their way back to town from seaside and country houses. On Saturday Mr. Vert gives his annual concert, and the program contains all the usual array of stars. On Monday the first of the Richter concerts takes place at St. James' Hall, and though the program contains no startling novelty, it is certainly unimpeachably orthodox, including as it does Dvorák's "New World" Symphony and Beethoven's "Leonora No. 3" Overture. The most interesting number is a portion of Berlioz's "Romeo and Juliet" Symphony.

The most interesting concert that has been given so far has been Mark Hambourg's first piano recital, which took place at the Queen's Hall on October 5.

Mr. Hambourg's career up to the present may be divided into three stages. He first appeared some years ago as a prodigy and then he created a considerable sensation. In a year or two he grew out of the prodigy stage and appeared as a youth with a technic that proved a great advance upon that which he had displayed in earlier days, and also with no small amount of promise. He now appears as a full blown pianist, and the promise which he showed before has been fulfilled, contrary to the usual custom of prodigies.

One of the most striking features of Mr. Hambourg's playing is his marvelous technic, which he has developed to an extent almost unknown among pianists. Pabst's concert paraphrase of Tschaikowsky's "Eugen Onegin" is not a great piece of music, but its difficulties are abnormal. Mr. Hambourg, however, seemed to consider it a mere bagatelle, and its difficulties faded away into nothing.

The second movement of Chopin's B flat minor Sonata brought out some of the best characteristics of his playing and in it he displayed a beautiful touch.

One of the most successful performances that he has given took place at his first appearance at Mr. Newman's Promenade Concerts. He is pre-eminently successful in Rubinstein's compositions, and he played that composer's D minor Concerto with a fire that positively brought the house down.

On October 12 Mme. Clara Butt (Mrs. Kennerley Rumford) and Kennerley Rumford gave their first concert in London since their marriage. Madame Butt has improved considerably of late, both in her choice of songs and in her interpretations of them.

It is true that in classical music she is not yet quite perfect, and her singing of Schubert's "Aufenthalt" and "An der Warser zu Singen" was not all that could be desired. She was far better in Franz's "Im Herbst," and she was at her best in Chaminade's "Chanson Slav," which she sang with rare beauty of tone.

Mr. Rumford produced a new and interesting song cycle by G. H. Chitsau called "Songs From the Turkish Hills." They are well written and interesting, but rather dismal, and the local color, though quaint, is a little overdone.

The programs of the Queen's Hall Promenade Concerts have lately been full of interest. Among the novelties may be noted a very attractive suite by Herr Otto Floersheim, which found great favor. It is called "Liebesnovelle" and sets out with the object of telling a love story, which it does in six very pleasing movements.

Less interesting was Herr Josef Bloch's "Suite Poetique." Most of the music contained in this suite has been heard before in the works of other and more skilful composers.

Herr Volbach's symphonic poem, "Es waren zwei Königskinder," is, however, a very interesting work. It has plenty of melody, it is dramatic, clinaxes are well handled and the scoring shows the hand of a very skilful writer. It is well worth the notice of orchestral conductors.

Mr. Wood has also been delving with great success among less known works of great composers. One recent program included a Bach Suite, a Händel Concerto and a Mozart Sonata for organ and orchestra, while a Beethoven program contained twenty-four dances by the composer and two pieces for woodwind, the march in E flat and the Rondino in E flat.

On Tuesday a concert was given by Herbert Brown at Bechstein Hall. Mr. Brown has a baritone voice of pleasant quality, but he makes too free a use of vibrato. At present his singing lacks variety, a fault, however, which may be mended by careful attention.

On the same day a recital was given at Steinway Hall by Miss Edith Henderson, a soprano; Miss Winifred Jones, a pianist and composer, and Miss Mary Warlow, a reciter.

The Crystal Palace concerts, so long conducted by Dr. Manns, are now in the hands of Mr. Wood and his orchestra. The programs have nothing to distinguish them from those which the same orchestra gives with such success at Queen's Hall.

THE BERTHOLDT,
128 MARYLAND AVENUE S. W.,
WASHINGTON, October 25, 1901.

I NOTICE that you never make an effort to advertise your business," said a representative of a usical paper, as he grasped the hand of a well-known usic teacher in town, upon entering his cozy studio. have looked through musical papers, newspapers, thea- and concert programs, but never have I seen your me in an advertisement. I believe also that it is not ur custom to issue circulars or any other advertising terial."

That is quite true," replied the music teacher in a norous, well-satisfied tone. "In fact" (drawing himself to an imposing height), "you see, I do not need to vertise. I have more pupils now than I can handle, d it would be a waste of time and money for me to vertise for new pupils when I already have a large mber on the waiting list, who are anxious to start now, t cannot, as I have no hours which are unengaged."

How many pupils can you accommodate, may I ask?"

Certainly. I teach from 9 to 12 in the morning and m 1 to 5 in the afternoon. That makes seven hours a y. Now, as my lessons are each an hour long, you I see that I can teach seven pupils a day, and as there six teaching days per week you will find it no diffi- t matter to count the number of my pupils. I teach months in the year and have all I can do. During summer I have numerous requests for vacation les- is from pupils, which, however, I am obliged to re- e."

Were you always so successful here, may I ask?"

No, I cannot say that I was, but I have been here for een years now, and I think I am not boasting when I that I have a large following and a big reputation."

Now, Mr. Musician, if you will not take offense, I am ng to try to show you that your idea about the useless- s of advertising is all wrong. You say that your busi- s is so fine that it cannot be improved. You say, in ct, that you are already such an important person . everyone or nearly everyone knows you, and that are so successful that you can afford to do away with advertising schemes whatsoever.

In the first place your position must be wrong, as it is ays the most successful and prosperous business ses which spend the greatest amount of money in ad- ising. Surely these large mercantile concerns would waste their money by putting it into something which not pay."

Yes," assented Mr. Musician, "you are right about ; but then, you know, music is different from the dry ds business."

"That is just where you are wrong. You musicians consider yourselves on a different plane from the rest of the world and that is why most of you grow so very conceited and narrow minded. I believe that musicians are more jealous of each other than are the heads of the large competitive business firms, and they have much more money at stake than you have in your business. Just tell me this? Is it any more honorable or praiseworthy to teach people to play the piano for a living than it is to—well, say to measure cloth behind the counter, or to lay carpets?"

"I do not think I would care to lay carpets."

"No, of course not. It is well, for you wouldn't be able to do the business very satisfactorily I fear. Now I want to prove to you, Mr. Musician, that the music business is, after all, run on the same principles as any other business, and that the more successful you are the more advertising you should do. Now you have forty-two pupils, you say. How much do you charge each of those pupils, if I may be so bold as to inquire?"

"My price is $3 an hour."

"Then your income is $126 per week. Why do you not raise the price?"

"My dear sir, I do not teach for money. I am satisfied with $3 an hour and do not need any more. I am interested in my pupils and it is my principal aim to turn out as many artists as I can. I am not a money grabber, as you seem to think."

"Excuse me for the suggestion. If, then, you are not anxious for money, I suppose you are anxious for talent. Is it not difficult to find pupils with the talent and ambition to make the best use of your instruction?"

"Ah, you are right there. I'll tell you frankly that if I could find a Paderewski or an Aus der Ohe in embryo I'd teach that pupil for nothing and cheerfully devote years to his training and advancement."

"Ha! Ha! You are certainly very amusing, Mr. Musician. Why has it not occurred to you that the very way to attract a future Paderewski to your studio is to advertise? If you had kept advertising steadily all the fifteen years you have been plodding along here you could now afford to turn away every one of those forty-two mediocre pupils of yours and fill up your studio with talented students. Besides, if you had a good outside reputation pupils would come to you from New York for their 'finishing' lessons instead of leaving you just when they are ready to do you credit, in order to become the pupils of some New York teacher who has advertised extensively, and who therefore has a larger reputation."

The Washington Saengerbund opened its season last Sunday evening with an interesting musical program at the club rooms. Among the attractions of the concert were the performance of the "Semiramide Overture" without a rehearsal by Donch's Orchestra and a difficult flute solo by Henry Jaeger. Fred Seibold, a pupil of Herndon Morsell, who sang a tenor solo, is said to be the possessor of a fine voice. Henry Xander, the musical director of the Saengerbund, has composed two beautiful little piano pieces, which he is about to publish. One is a Romance and the other has not yet been named. It is hoped that Mr. Xander will overcome his modesty and will perform these at the next Saengerbund concert. They should certainly be heard.

H. H. Freeman, organist of St. John's Church, is privileged to allow his organ pupils the free use of the church organ for practice. The organ is run by water and the church is obliged to pay a heavy water tax for the water consumed by the pupils when they practice on the organ. This is a new idea for the temperance cause and I should advise the W. C. T. U. to use their influence in recommending other churches to supply water for a similar purpose.

Miss H. Theodora Wight has been engaged to sing in Baltimore next week and will also be heard in several songs in the third of the Koehle-McReynolds lecture recitals to be given during the coming season.

BERENICE THOMPSON.

Anderson-Baernstein Joint Recitals.

LAST evening the first of these interesting recitals was given at the Lyceum in Englewood, N. J. The house was crowded to overflowing and standing room only was to be had. The enthusiasm was intense, and after each number the applause was spontaneous and genuine. No two vocalists within our present recollection, with the exception of the Henschels, have ever presented a program so well balanced; and from a vocal standpoint the performance was far ahead of anything presented in recent years. The second recital will be held at Memorial Hall, Brooklyn, to-morrow (Thursday) evening, October 31, when the following program will be given:

Duet, Night Hymn at Sea.....Thomas
Sara Anderson and Joseph Baernstein.
Recitative and air, from Hérodiade.....Massenet
Joseph Baernstein.
Abendlied.....Loewe
In der Kirche.....Loewe
Maienkätzchen.....Brahms
Meine Liebe ist grün.....Brahms
Sara Anderson.
Loch Lomond (old Scotch).....Lawson
Pretty Polly Oliver (old English).....Somervell
Bendemeer's Stream (old Irish).....Gatty
Had a Horse (old Hungarian).....Korby
When I Was a Page (old Italian).....Verdi
Joseph Baernstein.
Duet, Angelus Chaminade.....Chaminade
Sara Anderson and Joseph Baernstein.
Duet, Is It the Wind of the Dawn.....Stanford
Sara Anderson and Joseph Baernstein.
Recitative and aria, from Hérodiade.....Massenet
Sara Anderson.
Der Doppelgaenger.....Schubert
Wohin.....Schubert
Gute Nacht.....Franz
Ich grolle nicht.....Schumann
Joseph Baernstein.
Bois Epais (old French).....Lully
Where Be Going (old Cornish).....Somervell
Mei Mutter mag me net (Schwäbisches Volkslied).....Pressel
Polly Willis (old English).....Arne
Sara Anderson.
Duets—
Oh, That We Two Were Maying.....Niedlinger
A Musical Dialogue.....Meyer-Helmund
Sara Anderson and Joseph Baernstein.

CARBONE.—The reputation of Signor Carbone as a prominent voice specialist becomes every day more popular. Many vocal teachers call at his studio, 240 Fifth avenue, for lessons and advice on the placement of the voice. Recently the well-known teacher, Theodor Björksten, before leaving New York for Paris, called at the studio of Signor Carbone with his pupil, Miss Martha Strickland, to sing for him and get Mr. Carbone's advice. Mr. Björksten sent Signor Carbone the following letter:

NEW YORK, October 18, 1901.

MY DEAR CARBONE—Only a line before I sail for Paris to bid you "Au revoir." I had hoped to be able to run in and see you once more, but!—so I have to tell you in writing what I wanted to say to you in person. I have closely studied your way of teaching and found it admirable, and I have for you the most high esteem as an artist and instructor in the most difficult of arts—singing. With best wishes. Yours faithfully, THEODOR BJÖRKSTEN.

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ls Season, but everybody seems to want him, and I have now (Oct. h) more than 85 arranged for, so I have decided to secure another which will not be difficult. Mr. Bailey's Company includes
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BOSTON, October 27, 1901.

An agreeable gentleman named Paul d'Estrées is writing a series of articles which are published in the *Ménestrel*. The articles are under the general and dignified head "L'Art Musical et ses Interprètes," but there is much more about the queer habits and the irregular lives of the interpreters than about Art. He is filling the gaps in a manner wholly admirable. Take the lives of Rossini, for instance, by Azevedo, Sutherland Edwards, Escudier, Pougin. These biographers give you the facts, the statistics; they are generous in eulogy—but they do not show you Rossini in dressing gown and slippers, in the flesh, without his wig and approved facial expression for the Boulevard.

The ideal biography can be written only by an enemy. He is inclined toward fairness, because he knows that he will be suspected. The very fact that he dislikes the human subject is his excuse for judicial treatment.

Now several gossipers have spoken of the avarice of Rossini's second wife, Olympe Pélissier, but Mr. d'Estrées shows her in a clear light. Her mother, a prudent woman, found a protector for her, one that might guard her from the temptations of the great city apostrophized so often by Gustave Charpentier. This protector was an Englishman, who gave the girl 25,000 francs a year, and when the Englishman lost his money—with his hair—the noble girl gave back to him a fourth of the amount. Then she turned her attention to art and lived with Horace Vernet, who painted several acres of canvas. She was a hot tempered girl, and conversation was often in italics. One night the painter awoke with a start and saw Olympe by the bedside. She was in her night gown, her hair was disheveled, and a dagger was in her hand. Vernet said: "Quit your fooling, Olympe!" (She had been the model for her lover's Judith.) But when she bombarded him with pillows as he walked under his window he determined to draw the line; so one day he said to a Mr Shickler, a rich man of the Place Vendome, "There she is; I make you a present of her." Mr. Shickler was simply delighted, but Olympe would not listen to him. He slipped a roll of 60,000 francs under the clock on one occasion when she had been as inflexible as any Roman Vestal. She saw him, shrieked with rage, went through the catalogue of insults. And he, too, lost his temper and threw the roll into the fire. Olympe succeeded in rescuing 40,000 francs, which she forced upon him.

This accomplished creature was also the friend of Eugène Sue. Was she intimate with Auber? She wrote letters to him. She was intimate with Rossini before he married her. And why did this man of the world take such a woman as his wife, a woman of violent temper and avaricious nature? She knew how to feed his vanity, she looked after his comfort, she was a sumptuous creature—and if she was a cat with claws, she was also a woman. And as Fielding says, in his comments on the old fable, "though some have remarked that cats are subject to ingratitude, yet women and cats, too, will be pleased and purr on certain occasions."

Mr. d'Estrées does not mention some singular stories about Olympe told by Felix Moscheles in his "Fragments of an Autobiography." The son of the pianist pays tribute to her beauty.

"She struck me as every inch a queen—a tragedy queen, off duty. The upper part of her classical figure was more or less concealed beneath a loose white garment, which I have since learned to associate with hair combing. Her lower limbs showed off to great advantage under a heavy striped petticoat. * * * As far as I could judge, she made that illustrious husband of hers an excellent wife."

Moscheles heard from a Signora Baldazi that Rossini grew tired of la Colbrand, his first wife, and said he wanted a change. "She did not mind the change, but she would not leave the house for him or anybody else; so she lived in one apartment, while la Pellisier and Rossini occupied another; but they all took their meals together, and la Colbrand did the housekeeping."

It used to be the fashion to speak of Rossini's Olympian indifference, but he was not Olympian toward Olympe.

But I did not propose to tell here the story of this woman; I began with the intention of mentioning a singular habit of Auber, who would not be separated from his hat. He breakfasted in it, composed in it, dined in it. If he went to the opera—and he went there only under compulsion—he sat in a box where he was not obliged to uncover. Some facetious friends accused him of being a Jew. He had never read "Leaves of Grass," but his motto might have been Walt Whitman's declaration:

"I wear my hat as I please, in doors or out."

Now in Berlin in the early eighties Joachim persuaded himself that he could conduct an orchestra, and there were flatterers who encouraged him and said: "Go on, Master, and show them how things should be done." I think he began with the Ninth Symphony. Perhaps it was his intention to work backward, so that when he came to the First experience would aid him in achieving a tolerable performance. But this is mere idle speculation. I remember distinctly his entrance. He bore ostentatiously aloft a superb specimen of a plug hat, silk, chimney pot, stove pipe, bell topper. He walked in a stately manner as a warden going up the broad aisle. When he reached the conductor's stand he put it carefully down, in such a position that neither violinist nor 'cellist could warm his foot in it, and where he could put one eye on it while the other covered the score—or at least the first violin part. At each recess he bore the hat through the orchestra to the orchestra door, and when time was called he returned with the same solemn carriage. It was whispered about that this was the custom in London.

I have thought that our own conductors would do well to wear a hat symbolical of the piece performed under their direction. A large, flamboyant soft hat would do with works of the romantic period. Gluck, Rameau and Cherubini demand a helmet, for the first two were enamored of classic subjects, and Cherubini was at heart a pagan. To make up with wig, powder and court dress for Haydn and Mozart might be irksome, especially if the orchestra were on the road, so a plug hat of the most conventional pattern might be accepted as a substitute.

There are signs of an eventful season. B. J. Lang and the Cecilia propose, I hear, to perform Bach's great Mass. I have wondered for some time why Mr. Lang did not add this work to his repertory. He has conducted in a manner of things—"Parsifal" and "Hiawatha" and the best English part songs. He has conducted Palestrina and used simultaneously all the conflicting traditions. And now that, like Alexander, he seeks new worlds to conquer, he naturally and gayly picks up Bach's Mass and with his one, two, three, ladies and gentlemen; likewise one, two, three, four, the Cecilia will add another triumph to its list—it will be able to say "We have sung Bach's Mass." And it will undoubtedly be done—in brown. The Cecilia is an excellent chorus, a most admirable chorus; but Bach's Mass needs something more than the enthusiastic devotion of an uncertain time before.

The Cecilia will also give Massenet's "Promised Land," which in pornographic interest falls far below his "Thais." The work is also noticeable in this: It contains no part for Sibyl Sanderson.

The Handel and Haydn proposes to have a building of its own, and two extra concerts will be given November 7 (Verdi's "Requiem"), and November 11 ("Elijah"), for the purpose of forming the beginning of a building fund. The president of the society has issued a trumpet call in which he says many things. It is the ambition of the society to own a building with "a hall suitable for rehearsals, with facilities for a large musical library, a reading room, committee rooms and rooms which our members can use for the study and practice of music."

In other words they wish a species of clubhouse where

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he elderly members from Everett, Somerville and Saugus an find safe amusement of an evening after a scene of arassing domesticity. A bowling alley, a billiard room, ossibly a card room might be added with profit, and of ourse the building should be thoroughly equipped with anitary plumbing. All these things cost money.

A building is also needed, the president assures us, for he establishment of a class of "beginners in the study of ratorio." Would that he were more precise. Does he ean that these beginners should learn notes, or that they hould begin with "Nearer, My God, to Thee," "Aurelia" nd "Dennis"—I choose at random; there are other tunes ear to some through association—and then work through he Chevalier Neukomm's "David," formerly a war horse n which the society rode proudly, and Mr. Butterfield's Esther, the Beautiful Queen," until they are ready for the asier choruses of "The Messiah?" By the way, did Mr. Butterfield write "Esther, &c.?" Never mind, if he did not rite it. The name goes sonorously with the title of the ork.

And now Boston enters. "With such facilities for mu- cal improvement a membership in our society will be- me extremely desirable to every student of music, will rry with it decided educational advantages, and we shall ver be at a loss for good voices." "Educational advan- ges." There you have it. Art must always be educa- nal. As though art had anything to do with education the ordinary meaning of the word. Educate and edu- te—and will the great crowd ever appreciate or under- and art? A thousand persons, male and female, after eir kind, roaring out an oratorio chorus, are not engaged educational work. Indeed, they do a grievous wrong to usic.

And have the officers of the Händel and Haydn stopped consider how they will gain the money to run the ll after it has risen, "like an exhalation, with the sound dulcet symphonies and voices sweet," from the fens of e Back Bay?

I say these things not from any spirit of wanton mis- ief, but because it would be a pity to see this venerable ciety entangled in financial difficulties through laudable t o'er-vaulting ambition. The society is reported to in sound condition at present, and there is a fund which ves with its income as a guarantee against assessment years of pecuniary loss. No singer likes to be assessed, t even if he thereby serves an educational purpose.

Furthermore the society led by Mr. Mollenhauer de- ves the respect of musicians, for under his drill the gers and players last season gave really musical per- mances. In former years the performances were chief- of the go as you please order. When the singers knew ir notes they bawled; when they were shy they were ed from actual breakdown only by a few of iron will l jaw. To-day the members realize the fact that there phrases as well as notes; that effects may be gained observance of dynamic gradations indicated carefully the fussy composer; the players from the Symphony hestra recognize quickly Mr. Mollenhauer as a con- tor of orchestral routine, experience and temperament, they are docile and zealous. This great and surpris- change is due wholly to the work done in rehearsals Mr. Mollenhauer; and he that works such a change is er than he that taketh a city.

he list of concerts and recitals—for I believe the purist inguishes between these terms—threatens to be one of alling length. There are also lecturers—indeed Mr. Armbruster begins again this week to tell the story of Wagner and his music-dramas. How dull persons are in the comprehension of Wagner's intents and purposes! Lecturers have been banging and boring away for sev- eral years with the assistance of pianists and singers; essay after essay has been published; there are books in three or four languages with all the leit-motive neatly icketed—and yet here in Boston, where Mr. Krehbiel and Walter Damrosch labored faithfully, there is need of a German-Englishman to tell again the sad, sad story—with the assistance of Miss Pauline Cramer. Mr. Armbruster is not easily discouraged. He gave these lectures in a double course at the Lowell Institute last season. The hall was crowded; hundreds were turned away; for the lectures were free. And yet Mr. Armbruster with all his learning, his personal acquaintance with Wagner, his power of persuasion, his skill in simple statement, was un- able to acquaint them thoroughly with the scheme of "The Ring," the esoteric significance of "Lohengrin," the beau- tiful lesson of "Parsifal," and he is now obliged to cross the Atlantic to make a final attempt. Let us hope that he will remain patient; that he will not be tempted to ex- claim "They have ears, but they hear not."

Count Baldesar Castiglione's "Il Cortegiano" (1528) is hardly of bearing on questions of musical behavior and etiquette in 1901—and yet there are passages that might be pondered with profit—as this addressed to the lagging and superfluous veteran of the operatic stage (I quote from Sir Thomas Hoby's brave translation):

"He shall knowe his age, for (to saie the trueth) it were no meete matter, but an yee sight to see a man of eny estimation being olde, horeheaded and toothlesse, full of wrinckles, with a lute in his armes playing upon it and singing in the middes of a company of women, although he coulde doe it reasonablye well. And that, because suche songes conteine in them woordes of love, and in olde men love is a thing to bee jested at; although other- while he seemeth amonge other miracles of his to take delite in spite of yeres to set a fier frosen herts."

And listen to Syr Fridericke's remarks: "And in case olde men wil sing to the lute, let them doe it secretly, and onely to ridde their mindes of those troublesome cares and grevous disquietinges that oure life is full off; and to taste of that excellency which I beleve Pythagoras and Socrates favoured in musike. And set case they exer- cise it not at all: for that thei have gotten a certain habit and custome of it, they shall savour it much better in hearing, than he that hath no knowledge in it."

The Count did not favor female orchestras:

"Imagine with your selfe what an unsightly matter it were to see a woman play upon a tabour or drumm, or blowe in a flute or trompet, or anye like instrumente; and this bicause the boisterousnesse of them doeth both cover and take away that sweete mildenes which setteth so furth everie deede that a woman doeth."

The program of the second Symphony concert given last night in Symphony Hall was as follows:

Overture, Richard III.....Volkmann
Concerto Pathétique.....Liszt
(Arranged and orchestrated from the original for two pianos by Richard Burmeister.)
Mr. Burmeister, pianist.
Symphonic Variations on a Choral (first time).....Georg Schumann
Symphony in F major.....Götz

It is a well attested fact that Georg Schumann, of Bremen, once gave eight piano recitals on eight consecu- tive evenings and played thirty-two sonatas by one Bee- thoven, four sonatas at each concert. You infer at once from this that he is a serious man; nor would you sus- pect him of giving way to sudden and uncontrollable bursts of humor. He is of the type known to the appre- ciative Berliner as "Ein ganz solider Kere."

That he should write choral variations is not surprising, but I was surprised to find Tristan by the side of good old Georg Neumark, who over two centuries ago sang sweetly—for he sang and played the viol da gamba:

Leave God to order all thy ways,
And hope in him whate'er betide.

Ah, if Tristan had only followed the spirit of this hymn, had only read attentively the Psalms! But Georg Schu- mann brings him in groaning and whining with his chromatics and his cor anglais the moment there is any hint of a choral.

It may not be paradoxical to say that the better made a set of choral variations the worse they are. The better made the less the incongruous but effective display of imagination. Now if a man has studied faithfully under Messrs. Jadassohn & Co., written symphonies, piano quintets, piano trios, sonatas and things before he reaches twenty-five, taken a solemn prize in a solemn way, and conducted a Gesangverein in Danzig, the hearer has a reasonable expectation in choral variations of a brave show of augmentation, diminution, canonic leading, organ points in all voices, inversion, fugue, &c. He also an- ticipates in prelude in which the theme is shy and re- veals itself in portions. He knows full well that the finale will end with a thundering row, with the brass and wood- wind belching forth the choral, while the strings are add- ing to the excitement and the fiddlers are sawing until sweat stands on the forehead and trickles beneath the left ear. But all this, men and brethren, is not necessarily music. The spirit of the choral is not thus enlarged or brought home to the hearer. Mr. Schumann's piece is well made—I speak of the manufacture—long, and at times boresome. Twelve variations are a tax on ordinary flesh and blood. After five or six they begin to resemble the coons in the once popular song. There is no variation that stands out by its grace, sweetness, mournfulness, grandeur—in fact, by any emotional quality. You see Jadassohn looking over the manuscript and saying: "Good boy, Georg! Why don't you make twenty-four of them?" And then the Finale is so easily anticipated. The long organ point and then the thundering out of "Wer nun den lieben Gott lässt walten"—the wind players cracking their cheeks—the full power of the organ—and the fid- dlers with set jaws, firmly braced, a little pale, fiddling wildly. No, the loan from "Tristan" and a few bold and ultra modern harmonies, as in cadences, will not save the piece, I fear. It was played here for the first time, but Mr. Thomas brought it out in Chicago, October 20, 1900.

Mr. Burmeister's arrangement of Liszt's Concerto Pa- thétique was also heard here for the first time. I spoke of it when it was played by him with the orchestra at the Worcester Festival in September. Last evening he was heartily applauded. His arrangement was evidently a labor of love; but, although the speech may seem ungra- cious, it seems a pity that his devotion to Liszt should have carried him so far. The Pathétique in any of its forms, as piano solo, as Liszt's Concerto for two pianos and as Von Bülow thought Liszt's Concerto for two pianos

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should go, is not one of the great works of the Abbé. It is not to be named with the two famous concertos. Mr. Burmeister has made an ingenious setting; he has taken great pains in the proper presentation, and yet the music belies the title. There is the old see-saw so dear to Liszt—bombast and sentimentalism. The feature of the performance was Mr. Burmeister's delightful playing of the Andante Sostenuto.

An elaborate explanation of Volkmann's overture, "Richard III.," has been made by Friedrich Brandes, of Dresden. He claims that the overture deals chiefly with scenes 3 and 4 of the fifth act of Shakespeare's tragedy, and that the first calm and soothing strain pictures the ghosts smiling on the sleeping Richmond. I am unable to find out whether Volkmann himself, like Smetana, made a deliberate program; but it is my conviction that he thought only of music which in a general way would be appropriate to Shakespeare's tragedy, for this overture forms a part of music for performances on the stage. The most impressive portion of the work is the opening, sombre, dismal and with the spectral ghost theme (clarinets, bassoons, trombones, with stroke of gong). This theme whenever it appears is handled in a masterly manner, although it does not redeem the platitudinous battle music. Louis Ehrlert asserts that Volkmann's real domain is "the lyric-instrumental"; but in this overture the purely lyric passages are conventional, and the finale is naïve. The overture to "Richard III.," the great bogy of English tradition and the old Bowery, is yet to be written. It should be more in the vein of Rubinstein's "Ivan IV." It should be in music what Barry Sullivan was on the stage. In the life of this man "steeped in crime"—I refer to Richard, not to Mr. Sullivan—there was no idyl, and in the overture there should be no contrasts of moods, although the ironic wooing of the Lady Anne might suggest a second theme.

Götz's symphony suffers alternately from extravagant eulogy and unnecessary neglect. It is an amiable work and the intermezzo is pretty, but it seems incredible that the critic of the *World* (London) as late as 1893 could say the symphony is "the only real symphony that has been composed since Beethoven died. * * * He (Götz) had the charm of Schubert without his brainlessness"—&c. To me the first movement is graceful, Mendelssohnian and a little tiresome from thematic repetition. Götz probably gained in fame by dying young. Would Bizet have surpassed his "Carmen"? And if Schubert had studied assiduously counterpoint and lived to be fifty might he not have written symphonic variations on a choral?

PHILIP HALE.

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Carnegie Hall, Thursday Evening, November 7, 1901.

WAGNER PROGRAM.

"Tannhäuser"..... { Overture, Bacchanale, and Scene between Tannhäuser and Venus from the First Act (Paris Version.)

"[illegible]r Singers of Nuremberg".....Walter's Prize Song

"Die Götterdämmerung"..... { Siegfried's Parting from Brünnhilde. Siegfried's Death. Funeral March. Closing Scene.

Soloists—Milka Ternina, Ellison van Hoose.

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Ecstacy. Song.....Miss Mae Low, Bath, Me
The Years at the Spring. Song. { Mrs. Alice Holmes Owen, New Hampshire Music Teachers' Association, The Weirs.
Spring. Song.....Miss Mae Low, Bath, Me.

John Hyatt Brewer.

There's Ever a Song Somewhere. Song..... { Miss Alice Merritt, Brooklyn, N. Y.
Heralds of Spring. Cantata.... { Manchester High School, Manchester, N. H.
Supplication. Song.....O. C. Harn, Cleveland

Geo W. Chadwick.

O Cease, My Wandering Soul. Trio..... { Miss Martha A. Baker, F. H. Mason and F. M. Marston, Wellfleet, Mass.
The Danza. Piano.....Frederick Warren, Chicago, Ill.
The Danza. Piano.....Mrs. A. R. Lingafelt, Topeka, Kan.
The Danza. Piano.....Miss Beulah Kreider, Elkhart, Ind.
He Loves Me. Song.....Miss Leila Robeson, Cleveland, Ohio
Sweet Wind that Blows. Song.....Arthur Alexander, Seattle, Wash.

Charles Dennee.

The Thought of You. Song... The Sandman. Song..... { Fred. Mortimer Marston, Wellfleet, Mass.

Stephen A. Emery.

The Night Has a Thousand Eyes..... { Schumann Ladies' Quartet, Chickering Hall, Boston.
Burst, Ye Apple Buds. Song.. { Mrs. Clifford Elizabeth Williams, Binghamton, N. Y.

Arthur Foote.

Love Me if I Live.....Fred. Mortimer Marston, Wellfleet, Mass.
Loch Lomond (arranged). Song. { J. Melville Horner, New Hampshire Music Teachers' Association, The Weirs.
A Song of Four Seasons. Song.....Mrs. Norton, Detroit, Mich.

J. H. Hahn.

Concert Polonaise. Piano...Hanmer School of Music, Detroit, Mich.

Mildred J. Hill.

Sleep Song.....Fred. Mortimer Marston, Wellfleet, Mass.

Henry Hanseley.

King Death.....Chicago Mendelssohn Club, Chicago, Ill.

Margaret Ruthven Lang.

Irish Love Song. Song.....Frederick Warren, Chicago, Ill.
An Irish Mother's Lullaby. Song.....Mrs. Norton, Detroit, Mich.

Frank Lynes.

Sweetheart. Song..... If All the Dreams We Dream, Dear. Song..... { Fred. Mortimer Marston, Wellfleet, Mass.
Dreams. Song.....Harry Parmlee, Dorchester, Mass.

Edward MacDowell.

From Woodland Sketches— To a Water Lily..... From Uncle Remus..... By a Meadow Brook..... In Autumn..... { Detroit Conservatory of Music, Detroit, Mich.
Fourth Sonata (Keltic), for piano..... { Carl Beutel, Detroit, Mich.
Deserted. Song.....Miss Caroline Cramer, Rochester, N. Y.
Bonnie Ann..... A Ballad of Charles the Bold... Dance of the Gnomes..... { Chicago Mendelssohn Club, Chicago, Ill.

George B. Nevin.

The Boatswain Bold. Song..Fred. Mortimer Marston, Wellfleet, Mass.

Edna Rosalind Park.

A Memory. Song.....Fred. Mortimer Marston, Wellfleet, Ma

Charles P. Scott.

Robin Goodfellow. Song..... { Charles Schoolcraft, New Hampshire Music Teachers' Association, The Weirs.

The new "Choir Collection of Anthems, Hymns and Response compiled from the works of Mrs. H. H. A. Beach, Arthur Foo Frank Lynes, G. W. Chadwick, E. W. Hanscom, G. W. Mars and others, is a practical collection of choir anthems, not too d cult. Some of the pieces are very effective. Many composers represented, the most prominent being those mentioned ab The work has been done by that extremely competent editor compiler, P. A. Schnecker, several of whose own compositions also in the list. Commended to the attention of choirs.

Charles Dennée's success as a teacher is exemplified by his m compositions for instructive purposes. His new songs, op. 29, " Sandman," "Love's Argument," "The Thought of You," "I L Thee" and "The Tryst," are of a bright and cheerful nature. T are melodious, of only moderate difficulty and are from every sta point well written. The accompaniments to all the songs are q easy.

Teachers have found "The Pupil's Library," First and Sec Series, valuable additions to their repertory. It is a difficult t to find and choose appropriate pieces for pupils, especially younger ones. Compositions are not so easily found which both instruct and interest, have technical value and are harmon and pleasing as well. The pieces contained in this collection h been carefully selected from the best of many easy sets wr especially for children's use.

Nevada's Opening Postponed.

THE opening of Mme. Emma Nevada's tour has b postponed until November 26, when the songst will be heard at the Colonial Theatre, Boston. This rangement was made in order that Madame Nevada c have a week's rest after her voyage across the ocean, it also enables Pablo Casals to appear in Paris be sailing.

Messrs. Stevens and Sutherland are in high feather the manner in which offers for special recitals and c certs have been pouring in. Every mail brings temp offers from musical societies and clubs. The tour is coming well booked up, however, and there are few ni now open.

Heathe Gregory, the popular basso, has been adde the list of artists surrounding Madame Nevada, and much to an already strong organization. Pablo Casa receiving much attention prior to his departure for country. Many requests for recitals have been rece from Continental cities, and the offers made have very flattering. The young 'cellist, however, looks ward with much pleasurable anticipation to his tou the United States, and it is doubtful if he will be h much in Europe until after his visit here.

Moreau, the pianist, is a good artist. Success is tain to crown his work in this country. His compato Maquarre, the flutist, is also a prime favorite in mu circles. Although still a mere lad, he is a fine perfo on his instrument.

One of the features of Madame Nevada's performa this year will be her singing of the various operatic costumed as the character in the opera. "Lak "Mignon," "La Traviata" and other favorite works o prima donna will be drawn on for her programs.

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STEINWAYS IN 1901.

By Otto Floersheim.

ONE of my first acquaintances of value in this country, after I had arrived here in 1875, was the late William Steinway. I had the pleasure of being introduced to him at the old Liederkranz Hall, in Fourth Street, and an invitation to the famous masquerade ball of the German Singing Society was his first kind attention to me. It was not, however, until the year 1876, when at the Philadelphia exhibition the house of Steinway had carried off its high honors and I had made the acquaintance of their wonderful instruments at this very exhibition, that I first entered the awe inspiring precincts of Steinway Hall, the beautiful and noble architecture of which had long before attracted my attention and invited my admiration. Once introduced I soon made friends of all the members of the firm, the heads of which, Messrs. William and Theodore Steinway, remained so for the rest of their lives; hence their memory is and will ever be kept sacred to me.

With the younger generation now controlling the destinies of the house of Steinway & Sons, and whom I saw grow up during the seventeen years of my stay in New York, I always was on equally good terms, and among the courteous staff of directors and employees of the world famous firm I had none but friends. Almost daily I spent some hours at the warerooms, and hence I had uncommon and well utilized opportunities of watching the progress the Steinways were making in the manufacture of their instruments. It interested me to watch the gradual disappearance of the old square pianos and to notice how people began to take kindly to the upright instruments, which had been the style in Europe long before they were generally manufactured in the United States. It was not at first easy to convince intending purchasers of the fact that in quantity and quality of tone the upright pianos could be made just as potent and pleasing as the old square pianos; that the actions could be constructed to act as accurately and easy working and as responsive to the touch and quick for repetition as was the case in the squares; while the form of the upright instrument, although like everything new it was not at first to everybody's taste, soon commended itself to the American public through its saving of space and the fact that as a piece of furniture it looked much handsomer, especially in the artistic cases designed by the Steinways, than did the old square boxes. This change of taste took place and dates back from the time of Anna Mehlig's first successful tour through the United States, as Charles F. Tretbar, who was then, as he continues to be to this day, the most amiable and courteous of intermediators between the visiting artists and the other members of the firm, as well as the musical world of America generally, told me.

From that epoch on also dates the gradual development into an instrument used by the public, and not as before merely or almost exclusively by the artists, of the modern grand piano. In the early seventies the production of grand pianos built by the house, which alone then constructed more concert grands than all of the other American piano manufacturers, was perhaps not one-sixth of the whole of their production. Nowadays Steinways make more grands than upright pianos, and this fact through the very numbers speaks more convincingly of their excellency and merits than columns of articles of eulogy could express. Personally I became more and more convinced of the superiority of these American pianos, to which the world's greatest musical artists, not pianists alone, but the highest musical authorities and immortal composers also, had already attested—and I found my judgment corroborated during my annual trips to Europe.

None of the German pianos, let alone the English or French, which in their turn are inferior to the German instruments, could even approximately compare to the Steinway. If you told this to people abroad, however, they smiled incredulously, and they would probably have continued to do so to this very day if the Steinways with their tremendous enterprise had not "carried the war into Africa." Their trade in England and its colonies, as well as in South America, had begun to assert itself to such an extent that more for mercantile purposes for these countries than for the sale in Germany, they built their extensive factories in Hamburg, which are conducted by the genial director, Arthur von Holwede, once Theodore Steinway's right hand. But the Steinway pianos have also forced their way into Germany, and in an artistic way they play to-day a part in the musical life of the world's most music cultured country which could not have been foreseen even by the Steinways themselves.

When I settled in Berlin, a little over nine years ago, there seemed almost no possibility of anybody's playing another piano in public than the principal concert grand constructed in the capital of Germany. The first one to venture out upon the concert platform of the venerable Singakademie with a Steinway was the late Franz Rummel, who throughout life was always a plucky fellow, who had the courage of his convictions and acted accordingly. He had learned the value of a Steinway grand as the noblest of instruments upon which to realize his artistic intentions, and as the trusty assistant in all of his successes during his sojourn of several years in this country, and hence he was confident of what he was doing when he started out in the face of some managerial and other kindly meant advice, and placed the Steinway concert grands before the public of Berlin. Since then many other artists have followed his example, and by no means to their detriment, so that what at first seemed an impossibility has now become a regular event, and the name of Steinway is fast becoming a household word in Germany, such as it has been in the United States for many decades. Paderewski uses the Steinway exclusively in Germany as he does in this country, and at this very moment is scoring the same stirring, nay, unparalleled successes among the sturdy Teutons which have marked his career in this country. Ferruccio Busoni, the thinker, the philosopher, the brain-carrying-it-over-the-heart pianist, found the Steinway grand the best adapted to demonstrate his wonderful musical analytical powers and his equally great technical virtuosity. Sophie Menter, Sapellnikoff; Josef Hofmann, and, neither last nor least, Eugen d'Albert, who in Germany is considered the greatest of all pianists, uses the Steinway concert grand exclusively in Germany. What such a victory for the American instrument means from a material viewpoint in a country which is not overblessed with riches to make it a good market place for costly pianos, I am of course at a loss to gauge, but one thing I know, and that is, that æsthetically it is one of the greatest, if not the absolutely grandest triumph ever scored by the house of Steinway & Sons, and the greatest commercial victory ever achieved by an American manufacturing house abroad.

Now that I have returned to God's own country for a visit one of my first calls was of course at Steinway Hall, where I had spent innumerable pleasant and profitable hours before I left New York in order to settle down in Berlin. Hearty grips of the hand and genial smiles greeted me from all sides, and I was quickly made welcome in the old quarters. Sorrowfully, however, I missed also some of the old familiar faces. Old man Petri has, of course, long since joined the silent majority; William Steinway's former glad and hearty "Come in!" and his invariable good natured: "Da kommt der Floersheim, froh und feist, der glaubet nicht an Jesus Christ" (the last two words pronounced in English, to make them rhyme with the German epiteton scarcely ornans) was missing; Louis Geilfuss and both of the Rathgeber boys are absent from the ranks, which otherwise, however, seem to me almost unchanged. It speaks well for a house, its spirit of liberality, and causes through this a feeling of general satisfaction all around, if there are so few changes in the staff of employees as I found at Steinway Hall.

Of course, I had to try the latest styles of pianos, among the number a new miniature grand, yclept "Henry Ziegler's baby," which I found wonderful. For the size of the instrument it has a perfectly astounding volume of tone. More pianos were gone over, uprights, parlor and finally concert grands, the latter of such overwhelming power and beauty of tone that I had to be called to lunch twice—a thing which very rarely happened to me before—ere I could tear myself away from dear old Steinway Hall.

After lunch, accompanied by Charles H. Steinway, the head of the house, and N. Stetson, I visited the new Fifth avenue branch retail wareroom, where I found an additional number of remarkable Steinway art pianos, such as are not to be seen in any European piano house, particularly when the large quantity of art pianos is considered that are constantly kept on hand by the Steinways. It can readily be understood how profoundly impressed I am by the enormous strides taken by the Steinways during the period of my residence in Europe, a progress which must help to stimulate every true lover of the divine art, which through the Steinway piano has secured its chief modern single medium of expression.

TOTTEN CONCERT.—There was a concert by Madame Totten at Knights of Pythias Hall, Tottenville, S. I., last week in which Madame Totten appeared as soprano soloist four times, singing secular and sacred music. She was assisted by Anna Louise White, elocutionist, and Carl Tollefson, violinist. The concert was well patronized, the artists highly pleasing and most successful.

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WHITNEY TEW

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vember,
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The London Press says of Mr. Tew's singing:

The Stage—"Mr. Whitney Tew proved himself a singer of excellent capabilities. His voice, which is a bass of great compass, is delightfully sympathetic—now full of tenderness, now instinct with passion and joy. He could not have been surpassed in his rendering of Schumann's 'Der Knabe mit dem Wunderhorn' and Liza Lehmann's curiously weird 'Myself when Young.'"—*July* 4, 1901.

London Musical Courier—"Mr. Whitney Tew's singing was marked by a high order of intelligence. He is one of the few singers now before the public who possesses the many qualifications that mean success. Besides a voice powerful and sympathetic he has a remarkable memory, and he never fails to display an intuitive knowledge of the poetic and dramatic significance of the text. In four songs by Bach, Brahms, Schubert and Schumann he exhibited great powers of vocalization and expression, and a style in singing German so thoroughly Teutonic that it was hard at times to realize his American origin . . . Three songs in English were equally impressive."—*July* 5, 1901.

Ladies' Field—"That fine bass singer, Mr. Whitney Tew, gave the first of his recitals in Steinway Hall. Madame Lehmann's 'In Memoriam' was a great test of Mr. Tew's manner and inflection, and he sustained the interest of his audience well throughout it; and it is a supremely hard work for a single voice—fragmentary, passionate, moody, with its pedal-note of acute sorrow. . . . Mr. Tew is fortunate in possessing a powerful voice of fine quality, and he has both the voice and brains for success."—*May* 25, 1901.

Daily Telegraph—"Mr. Tew is an artist who commands attention and deserves praise Especially has he the gift of feeling and the power of conveying it to others, while in point of intelligence he leaves but little to desire. Mr. Tew essayed last evening songs of widely contrasting kinds and of various countres, but the manner and spirit proper to each were easily revealed, and the result was a conspicuous success."—*May* 23 1901

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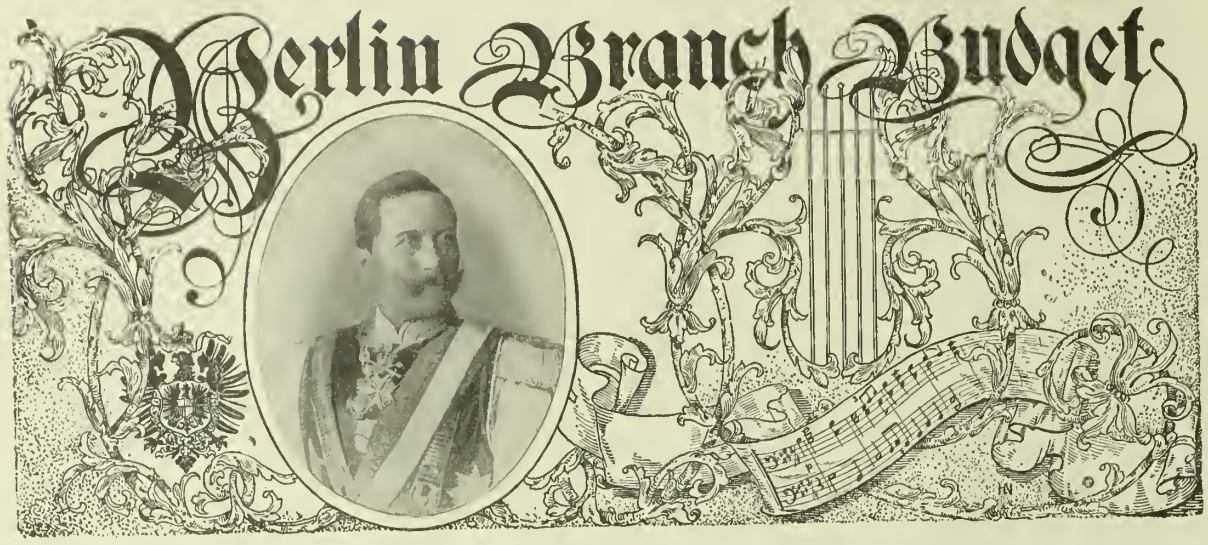

GERMAN HEADQUARTERS OF THE MUSICAL COURIER,
BERLIN, W., LINKSTRASSE17.

October 16, 1901.

LAST week I wrote in a local paper: "Miss Farrar, daughter of a former baseball player, is shortly to make her début at the Royal Opera here. If there is anything in heredity, she should make a hit."

Assuredly there seems to be a great deal in heredity, for as Margarethe, in "Faust," Miss Farrar made a decided hit, a safe hit, and scored heavily.

We were all there, we Americans. We had recently heard and read much about anti-American feeling in the hallowed halls of the Berlin Royal Opera. We had been told of cabals and cliques, of plots and perseeutions, of jealousies and jousts, and we were there to smooth the path for our young countrywoman, to howl down opposition, if need be, and to see, before all things, that justice were done her, and she be given a fair, free and full chance.

Miss Farrar needed neither our presence nor our applause. From the first she established herself as a singer and actress so gifted that she could hardly fail to conquer her audience; and as an artist so independent that no degree of trickery on the stage could have shaken her confidence and repose.

Miss Farrar, about whose vocal future Melba is said to have been uncommonly optimistic, possesses a soprano voice of unusual richness and fullness in the middle and lower registers. The high tones sounded a trifle strained. This may have been due to the tension of a début, but I am inclined to doubt it. Indeed, I should almost call Miss Farrar a mezzo-soprano. It was in the middle voice that she had her best moments, when her singing was of purest [illegible] and its timbre most convincing. Her voice reminds [illegible] tly of Eames. But the older artist has neither the temperament nor the artistic tact of Miss Farrar. A faulty trill and a tendency toward hurrying climaxes in the ensemble numbers were the only blemishes on a performance really remarkable for a débutante.

Opinions as to her voice might differ, but on the subject of her acting there can be but one verdict. She has dramatic talent of the highest order. And, rarest gift of all, she has individuality. She did not walk through her part with the accustomed somnambulism of singers who tread operatic boards for the first time. She was a living, loving, suffering Margarethe, not merely a singing automaton. A number of original touches in the most hackneyed situations testified eloquently to Miss Farrar's histrionic gifts. If these came from her teacher, then all honor to the receptive pupil. I wish that the singer had displayed in her costumes the same taste that marked her stage deportment.

As has been stated, the success was unequivocal. Curtain calls and resounding "bravos" mean much in a city that is overfed with music. The newspapers find fault with Miss Farrar's high tones, and they advise the Royal Opera not to make her engagement permanent until she has mastered some roles in German.

Miss Farrar sang in Italian, the chorus in German, and the principals, with one exception, in execrable style. The exception was Frau Gradl, who did Siebel. Herr Gruening, the tenor, is always a strutting Lohengrin. His use of the falsetto voice was a pitiable performance for so bold a hero. Poor old Mödlinger was a tottering but painstaking Mephistopheles.

Arthur Friedheim has developed surprisingly since his visit to Berlin some four years ago. Then he was a pianist whose ambitions were greater than his technic; now he is grown into a splendid virtuoso, a master of finger mechanics, who has but few rivals. An extraordinary musician he was always. Friedheim does not belong to the morbid school of pianists—if there is such a school. He leaves pathological pianism to others, to those less well balanced and conscientious than himself. There is nothing subtle in his playing. He does not love esoteric moods, and he does not bare his soul to our frivolous gaze. He is sincere, sometimes almost to the point of rudeness. From all of which you could guess that in his playing, intellect dominates sentiment, and will (or intention might be the better word) takes the place of spontaneous emotion. He reminds me irresistibly of Hans von Bülow, and I believe that Friedheim himself would approve the comparison.

As a program maker he is not eminent. He commenced his concert, at Beethoven Hall, with Liszt's B minor Ballade, and followed this with Beethoven's thirty-three variations on a waltz by Diabelli. Personally, I am sorry that Diabelli wrote the waltz. Otherwise Beethoven might have spared us the variations. Even with Friedheim's clear exposition of the theme in all its twistings and turning, the fatal dullness of the number was not lessened, nor its inordinate length rendered more bearable. The flash and fire of the Liszt ballade but emphasized this dreariness. Even Von Bülow must have felt something of what I have just written, for he went to the trouble of coining a name for each one of the thirty and three variations. These names, by the way, are more picturesque than appropriate.

Weber's familiar "Moto Perpetuo" and Rubinstein's brilliant "Etude on False Notes" gave Friedheim ample opportunity for a full display of finger pyrotechnics. Both numbers dazzled, even though they lacked at moments moderation. A certain robustness of grasp marked all Friedheim's performances.

Five preludes by Chopin were among the best things the evening. The famous G sharp minor Study of Chopin, in its infernally clever Godowsky garb, revealed Friedheim as the possessor of a phenomenal left hand.

Three scintillating Liszt pieces enabled the pianist end his program in a blaze of glory, and to respond demonstrative applause, with two encores, Chopin's "Tr by" impromptu, and Schubert-Liszt's "Erlkönig."

Jacques Weintraub, amply noticed last year in the columns by Mr. Floersheim, created a most disappointi impression at his Singakademie concert this season. lacks technic, temperament, tone and style. In other spects he was exeellent. Weintraub could well give second concert, consisting of the notes that he missed the first.

At last Berlin's musical public is to possess what l long been a prominent feature of eoncert life in Paris a London. Five sterling musicians have formed a pern nent organization for the regular production of cham music written for wind instruments. This very wort band modestly calls itself "Association for Cham Music" (*Vereinigung für Kammermusik*) and eons of flute, oboe, clarinet, fagotte and horn. They gave th first concert last week at Bechstein Hall, and I am g to be able to record the complete success of this ini venture. There were works by Klughardt, Beethov Mozart and Taubert. Lack of space prevents a detai discussion of the performances, but it is hardly necess for unqualified praise can justly be accorded each every number. If anything stood out from the fram general excellence it was perhaps Mozart's E flat Q tet, a beautiful work, beautifully played.

Gottfried Galston evidently wished to be considere pianist of serious endeavor. Didacticism is a poor c with which to cover lack of inspiration. Galston's p gram, at Beethoven Hall, was made up of Brahms' C certo in B flat, a group of five Bach solos and Beethov Concerto in C minor. This scheme was too long the diet too heavy. It gave one musical indiges Concert givers should remember that brevity is the of several other things beside wit. Galston is ble with firm rhythm, correct memory and supreme co dence. He is handicapped by weak arms and wrists anæmic tone and utter lack of individuality. He is g also to attitudinizing at the piano, a bad habit, and a less one. Some persons called Galston musical. Te meant his program, I think.

Eugenie Argiewicz, aged about fifteen, from War on Sunday night interrupted the Sabbath reflections o pious Berlin critics with a violin recital at Beeth Saal. Her advisers might well have postponed the d until next year. Miss Argiewicz is decidedly a tale little lady, but falls just short of that absolute finish w we demand to-day from artists of any pretensions. things might reasonably be expected of her for the fu Arthur Speed, an English pianist, rendered a villai accompaniment in the Saint-Saëns B minor Con At no moment was he in touch with the temperame intention of the violinist. In some solos by Scarlat played very rapidly.

A great number of notes, gathered into chords an taves, carefully separated into measures, and reinf with an orchestral baekground, by no means constit

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no concerto. Nor is it sufficient to cast the mixture the mode of B flat minor, a key in which Scharwenka Tschaikowsky gained renown. Such trifling details idea, purpose and content are not unessential. So ch in the ear of Felix vom Rath, a Munich composer, ose concerto, in one movement, was played by Anna genhan-Hirzel, at her Beethoven Hall concert last rsday. The player stood above the work. Frau Hir- revealed musicianship of the most thorough order, able technical mastery and temperament in abundance. se same qualities were evident in Tschaikowsky's Fan- ie de Concert, op. 56, with orchestra. The pianist ht have made a better choice. The public really de- ed some concession after that blatant Vom Rath con- o. The Philharmonic Orchestra tore into tatters a ty little orchestral bit, "Au Village," by Godard. ir work so far this season has been exceedingly rough.

illy Koenen, a well-known Dutch singer, who has been eving some success in Germany, gave a song recital at thoven Hall on Wednesday. In a comprehensive pro- n embracing mostly modern lyrics, including several Richard Strauss and Hugo Wolff, Miss Koenen proved elf possessed of much musical intelligence and a splen- knowledge of vocal management. She should apply knowledge to her mezza voce, which is thin and poor uality, and not free from a very audible tremolo. Her o is delightful, her forte free and sonorous. Rarely there been heard better enunciation and phrasing. delivery did not quite convince me. I doubt her mu- sincerity. It was all very clever, though, even to the trical posing at the piano.

enri Marteau is one of the most interesting figures in violin world of to-day, and it is small wonder that his ert at Beethoven Hall last Friday attracted a large au- e of Berlin's most representative music lovers. I well mber the blonde Frenchman as a lad of about twenty, handsome, very vivacious, very French, and amazing- lented. His talent is still in evidence, but it seems to ndergoing a process of transition. Somebody has con- d him that a tenuous tone, a matchlessly brilliant tech- nd a dashing temperament are not the most desirable ties for a great violinist. He has become a disciple at hrine of Joachim. He has eliminated self from his ng. He is objective. I deplore all this exceedingly. Marteau's endeavor has temporarily robbed us of one e most admirable exponents of the admirable French ol of violin playing. A man who plays Bach unlike rman, a French concerto unlike a Frenchman, and the lelssohn Concerto unlike either, is neither fish, flesh owl. We must await his complete development before n fix his rank. At present he seems a better musician formerly, but a poorer technician. It is not necessary w Bach's A minor Concerto in order to be classical, or the same reason it is not necessary to rob the two movements of the Mendelssohn Concerto of all sen- suousness, and to amble through the last part in a comfortable family allegro tempo. Marteau's bowing, his cleanness of intonation, particularly his crossing of the strings, and his unshakable rhythm were all as perfect as of yore. The Concerto in C minor, by Jaques-Dalcroze, displeased me, but seemed to be vastly appreciated by the audience. That is the beauty of music. It causes so many differences of opinion. A certain historical character might have said: "You hears the music and you takes your choice." I took mine adversely because I heard a great deal of bombastic preluding in the orchestra, including bells and harp; because I heard an attempt at learnedness, in the shape of a short fughetta; several melodious episodes of a saccharine sweetness, and greatly reminiscent of Gounod and Delibes; and because of a last movement very cheap and clap-trap. At the extreme end there is a promising bit. It seems that just about when Dalcroze was to say something he had arrived at the end of his concerto. The composer conducted his work with precision and swing. He received an ovation.

Regine Mach (singer) and Hans Hayn (pianist) entertained a few friends at Bechstein Hall with a concert of well-known compositions. Not being a friend I left early, after establishing that Regine has no ability and Hans less.

Ernest Schelling, an American, is a piano virtuoso in the most approved modern sense of the word. He has equipped himself with a technical outfit that is equal to any and all demands. Strength, fluency, clearness, accuracy—I had almost said infallibility—and extreme brilliancy are the dominating characteristics of his playing. Of course, these qualities do not allow an adequate performance of the romantic Schumann Concerto, for here we seek poetry, lyricism, sensibility. And in Chopin's F minor Concerto, too, there was wanting frequently a deeper note, a truer tone, a more vital pathos. Evidently Mr. Schelling has not learned the secret of rubato; a singular lack in a Paderewski pupil. His best work was done in his illustrious teacher's "Polish Fantaisie," undoubtedly one of the most effective works in the literature of the piano. Some of the Berlin papers found Paderewski's orchestration too heavy. The fault lay with the orchestra; their accompaniment was vulgarly loud. Mr. Schelling pleased his hearers so greatly that they forced him to add to the regular program the D flat Valse by Chopin and Paderewski's B flat Nocturne. Mention of the concert were incomplete without a word of praise for the artist's best assistant, an unusually full toned and sonorous Steinway grand piano.

The enterprising Theater des Westens produced Heinrich Zoellner's two act opera, "Der Ueberfall" (The Attack). From the *Allgemeine Musik Zeitung* I glean the information that the work is by no means a novelty for Berlin. It was produced in Charlottenburg, a suburb, some five years ago. History has it that the "Attack" was at that time successfully repulsed by the Berlin critics.

At the Theater des Westens it fared more favorably. The public liked the opera and said so unmistakably. And after all, is not the public the real and enduring critic?

Zoellner, a skillful dramatist, had his eye on the public when he adapted his libretto from a novel by Von Wildenbruch. The scene is laid in France, during the Franco-Prussian war of 1870. There are soldiers, drums, trumpets, sergeants and uniforms. There is a detachment of Uhlans quartered in a little village. The inhabitants plan a mock engagement feast, at which the Germans are to be made drunk and then assassinated. There is Reine Guoyon, a widow, who is to pretend the blushing bride. Then, of course, there is Wilhelm, a German volunteer, who is quartered on Reine's farm, and who wins her heart by talking feelingly of his mother and sister at home. After some love passages, Wilhelm, like a true German, falls sound asleep, and is rather rudely awakened by the knocking and shouting of the villagers, who have missed the volunteer at the massacre in the inn. Suddenly Reine rushes in, reveals all, and leads Wilhelm to a side door and safety. Act II. shows the lovers wandering aimlessly about a forest deep in snow. Just as they are about to find a haven of rest and security, Reine is overcome with patriotic remorse for her treachery in revealing the plot of her countrymen and drawing her dagger, kills herself before the astonished eyes of her Wilhelm.

Zoellner has dressed this skeleton plot with all the art that he so deftly revealed in the books of his other operas, "Faust," "The Sunken Bell" and "The Wooden Sword." There are an abundance of moments dramatic, sentimental and lachrymose.

The music is not on a par with the libretto. There is no distinctive style in Zoellner's score, no logic, no characterization. The melodies are tuneful, but inconsequential. The orchestration is of the conventional pattern, very correct, rarely descriptive, and always lacking in color and variety. He made rather characteristic use in one instance of some old military songs. If Zoellner has put nothing of himself in his music, at least he has not stolen from others. That is high praise in these days of the Wagner infection.

The staging and performance of the opera were as perfect as intelligent rehearsing and careful attention to every detail could make them. The Theater des Westens is an ideal house for a première. Composers are beginning to appreciate this fact. Of the women in the cast Mesdames Goetzl and Doninger deserve particular mention. Messrs. Steffens, Otto and Conrad, in the chief male roles, were all excellent. Conductor Sänger, who

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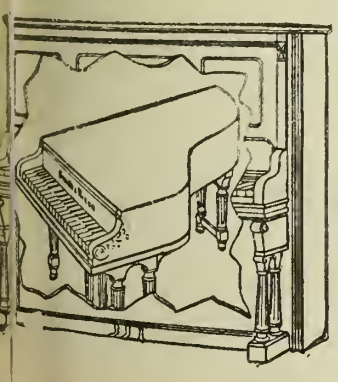
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does more than simply beat time, is the right man in the right place.

Ruth Harlfinger and Frieda Hodapp gave a joint concert at Beethoven Hall on Tuesday last. Miss Harlfinger, a pupil of Stern's Conservatorium, has a most agreeable mezzo soprano voice, of good range and extreme flexibility. As a singer of Lieder it would be hard to find her equal among the younger Berlin vocalists. Her piano seemed to give especial pleasure to a large and enthusiastic audience. Also she possesses rare taste and artistic discretion. The pianist, Miss Hodapp, played Chopin's B flat minor Sonata, with almost masculine authority and bravura. She is a most promising artist.

Albert Geloso, who appeared at Bechstein Hall, is an excellent violinist, with a finished technic, sweet tone, and plenty of musical understanding. In the Bach numbers there might have been more breadth and dignity. He was assisted in the Brahms Sonata, A major, for piano and violin, by José Vianna da Motta, a painstaking pianist.

Other concerts last week were given by Hanna Raimond, a singer whose work was spoiled by nervousness; Waldemar Lütschg, an excellent pianist of classical tendencies; Marie von Beekum, a vocalist who cannot sing; August Schmid-Lindner, a pianist of some promise; Mathilde Haas, a talented singer who had great success with her audience; Margarethe Petersen, another singer, who had more, and Martha Cunningham, a third singer, who had none.

Next week I shall be able to give you accounts of the first Nikisch concert, the first Weingartner concert and the first Richard Strauss concert, with the newly reorganized Tonkünstler Orchestra; also of Godowsky's piano recital, Sauer's playing of the Sgambati Concerto, Marteau's second concert, the Halir Quartet soirée, Hugo Kaun's concert and Schelling's recital.

BERLIN GOSSIP.

There were thirty-nine concerts here last week. "Thank heavens the figures were not reversed!" writes a local scribe. Strange consolation!

Herrmann Wolff, the well-known manager, is seriously ill with an attack of appendicitis. An operation was performed several days ago, of which the result is still doubtful.

Fräulein Ida Hiedler, of our Royal Opera, has been engaged to appear at Covent Garden, London, during the next summer season. She will sing Sieglinde in the "Walküre," Elsa in "Lohengrin," Elizabeth in "Tannhäuser," Eva in "Meistersinger," and "Fidelio."

[illegible] has arranged for a short season at the Lessing [illegible]

Berlin is inexpressibly shocked at the sad news of the death of young Mrs. Howard Brockway, who was extremely well known here and deservedly popular in society. Much sympathy is expressed for the unhappy husband.

The death of Miss Maude Jennings, in Chicago, also cast a gloom over our American colony here, many of its members being Chicagoans who had known the young pianist intimately.

Godowsky has been engaged for one of the Philharmonic concerts in Warsaw. Following the urgent request of press and public, he has chosen as his numbers Liszt's A major Piano Concerto and several of the wonderful Chopin-Godowsky transcriptions.

The annual competition for the Mendelssohn violin prize of 1,500 marks took place last week at the Hochschule. The successful candidate was Alfred Wittenberg, a pupil of Joachim. The competition is supposed to be an open one, but by some strange chance the prize always goes to a Joachim pupil. The fact that the venerable violinist chooses the jury and serves as one of its members is a mere detail, hardly worth the mention.

"Herbert and Hilde," a new opera in three acts, libretto by Eberhard König and music by Waldemar von Baussnern, has just been accepted for production at the Dresden Royal Opera.

Ferdinand Schütz, the well-known comic opera tenor, has decided to go in for grand opera. He will study tenor buffo parts.

August Anna, the gifted Danish composer, can chronicle another success. Last week his newest opera, called "Shepherdess and Chimney Sweep," after an Anderson fairy tale, achieved a brilliant success at the Royal Opera in Copenhagen.

Here is a Wagner joke out of date by several years. A Scotch mechanic heard the "Meistersinger" at the opera. "Didn't the glorious volume of sound affect you?" he was asked by a Wagnerite. "Not in the least," replied the phlegmatic Scot; "I'm a boiler maker by trade."

Moriz Rosenthal opened his season last week in Carlsruhe with the utmost possible success. Press and public showered adulation upon him. There is not a shadow of doubt that Rosenthal is one of the biggest names among pianists in Germany—and in some other countries too.

Ernst Mahr, an accomplished violoncellist, who lived in the United States for twelve years, has just settled in Berlin, where he intends to devote himself to concert playing and teaching.

In a recent issue of a New York paper I read that Grau excuses himself for not engaging American artists by saying that none of those now studying in Europe are ready to go on the stage. Not ready, forsooth. What twaddle, what rot! Where, in the name of all that is vocal, does the good Grau seek his singers? Has he been in Berlin? Has he hunted his young compatriots here? Has he given them a chance to prove their ability? All this occurred to me while attending an audizione recently, where I heard S. E. Hartmann, the Chicago baritone, sing through a seemingly endless repertory of roles—Verdi, Puccini, Ponchielli, Mozart, Gounod, Massenet, Meyerbeer and Wagner. Here is a young man, of imposing figure and appearance; with a voice of surpassing sweetness, power and range, a limitless repertory, and five years constant experience on the most important operatic stages of Italy. What is the trouble? Where is the hitch? Is Grau bigoted or myopic? Are the New Yorkers never to hear anything and anybody new. Really, this thing is most discouraging for the young artists of unusual ability.

Last week a man was sued by his wife for arrears f[illegible] maintenance. He told the judge that he was a sc[illegible] writer. "Stop that nonsense and seek a more reputa[illegible] employment" his honor is said to have suggested.

An American paper remarks that "America's best pi[illegible] ists are women." Never mind. Yesterday's Berlin *La[illegible] Anzeiger* announces that "America's best cooks are m[illegible]"

Josef Hellmesberger has been appointed first conduc[illegible] to the Court of Austria.

Karl Meyder, who formerly conducted concerts at [illegible] Concert Haus, and was forced to discontinue owing [illegible] lack of patronage, has fled from Berlin in order to esc[illegible] his unpaid creditors. The police have been asked to [illegible] prehend Meyder.

Professor Dr. Joachim will be the soloist (Bach C[illegible] certo for violin) at the concert of the Meiningen C[illegible] Orchestra, October 22.

The tenor Rothmühl, who was sued for libel and g[illegible] insult, has compromised the case with the young lad[illegible] question. Rothmühl agreed to present 1,000 marks to [illegible] poor of Stuttgart, and the suit was dropped.

At the recent Beethoven festival in Eisenach, Frede[illegible] Lamond, the pianist, and Professor Halir, the violi[illegible] carried off the main honors. The Meiningen Orche[illegible] under Steinbach, was in fine form.

Mr. Baughan says in the London *Musical Record:* "[illegible] were a composer I would rather write a single song w[illegible] said something, and said it beautifully, than half the s[illegible] phonic poems of to-day." Why not apply that prin[illegible] to your lengthy writings, Mr. Baughan?

The bitterness between Bayreuth and the new Pr[illegible] Regent Theatre, in Munich, is growing daily. A suit [illegible] the part of the Wagner heirs is now imminent. They [illegible] try to prevent the new theatre from producing the w[illegible] of the great composer.

Miss Farrar, about whose success in "Faust" an[illegible] column will tell, has been engaged to sing again he[illegible] Traviata and Nedda in "Pagliacci."

In Björnsen's "Laboremus" there is a scene where [illegible] Kann criticises his nephew's play, "Undine." Quotin[illegible] opinion, he says: "To her the play seems very mo[illegible] nous." "To me, too," audibly remarked a gallery go[illegible] other night at the Berliner Theatre.

Leopold Lichtenberg, the New York violinist, enjoy[illegible] unique distinction of having prepared five pupils fo[illegible] Berlin Hochschule who were all accepted at their firs[illegible] amination. We of Berlin can estimate this feat at it[illegible] value. The five lucky ones were Daniel Visanski, L[illegible] Gittelson, Max Ghulka, Herman Jacobs and [illegible] Reynolds.

The litigation over Brahms' will and property is n[illegible] ended. Recently the courts decided that the family [illegible] composer and not the Vienna Society of Musicians [illegible] entitled to Brahms' money. Now the Liszt Socie[illegible]

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TOURS and CONCERTS ARRANGE

Hamburg, enters a claim, based on a newly found will, and the whole case is to be retried.

We learn that De Reszké has discovered a wonderful tenor among the waiters of Delmonico's restaurant, in New York. Would it not be better had he discovered several good waiters among the tenors?

Miss Lillian Meyers, of Portland, Ore., has returned from Scheveningen, Holland, and resumed her violin lessons here under Anton Witek. Miss Meyers emphatically contradicts the report that Witek is to go to Canada and the States later in the season.

Before his departure for America, O. B. Boise, the teacher of composition, appointed as his successor here his most talented pupil, Miss Marguerite Melville. She is now extremely busy with a large class of embryo American composers.

Maxim Gorki, the Russian author, who attained to such very rapid fame, is now living in the city of Arsannas, department of Nijni Novgorod, where he is far from his well meaning friends, and can work undisturbed. His health has improved, and he is almost well. He has just finished a play with the euphonious title of "Sseny wdonije Bessemjonowa" (Scenes in the House of Bessemenov). There is said to be little plot in the drama, hence its title, "Scenes." It is a psychological study of Russian middle class life.

Halir's obesity is the subject of much fun in Berlin. The *German Times* last week contained this:

A—"Halir does not please the public."

B—"How can you say that? The moment he steps on the stage he carries all before him." HARMONICA.

SAAR'S COMPOSITION RECITAL.—Louis V. Saar will give a recital of his own compositions at Carnegie Lyceum on Friday evening, November 8, at which he will be assisted by Miss Edith Chapman. The Variations and Fugue for piano, which won for the composer the first prize in Boston two years ago, will be played by the composer as the opening number. This will be its first public performance, as well as the first public hearing, of some of his songs and other piano works. The program for the evening follows:

Variations and Fugue, op. 29.
First prize, Boston, 1899.

Songs—
Thränen (MS.).
Sternlein, op. 19, No. 1.
Der Schwur (MS.).
Liebesfahrt (MS.).
Gefunden (MS.).
Miss Edith R. Chapman.

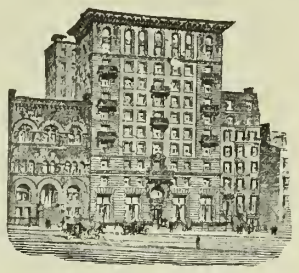
Piano soli—
Prelude.
Elegie.
Kleine Romanze.
Rhapsodie.

Songs—
Abends, op. 16, No. 4.
Für Dich, op. 24, No. 4.
Harfenmädchens Lied, op. 14, No. 2
Liebesquell, op. 24, No. 2.
Miss Edith R. Chapman.

Piano soli—
Berceuse, op. 22, No. 4.
A la Valse, op. 25, No. 4.
Etude, op. 28, No. 3.
Walzer, op. 28, No. 1.

WATKIN-MILLS TO MAKE A TOUR HERE.—R. Watkin-Mills, the English basso, will make a tour during the months of April, May and June, 1902, through the United States and Canada. The singer is under the management of Spencer Jones.

Boston Music Notes.



HOTEL BELLEVUE,
17 BEACON STREET,
BOSTON, October 26, 1901.

At the Æolian and Pianola recital this afternoon in Steinert Hall, Albert Kranich and Leon Van Vliet were the soloists. These concerts are always attended by a large and fashionable audience who show much enthusiasm for the music given. Well-known Boston soloists appear each week.

Announcement is made of a chamber music concert on Thursday evening, November 14, at Steinert Hall, when Ernest Perabo, Kneisel and Schroeder will appear for the benefit of the Elizabeth Peabody House.

Mrs. Thomas Tapper announces a recital for the afternoon of November 21 at Steinert Hall. Emil Mahr and Hermann Heberlein will be the assisting artists.

At the Faelten Pianoforte School recital on Tuesday evening the following pupils took part. Karl Becker, Cambridge; Anna Pumphrey, Jamaica Plain; Alice Vogel, Brookline; Ina A. Johnson, Gloucester; Ina Langworthy, San Francisco, Cal.; Alice E. Parker, Boston; Annie F. Brady, Grovelend, and Helen L. Masten, Boston. The recital included a very interesting illustration of class instruction by nine members of the juvenile department.

The Orpheus Club, of Somerville, under the musical direction of H. Carleton Slack, has started upon its third year with a large membership, both active and associate. It is the intention of the club to give three concerts with the assistance of the very best talent.

H. Whitney Tew's first recital in this city takes place Wednesday evening, November 6.

All the artists have volunteered their services for the two extra concerts that will be given by the Handel and Haydn Society in November. Included among them are Emma Juch, Clara Poole King, Gertrude Miller, Glenn Hall, Gwilym Miles, Evan Williams and Joseph Baernstein. H. G. Tucker will preside at the organ. Verdi's Requiem and "Elijah" are to be given.

Miss Anna Miller Wood, who has been abroad all summer, spending most of the time in London, has returned to the city and resumed teaching.

Pauline Woltman will give a song recital at Chickering Hall November 20.

On Wednesday evening, the third in the faculty course at the New England Conservatory of Music, the recital will be by Miss Gertrude I. McQuesten.

The Longy Club will give their second season of recitals at Chickering Hall. The club is composed of Messrs. Longy, Lenon, Lebailly, Debuchy, Hackebarth, Maquarre and Gebhard.

Miss Clara Drew has been appointed head of the musical and vocal department of the Acadia Seminary and College, of Wolfville, N. S.

An informal meeting of the Salem Oratorio Society took place on Thursday evening. The society will give the oratorio of "Elijah" this autumn.

A reception will be given by Miss Sarah A. Perkins, preceptress of the New England Conservatory of Music, on the evening of October 31, from 8 to 10 o'clock.

Miss Edith L. Winn is located at Trinity Court for the season.

Miss Bernardine Parker, pupil of Mme. Etta Edwards, will sing at Winthrop November 15.

Miss May B. Dadmun, soprano of the Second Universalist Church, will be the soloist at the rehearsal of the Handel and Haydn Society on Sunday evening.

The Schubert Male Quartet, of which Frederic Martin is a member, will sing at a banquet in Quincy House on Tuesday evening.

A Successful Choir Exchange.

THE original and liberal manner in which Townsend H. Fellows conducts his church choir exchange, and the facility with which those who become members secure positions, probably accounts for the exceptionally large enrolment of members for the last two months. Among those who secured positions through his exchange last week were Mrs. Elizabeth Williams, appointed soprano soloist St. Luke's Church, Montclair; Dr. John Rothwell, bass soloist, to the Washington Heights Presbyterian Church, and Harold O. Smith, who began his new duties as organist at the French Episcopal Church last Sunday.

This exchange is the only institution of its kind that exacts no commissions from members securing positions through its efforts, the first membership fee of $6 being the only charge, for which sum they enjoy the facilities of the exchange for one year from entrance.

BROUNOFF PUPIL IN LEIPSIC.—From Frederic H. Watson, now studying at the famous Leipsic Conservatory, comes a letter of grateful thanks for thorough preparation, in part as follows:

DEAR MR. BROUNOFF—I have thought of you many times since coming here, and at last write you. I am here at the Conservatory, studying piano with Herr Beving and counterpoint with Herr Schreck. I get THE MUSICAL COURIER here, as do many of the students, for that is the only paper in which we can read musical news of Berlin (only 100 miles distant), Dresden, etc. The examination in harmony was easy for me, thanks to your good training. I was told that Mr. Schad developed quite a fair technic, thanks to you again.

Again I thank you for all you have done for me; the teachers say there is nothing to relearn—thanks to you once more. F. H. W.

Brounoff gave his first lecture on Russian music at the school on East Fifth street, and such a crowd gathered that there was standing room only, 300 people going without seats. His soprano pupil, Miss Clara Gorn, sang songs by Tschaikowsky, Rubinstein, Brounoff, &c., and the lecture was further amplified with stereopticon views. Brounoff gives a series of four lectures in Brooklyn.

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FREDERIC ARCHER.

IT is with sincere regret that we have to record the death of Frederic Archer. He was a sterling musician, and he commanded the respect of his fellow-men. The musical world is poorer by his death.

Frederic Archer died at his home in Pittsburg, Pa., Tuesday, October 22, from cancer of the stomach. He was sixty-three years old.

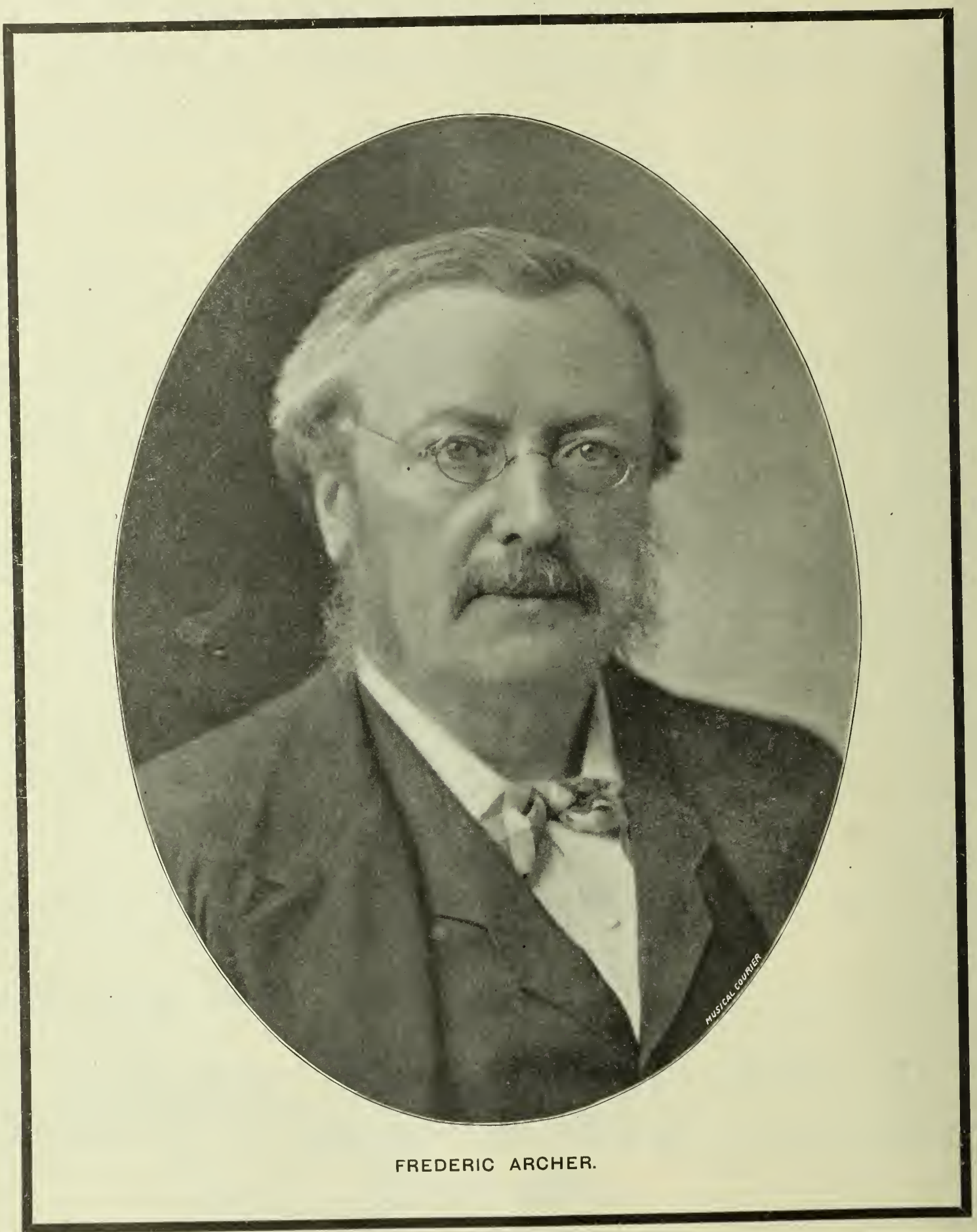
In reviewing the life of Mr. Archer we can do no better that reprint the following from THE MUSICAL COURIER National Edition of July 4, 1898.

FREDERIC ARCHER,

Music Director of Carnegie Music Hall and City Organist Pittsburg, Pa.

Frederic Archer was born in the famous old university city of Oxford, England, where he received his literary education. In his early youth he manifested indications of musical precocity and in his ninth year could play at first sight any composition within the scope of his childish fingers with unerring accuracy, a gift that has ever since rendered his repertory practically exhaustless. In 1847 he became a chorister at Margaret Chapel, now All Saints' Church), London, and about five years later, on his return to Oxford, was appointed organist of St. Clement's Church and Merton College Chapel, holding both appointments. Here he remained for some years, pursuing his studies, and then, after a short sojourn in London, traveled in Europe. On his return he was appointed organist of the Royal Panopticon, London, which then contained the largest and first distinctively concert organ in England. In 1862 he gave daily recitals at the Albert Hall and Crystal Palace, and in the chief cities of Europe. In 1863 he became joint conductor with Sir Julius Benedict of the London Vocal Association (an important organization of 400 picked voices), and under their auspices a number of important musical works were given for the first time in England. At this time he also accepted the musical lectureship at the Royal Polytechnic Institution.

In 1865 he was appointed organist and choirmaster of Christ Church, Lancaster Gate, which speedily became noted for the excellence of its choral service, performed by an unusually large surpliced choir of men and boys. Later he assumed a similar position at the church of the Jesu Fathers, remaining there until 1873, when he accepted th appointment of organist at the Alexandria Palace, whic was shortly afterward destroyed by fire. In 1875, when t new palace was completed, he resumed his duties, a gave, without once repeating a program, more than 2,0 recitals on the great organ, one of the finest and large concert instruments in the world. Here he frequent played to audiences of 20,000 people. He afterward a cepted the entire musical direction of that gigantic esta lishment, conducting the daily classical and popula chestral concerts, monthly musical festivals (with orch and chorus of 2,000) and weekly operatic performa he also superintended the art school and continued his organ recitals, besides fulfilling his duties as music aminer in Glasgow University, an honor conferred in 1879. He also, from 1878 to 1880, conducted th certs of the celebrated Glasgow Select Choir, and co and arranged a series of part songs for its use. close of 1880, when the palace closed its doors, h America, played in many of the leading cities, and short return to London was induced to take up his



FREDERIC ARCHER.

ent residence here. He took charge of the music at Plymouth Church, Brooklyn, at the solicitation of the late Henry Ward Beecher, and then became organist of the Church of the Incarnation, New York. While in that city e gave ninety-two organ concerts in Chickering Hall, asisted by the most eminent of living artists then in Amera. He has also inaugurated nearly every large organ of nportance in this country and Canada since his arrival ere, and with such success that his services are in conant requisition in all parts of the country. Moreover, his normous experience and thorough knowledge of the techical details of organ building render his advice and asstance in the preparation of specifications for new instruents and the supervision of their construction especially aluable. In 1883 he founded and edited in New York a gh-class critical musical journal. In 1887 he accepted the nductorship of the Boston Oratorio Society, and the rst performance of Gounod's "Redemption" ever heard in is country was given by this organization, assisted by the ston Symphony Orchestra, under Frederic Archer's dirction, in the following year, followed by other important velties. Milwaukee and Chicago have since claimed his rvices, until the Carnegie Library Commission, of Pittsrg, Pa., opened negotiations with him to permanently asme the duties of city organist, and undertake other imrtant musical duties. In June, 1895, he accepted the rms offered, commencing his new duties in the following vember.

Since his residence in that city the formation and growth real musical taste, both in society circles and among the ople at large, have been remarkable. The indefatigable ture of his labors there is proved by the record of his hievements.

During three seasons he has given 223 organ recitals on fine concert instrument in Carnegie Hall, and during s period has played no less than 1,365 important works, organ compositions and 742 orchestral and other carely selected works, representative of all nationalities and hools, both ancient and modern, transcribed by himself. The total number of persons present at these performe (a large number of them being regular attendants) exceeded 195,000.

He has also delivered a series of thirty lectures on mual subjects, illustrated by himself on both organ and no, which have proved of the highest educational value. n the spring of 1896 he founded the Pittsburg Symny Orchestra, a finely equipped organization of fifty efully selected native and foreign players, and at thirty certs (preceded by an equal number of public rehears), given under his direction, no less than 218 works e given, including twenty-five symphonies, thirty-one sical or concert overtures, sixteen orchestral suites, six phonic poems and sixteen concertos of the highest type widest possible scope. The remainder consisted of miscaneous compositions, including many important novel, some of which were then heard for the first time in erica. A large number of fine vocal productions were introduced by singers of the highest repute.

hese concerts were of such notable excellence that they the most flattering comments, not only from the emit solo artists who appeared, but have also attracted espread attention and elicited eulogistic comment ughout the length and breadth of this country, as well n the prominent music centres of Europe. In May last Archer accepted the post of musical examiner in the versity of Toronto (Canada) offered to him by the ite, as the duties of the position will in no way interwith his Pittsburg engagements.

is conceded everywhere that he has revolutionized the of organ playing on this continent, and ranks among foremost of living organists.

is chief characteristics as a virtuoso are great technical ty, a careful observance of the composer's inner meanand a regard for the production of legitimate effects in nterpretation of orchestral works. He is, moreover, an mplished orchestral and choral conductor, and a pianist he highest merit.

ne of the prime causes of Frederic Archer's celebrity in the fact that he has always recognized the impore of popularizing the instrument of his predilection. He lly aware that programs made up exclusively of heavy lastic works prove wearisome and uninteresting to the general public and musicians alike, and has therefore emancipated the instrument from its thraldom and fully developed its resources. He has elevated it to the rank of a concert instrument and adapted it to the requirements of orchestral compositions of a more generally intelligible character, freely introducing those familiar to a mixed audience. At the same time he is one of the finest living exponents of classical organ music, but judiciously intersperses it with lighter productions.

Mr. Archer's unique method of registration, aided by unusually long and flexible fingers and a thorough practical knowledge of every species of orchestral device, enables him to produce effects never yet equaled by any other organist. Another advantage he enjoys is an extraordinary facility for manipulating without previous examination the manifold complications of the largest instruments, and developing their resources in the most exhaustive manner. As the plan and structure of every organ differ so widely, the seeming impossibility of such a feat must be at once apparent even to the uninitiated.

Mr. Archer has also won for himself an accepted position both as an author and composer, his musical essays and compositions enjoying a wide reputation. His "Organ School," published some years since, is perhaps the most exhaustive and comprehensive work on the subject ever written, and has gone through several editions; see Grove's Dictionary of Music, Scribner's Cyclopedia of Music and Musicians, Brown's Musical Dictionary, Batiste's Musical Biography, Riemann's Musical Dictionary.

Samuel V. Owen.

Samuel V. Owen, formerly tenor soloist of the Greenwood Baptist Church, Brooklyn, died at his home in Brooklyn, Monday evening, October 21. He was born in Brooklyn fifty-six years ago. Mr. Owen joined the Forty-eighth Regiment of New York Volunteers in the Civil War. Later he organized Thatford Post, G. A. R. The deceased was a member of the American Legion of Honor, and he was also a Knight of Honor.

American School of Opera.

THE American School of Opera gives its first public performance this season in the Herald Square Theatre, Thursday afternoon, November 7, at 2:15. The bill will be "The Marriage of Jeannette," an opera in one act, by Victor Massé; scenes from "Aïda" and the whole of "Cavalleria Rusticana." The school has a good cast of performers, and expects to give an entertainment that will rival the best opera companies. "The Marriage of Jeannette" is a little operetta which has never been given in this country, but which is deserving of considerable attention from the operagoing public. The music is very fascinating, and the dialogue is bright and witty. The school is in possession of the only English translation in existence. Maurice Hageman, director of light opera at the school, will stage the production. The scenes from "Aïda" and Mascagni's "musical melodrama" will be staged by Theodore Habelman, the school's grand opera director. A good many of the well-known operatic managers are expected to be present, and this performance will come very near deciding the question as to whether the school will turn out really first-class opera singers or not. In these performances the school will use its own chorus class, which has a membership of over thirty.

Tickets are on sale at Tyson's agencies, at Charles Ditson's, Pease Piano Company, Herald Square Theatre and the offices of the school in Berkeley Lyceum, No. 23 West Forty-fourth street.

GEORGE TOLLMAN.—George Tollman, who is the possessor of a beautiful tenor voice, and who has been studying for the past few months in William G. Stewart's American School of Opera, has secured, through the school, a prominent position with a new Boston stock opera company.

OLIVE MEAD'S "STRAD."—Miss Olive Mead, the well-known violinist, has just purchased from John Friedrich & Brother, of this city, a magnificent Stradivarius, which she will play in all her concerts hereafter. The price paid is said to be $6,000.

PRESS WOMEN HEAR MUSIC.

THE musical numbers at the first monthly meeting of the season of the New York Woman's Press Club were presented, under the direction of Mme. Evans von Klenner, chairman of entertainment. The musicians who appeared were Charles Russell, 'cellist; Mrs. Antonia Sawyer, contralto, and Hugh E. Williams, basso. Piano accompaniments were played by Miss Rosetta Wiener, for Mr. Russell; Mrs. James T. Patrick for Mr. Williams, and Miss Fenton for Mrs. Sawyer. Mr. Russell, who is a member of the faculty at Clavier Piano School, played particularly well the graceful "Swan," by Saint-Saëns, and later showed his technical finish in Popper's "Vito." Mrs. Sawyer sang extremely well, "Pensée d'Automne," by Massenet, and "If I Were Loved," by Stahlschmidt. Mr. Williams, who is making rapid progress under the instruction of Dudley Buck, Jr., sang first the English version of a tender and effective Welsh serenade, "All Through the Night." For his second number Mr. Williams sang "Daphne's Love," by Ronald, and on being recalled added an extra song.

The other features of the afternoon included an address by Mrs. Edward Addison Greeley on "The King Alfred Memorial"; a paper by Dorothy Dix on "The Newspaper Woman As I Have Found Her"; a recitation from "The Bonnie Brier Brush," by Mrs. Olivia Hall, and Edward Markham, who read a number of his own short poems, and then called upon Mrs. Coffin to declaim one of his more dramatic pieces, written by the poet when peace was expected between the British and the Boers. Grace Greenwood, the venerable newspaper woman, was introduced by Mrs. Croly, president of the Press Club, and several other guests of the afternoon were formally presented.

CLAVIER PIANO SCHOOL.

MRS. RAYMOND BROWN gave an "Illustrated Talk" on Wagner's "Parsifal" in Clavier Hall, Tuesday evening, October 22.

Mrs. Brown's intelligent study of Wagner's work and her inimitable style of lecturing hold her audience interested. Particularly noticeable was the religious spirit which seemed to pervade the opera through her eyes, although she evidently recognized that this spirit of reverence was due perhaps more to Wagner's artistic thought than to any deep rooted conviction on his part.

Mrs. Brown will probably deliver her talk on "Tristan and Isolde"; also repeat the series of talks on the "Ring" later in the season at this school, after her New England tour.

Owing to the recital by S. M. Fabian, given at Mendelssohn Hall, October 24, the regular recital of the school was omitted this week.

The second recital of the Clavier Piano School for this season will be given Friday evening, November 1, by Charles Russell, director of the ensemble class, assisted by Miss Mary J. Lansing, contralto; Harry Stewart Briggs, pianist, and George Stehl, violinist. The program for the evening follows:

Sonata, C major.....Bocherini (1700)
Morire ('cello obligato).....Guido Papini
Miss Lansing.
Air.....Bach
Moments Musical.....Schubert
Le Cygne.....Saint-Saëns
Vito.....Popper
Song of a Heart.....Louise Tunison
A Memory.....Edna R. Park
Miss Lansing.
Trio, op. 42.....Neils W. Gade

CHURCH MUSIC.—On Sunday night last the quartet of the Church of the Divine Paternity sang excerpts from the "Elijah." Miss Harris sang "Hear Ye, Israel"; Mr. Quesnel, "If With All Your Hearts" and "Then Shall the Righteous"; Miss Marvin, "Woe Unto Him" and "O Rest in the Lord," and Gwilym Miles sang "Lord God of Abraham," "Is Not His Word Like a Fire" and "It Is Enough."

Mr. Miles' singing was the feature of the evening. His deep, sonorous voice and the depth of feeling with which he sang made a decided impression. Mr. Miles is rapidly winning the recognition he deserves.

Mr. PLUNKET GREENE, Basso-Cantante,
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FROM PARIS.

PARIS, OCTOBER 3, 1901.

A VERY interesting discussion has taken place recently in the Paris journals on the utility of the Conservatoire as an institution, and the value of the instruction received there. As readers of THE MUSICAL COURIER are probably aware, the Conservatoire of Paris is a national, not a private, affair, being supported by the Government, and no fees paid by those who are accepted as pupils.

As a rule the results obtained by the instrumental classes are really excellent, a practical demonstration being given by the pupils, many of whom execute the different numbers selected by the jury in advance, and read at sight on the platform, before the audience, in a remarkably efficient and in some cases exceptionally able manner. The singing classes are not nearly so successful, and the dramatic instruction given nearly always shows signs of care and efficiency on the part of the different professors. It is the classes of tragedy and comedy which have recently furnished the material for the discussion referred to. Of course, like all other public institutions, the Conservatoire has its enemies as well as its friends. Many there are who affirm that it would be infinitely better to close its doors, as the results obtained are by no means commensurate with the expense of its maintenance.

There is certainly no getting away from the facts that the great artists before the public, whether instrumentalists, singers or actors, do not, as a rule, go through a Conservatory ordeal. The reason of this I cannot tell. It may be that the hard and fast rules, the set routine, and frequently slavish copying of the professor, restrain and kill that element of individuality absolutely necessary to the making of a great artist. It has long been a favorite "gag" in Paris in speaking of any public performer: "What! he has not been through the Conservatoire; then he must have talent."

Gemier, who is at present director of the Renaissance Theatre and an actor of merit, besides being a great favorite of the public—not always the same thing—is violently opposed to the Conservatoire and advocates its discontinuance. I believe that Gemier, now so successful, was refused admission as a student. Sarah Bernhardt, who was accepted as a pupil—where, I believe, she only remained a year—has registered her reasons for its continuance. She says it would be a distinct loss were the Conservatoire to be abolished, as she considers it necessary to the preservation of dramatic art.

"The pupils of the Conservatoire learn the old traditions from those authorized to convey them; the traditions which come in a direct line from Racine, Corneille, Beaumarchais; and, above all, from Molière. Tradition, which seems an old worn-out rag to many modernists, is a many-colored flag under which have rallied many of our best and greatest artists." Mme. Sarah Bernhardt is also of the opinion—like many others—that the Conservatoire is much to blame in many things, but she claims it is the fault of its heads. She would have its teachers more in earnest, greater discipline among the pupils, classes better kept, that is, with more authority; more frequented, and an education broader and more varied. But the necessity of improving the institution does not, Madame Bernhardt adds, prove that it should be suppressed.

The concerts of Chevillard (Lamoureux) and Colonne have not yet commenced, the latter conductor being at Prague, where he recently gave a concert, of which the program was made up exclusively of French composers—Berlioz, Bizet, Lalo, Franck, Saint-Saëns, Massenet and Bruneau. The last was represented by the fine prelude to his opera, "Messidor," a work which had not a great success at the Paris Opéra Comique. The concert was, it appears, a great success, and Colonne was induced to add this city to the list of places included in the tour which he undertakes next season, and which already counts among the towns to be visited—Metz, Carlsruhe, Wiesbaden, Leipsic, Berlin, Dresden, Vienna and Munich. Art—that is, musical art—in Europe does not seem to recognize nationality, as the welcome accorded to the most distinguished conductors and virtuosi from other countries and the success with which French composers, conductors, &c., meet in foreign countries conclusively proves.

Paris is at present an extraordinarily cosmopolitan city. To be convinced of this one has only to glance at the amusement programs. At the Opéra one sees constantly the name of Madame Acté, who is from Finland. At the Opéra Comique three foreign singers are filling leading parts—Miss Courtenay, American; Miss Mary Garden, Scotch, and Miss Nerville (Chapman), Irish. At the different music halls the posters seem to bear the names of English or American acrobats, pantomimists and gymnasts more frequently than any other nationality. Wagner's operas figure largely at the Opéra, and the Antoine Theatre delights in producing the translated works of Hauptmann and Sudermann, while at the Athénée Theatre we have a troupe of Japanese performers playing (in Japanese) the trial scene from Shakespeare's "Merchant of Venice" and "The Knight and the Geisha." Madame Sadi Yacco, the leading actress of the company, is a marvel of daintiness, intelligence, charm and vivacity.

At the Gaité Theatre is being rehearsed the "Abbé Vincent," an operetta composed by the late Audran. The music of this piece is of a much more elaborate character than his previous works, with recitatives and a more complicated orchestration. It is possible that an interesting little lawsuit may arise from the refusal of Mr. Perrin, who is a baritone, having refused to accept the part assigned to him, which he claims to be too low for his voice, the role having been written for a bass.

At the Opéra Comique they are preparing a revival of Victor Masse's charming opera of "Galatéa." The title role will be sung by Miss Courtenay, and Pygmalion by Mlle. Gerville-Réache. This latter role was originally created by Faure, the famous baritone, but was relinquished by him, and afterward sung by Mlle. Wertheimber, contralto.

Miss Marie Barna, well known to the public of the United States, where she has sung in concerts, and subsequently as first dramatic soprano in the Melba-Ellis-Damrosch Company, is married and living in Paris, Avenue du Bois de Boulogne. Miss Barna—or Mrs. Russak—has recently finished a very successful operatic season at Coburg, Germany.

A musical innovation has been made at the Odéon Theatre, which has been a great success, and which I heartily commend to American theatrical managers. Everyone who visits a theatre where drama is performed knows and has felt the tedium of the waits between the acts. Mr. Ginisty, of the Odéon, has engaged a good orchestra, with competent conductor, who instead of remaining in front of the stage, the ordinary place for the orchestra, go to what is called the foyer in the French theatres—that is, the promenade or crush room, as it is sometimes called—and there perform a very enjoyable program of varied music. I send you a specimen, which will serve as a contrast to the tire some selections ordinarily performed, consisting generally of a weak overture, a waltz with inevitable cornet solo operatic selection, often "Traviata" or "Trovatore," wit "Ah che la morte," also for the cornet, &c.:

First Entr'acte.—"Souvenir of the Ball" (Gounod); "Le Timbr d'Argent," romance for oboe and violin (Saint-Saëns); Minu (Emile Pessard).

Second Entr'acte.—"Marionettes" (Braga); old air, sung by Mll Antoinette Combe; "Doll Minuet" (Lausse).

Third Entr'acte.—"Folies Amoureuses" (Emile Pessard); "Inte mede" (Lacombe); "Premier Menuet" (Maquaire).

The managers of theatres where drama is performed a notoriously stingy, so far as the orchestra is concerne considering the expense of this item a necessary but u profitable outlay. One such director was in former yea manager of the Porte St. Martin Theatre, where a lar and efficient orchestra was a necessity, owing to the natu of the pieces performed there—melodrama, requiring mu claborate scenery and incidental music. The expense this large orchestra, which he dared not diminish, was source of constant annoyance to our director, when turni over his account books and seeing what a serious item maintenance became in his yearly expenditure. He h arranged with a certain author to produce an elabor spectacle, in which the great sensation scene was a lar jungle in the island of Java by sunset, with tigers leapi about among the trees and tropical plants. The setting this scene was very clever and complicated, the stage bei entirely inclosed, front, sides and back with somewhat t but very strong iron network, forming a complete cage which the animals were seen disporting themselves. lurid orange and red lights only were turned on dur this scene, this network of iron was invisible to the au ence. At the dress rehearsal the effect was remarka good, and gave great satisfaction to the manager, who w the author was in front. The latter, however, feelin a little nervous at seeing these savage animals disport themselves in the mimic jungle on the stage with but, a seemed, such a slight protection between them and public, said to the manager at his side: "Very good, markable; but don't you think the cage is very thin? W a dreadful thing it would be if the beasts should br down the iron partition in front and get among the a ence." "Oh! that's all right," was the calm rejoinder o director, "the public would have time to escape while animals were eating the orchestra!"

OCTOBER 10, 1

"Les Barbares," Saint-Saëns' last work, is being acti rehearsed at the Opéra, and I am able to send you a details prior to its first presentation. The roles are b studied three deep, so that no interruption may take in the performances, owing to indisposition, &c., on the of the singers. The following is the complete cast:

Marconair	Messrs. Vaguet, Rousselière,
Scaurus, the Reciter	Messrs. Delmas, Noté,
The Watcher	Messrs. Rousselière, C
Hildibrath	Messrs. Riddez, Doua
Floria	Mmes. Hath, Bosman, Chretien, V
Livie	Mmes. Higlon, Flahant,

The mise-en-scène of "Les Barbares," as I have alr said, is very elaborate and complicated. It require certain scenes a number of cattle, for which special hearsals" have been held. The chariots of war are d by superb oxen and not pasteboard animals manufac by the property master; war horses managed by the baric chiefs and fawns, lambs, &c., are also requir propitiatory sacrifices to the tutelary deities of Orang would be very unjust to speak of a work before its pr

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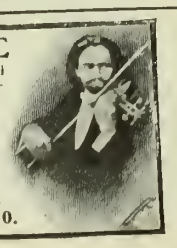

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ion, but sometimes one wonders if all this pomp and ageant of modern opera does not conceal a paucity of dea, as elaboration of treatment may sometimes hide a ery weak melody and poor bass.

As the symphonic prelude to "Les Barbares" lasts a uarter of an hour, and as Saint-Saëns seems to have writ- n this introduction with a view to its ultimately forming part of future concert programs, the doors of the Opéra ill be closed as soon as the performance commences, a easure which cannot fail to delight a number of music overs. The dress rehearsal of this work is fixed for Oc- ber 21 and the first performance two days later.

A somewhat large tempest in matters theatrical has isen the last few days at the Comédie-Française, which as resulted in some radical changes in that Government stitution. At this subventioned theatre exists what is nown as the "reading committee." That is, a committee f five members of the company, whose duty it is to read l new plays, decide upon their merits and with co- peration accept or refuse them. Hence arises the ever- curring question: Is a good actor necessarily a good dge of a play? The serious mistakes made by the read- g committee for some time past would argue not, at l events so far as the Comédie-Française at present is ncerned. Plays have been recently accepted for pro- uction which after being put into rehearsal and an- unced for performance have been found to be so de- id of merit as to compel their withdrawal at the last oment. Other works again have been refused which e managers of other important theatres, such as the déon, Gymnase, &c., have willingly accepted and pro- ced with, in some cases, a successful run of a hun- ed nights. Among other rights possessed by this com- ittee is that of accepting a work by an author for cor- ction. An author, like a painter, conceives his work as complete whole, and if it is subjected to the mutilations d changes of half a dozen other people it is no longer s work at all.

Several bad mistakes recently made by this reading mmittee have resulted in such an outcry in the best ris journals that its abolishment has been loudly called , and with such success that as soon as the necessary rmalities can be complied with it will cease to exist. e director of the Théâtre Français will then have the ht to refuse or accept new works and be responsible the Minister of Fine Arts for the judgment he shows the discharge of his office. A piece called "Chérubin," Francis de Croisset, had been accepted at the Comédie d the roles distributed. But after many alterations, ts and changes of cast the work was found to be so weak t it was never produced. Another play called "Le i," by Schéfer, was condensed from five acts to three, name altered twice and then the original title decided . The dénoumcnt was entirely changed at the request Le Bargy, who was entrusted with the production of work, and so many alterations made that the poor hor, like the proverbial worm, at last turned, with results spoken of above. It is believed a better state things will ensue. The *Figaro* publishes the replies of ny dramatic authors to its question as to the usefulness the Comédie-Française as an institution. These re- es are all conceived in a serious vein, as befits the im- tance of the subject. One only—Albin Valabiègne—ays" the situation in these terms: "As they have never epted any piece of mine at the Comédie-Française I sider it a perfectly useless institution."

As I mentioned last week, now is the period of débuts the Opéra and Opéra Comique. How many aspirants lyric fame—and fortune—are anxiously awaiting the dict of the public—that jury from whose final decision re is no appeal! Certainly one of the most interesting and successful first appearances made in Paris for some time was that of Mlle. Nerville at the Opéra Comique as Lakmé. This young singer (Miss Chapman), to whom the good fairies have been most gencrous in their gifts—physical and vocal—is of Irish birth and parentage. Possessed of a good natural voice, of excellent quality and remarkable compass, and vocalizing neatly and fluently, Mlle. Nerville has all the attributes necessary for the very successful embodiment of the first roles in such operas as "Lakmé," "Manon," &c., in which her talent will naturally have to be employed during her engagement at the Opéra Comique. As the voice, however, has more warmth and breadth than is usually possessed by light sopranos, qualities which will certainly develop with time, the singer being very young. Mlle. Nerville will be warranted later on in attempting with undoubted success the florid roles of grand opera. In appearance Mlle. Nerville is tall and fair, with a very mobile, expressive face, and one of those well shaped, finely molded throats from which one expects instinctively a beautiful voice to issue. The very excellent impression made by the young artist on her début was fully confirmed on her second appearance in the same role.

Miss Della Rogers, the American opera singer, is engaged for the theatre of Elberfeldt. I am told she met with good success as Senta in "The Flying Dutchman," in the duet of which she showed great dramatic power.

Van Dyck, the tenor, has signed his contract with Artot & Schultz for the performances of "Die Götterdämmerung," to be given here next spring. Alfred Artot who plays Wagner's scores on the piano in a masterly fashion, is at present at Berlaer Hof, with the tenor, who is studying Siegfried before leaving to fulfill his engagement in the States.

Jean de Reszké is also working away at the other Siegfried at his estate in Poland, and it is understood that the production of this work at the Grand Opéra will be of a special character.

I notice that Mancinelli wil not occupy the conductor's chair at the Metropolitan Opera House, New York, this season. As he has many friends in the United States, they may be interested in learning that he is engaged as first conductor for the season of Italian opera at the Theatre Royal, Lisbon, where the director, Pacini, will produce "Les Barbares."

DE VALMOUR.

Francis Rogers.

FRANCIS ROGERS, the baritone, was a close friend of the late Ethelbert Nevin, who wrote the famous song, "The Rosary," for him, and who chose him on many occasions to interpret at his public concerts the songs he had written for male voice. Mr. Rogers has in his possession the following letter written to him by Mr. Nevin from his home at Sewickley, Pa., December 5, 1898.

MY DEAR ROGERS—You can have no idea of the pleasure I have had in hearing such good things about your singing, and from musicians. I knew you could not help but have a success when I heard you sing in Italy and Paris, and particularly was I delighted when you sang my songs in concert work last season in the United States. Surely no composer could have had a better interpreter, and naturally a "maker of tunes" is grateful.

I trust we shall have you here this season, as Pittsburg is still thinking of you. With hearty greetings, Faithfully yours,

ETHELBERT NEVIN.

Mr. Rogers sings at Tuxedo November 9. On November 19 he is to give a public recital in Milwaukee and early in December will give recitals at Mendelssohn Hall, New York, and Steinert Hall, Boston. He is to appear as soloist during the winter at one of the Friday afternoon concerts at the Peabody Conservatory, Baltimore.

STENCEL'S SUCCESS.

A CABLEGRAM received from Berlin on Saturday is as follows:

BERLIN OFFICE THE MUSICAL COURIER,
October 26, 1901.

Musical Courier, New York:

Young Alma Stencel, the talented American pianist, had an overwhelming success here last night. L.

Burmeister at the Symphony Concert.

AT the Symphony Concert at Carnegie Music Hall, November 30, under Frank Damrosch, Richard Burmeister will play for the first time the Weber "Concertstück" with his (Burmeister's) orchestration.

FERDINAND CARRI'S RECITALS.—Ferdinand Carri, of the New York Institute for Violin Playing and School for Piano and Vocal Culture, announces that he will this season gave a series of violin recitals in Knabe Hall. He purposes to revive a number of classic works by Corelli, Nardini, Paganini, Locatelli, Verancini, Le Clair, Bach, Ries, Vieuxtemps and Wieniawski—works which are seldom heard nowadays.

These recitals promise to be of great interest to the violinists of New York, for they will serve an educational purpose. The first recital will take place Thursday, November 12, when the following program will be given:

Sonata ..... Le Clair
The Language of Flowers ..... Carri
Canzonetta ..... Godard
Larghetto ..... Nardini
Le Labyrinthe de l'Harmonie ..... Locatelli
Concerto No. 1 (cadenza by Ferdinand Carri) ..... Paganini
Air on the G String ..... Bach-Wilhelmj
Dance of the Elfs (etude in thirds) ..... Carri
Menuetto ..... Veracini
Legende ..... Bohm
God Save the King ..... Paganini

HAMLIN AT YALE'S BI-CENTENNIAL.—George Hamlin sang with great success before a distinguished audience in New Haven on October 22, the occasion being the production of Horatio W. Parker's great oratorio, "Hora Novissima," at the bi-centennial celebration of Yale University. The New Haven *Palladium*, after giving a list of several distinguished guests who were in attendance, included in which were the names of Bishop Potter, Chauncey Depew, Samuel Clemens ("Mark Twain"), Donald G. Mitchell ("Ik Marvel"), &c., spoke of Mr. Hamlin as follows: "Mr. Hamlin's tenor was a surprise and a revelation. He sang gloriously, and fairly electrified the audience." The New Haven *Journal and Courier* said: "Tenors are indeed scarce who can with success sing the role assigned. George Hamlin has appeared here before, but never with quite so marked success. He stands alone when power and at the same time brilliancy of tone are demanded. His closing climax was remarkable."

LILLIE D'ANGELO BERGH.—Many professional singers have already booked for special study with Lillie d'Angelo Bergh this season, among them several favorites of the Broadway theatres, who are taking that part of the professional course which is of special advantage for the speaking voice. The synthetic course for singers and teachers includes training for oratorio, concert and full stage preparation for opera. Competition classes for full and partial scholarships are now being formed. Those interested should register at once. Reception hours, 9 to 11; sight reading classes, Saturday mornings at 10. Pupils booked for the vocal course for the season are entitled to all the classes free of charge. The d'Angelo Bergh School of Singing is at "The Albany," Broadway and Fifty-second street.

MR. JOSEPH SMITH HAS THE HONOR TO ANNOUNCE THAT HE HAS ARRANGED FOR A TOUR IN THE UNITED STATES, CONSISTING OF A LIMITED NUMBER OF CONCERTS ONLY, DURING JANUARY AND FEBRUARY, 1903, OF THE CELEBRATED

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GEORG KRÜGER

And Some of His Pupils.

THE cover of this issue presents a picture of Georg Krüger, the well-known teacher and composer, of Cincinnati, and some of his pupils. Mr. Krüger is one of the foremost teachers in the country, and the following will be read with interest:

Georg Krüger is a native of Lübeck, in North Germany, and is a man of liberal education, having graduated at the Catharineum of Lübeck.

Mr. Krüger's first lessons on the piano were secured from the court capellmeister of Prince Sondershausen, Gottfried Herrmann. Later he continued his studies under Prof. Hermann Genss, honorary member of the University of Bologna.

Having reached the High School of Music at Berlin, his studies took a wider range. In piano he had instruction from the court pianist to the German Emperor, Prof. Heinrich Barth; in composition, from Prof. Waldemar Bargiel.

At the Austrian capital Mr. Krüger further pursued the study of the piano, under the Russian master, Theodor Leschetizky. Leschetizky, whose marvelous pupils, Essipoff and Paderewski, have carried his renown throughout the world, is famous for the romantic emotional fervor of his style, as is Barth for classic solidity and masculine firmness of his interpretations, so that Mr. Krüger has received the benefit of a well-rounded pianistic training.

Mr. Krüger appeared frequently in concerts at Berlin, and afterward made an important concert tour through Russia, where he was received with the highest favor; later also in Germany and Sweden, receiving everywhere the noblest encomiums of the art critics in the leading cities of Europe.

While en tour Mr. Krüger was received in the most exclusive circles of society, as is evidenced by letters from various diplomatic representatives of the United States resident abroad, as well as from the great court preacher, Dr. Emil Frommel, chaplain to Emperor William, and bore away with him distinguished marks of favors from persons of rank, learning and skill.

Mr. Krüger for several years past has been one of the most valued members of the piano faculty of the Cincinnati Conservatory of Music. He has had most exceptional success with his pupils. As a virtuoso pianist he takes conspicuous rank among the musicians of the present day. His brilliant and impassioned playing is certain to make his recitals events of moment in every community which he may visit.

The following are some of Mr. Krüger's press notices:

The pianist Krüger has taken rank among the greatest celebrities of our epoch. He gave us yesterday a delightful recital. If ever an artist deserved the name of virtuoso it is he. The piano has no more secrets for him. He has passed all his artist's life in communion with the great masters Schumann, Chopin, Liszt, Schubert, Rubinstein, &c. But we owe to him the pleasure of having heard yesterday a delightful composition of Leschetizky, a composer of the first rank, of whom he is the pupil and whose work he has undertaken to popularize. The romance, "Consolation," one of the best inspirations of this master, produced a brilliant effect upon the audience, which entirely filled the hall. It is useless to sing the praises of Mr. Krüger's execution. What pianist of the present time is not capable of overcoming all technical difficulties with ease and facility? To-day it is the A B C of the profession. Artistic sentiment dominates the virtuoso we have just heard. There is nothing more interesting than Mr. Krüger's performance of a melody of Chopin beside a long inspiration of Beethoven or Liszt. We hope that it is not the last time we shall have an opportunity of applauding Mr. Krüger. He resides at Cincinnati and from that city to New Orleans is but a step.—L'Abeille de la Nouvelle-Orleans, New Orleans paper.

Georg Krüger, the renowned pianist, played Wednesday before a crowded house. He appeared under the auspices of the Lyceum Bureau, and played in the University Pavilion. Each selection was greeted with stormy applause, and Mr. Krüger convinced his audience that he is an undisputed master of the piano. He plays with great ease and unaffectedness, and his renditions seem to be the outbreathings of a soul in love with his art. Magnetism, temperament, finish and rare interpretative skill marked the playing of each number.—The Evening Truth, Baton Rouge, La., February 23, 1900.

Mr. Krüger held them to their seats until the last note had died away. It was pure and full enjoyment that the audience imbibed, for the tones dropped like pearls from the hands of the master and were strung together in a chain of glory for the artist.

Our German countryman may be measured by the highest criterion, for he need not fear criticism, but may rather challenge the same. Mr. Krüger, in respect of brilliant technic and fine characterization, towers a veritable giant among the host of pianists; he takes position on the commanding bridge and one may only determine the degree of rank which belongs to him.—New Orleanser Deutsche Zeitung.

Mr. Van Cleve writes: "Mr. Krüger has proved himself a masterly teacher of the piano. He possesses some magnetic charm by which he can extract music from minds but poorly endowed with the divine fire. In a country like America, where there are people of such infinite variety, where there are so many thousands who plant a big rose bush of ambition in a small flower pot of talent, a man who can put the most nourishing soil into the small receptacle is of incalculable value as an educator. Mr. Krüger is such a man, and any earnest student, whether by nature richly or meagrely endowed, will, under his training, attain creditable proficiency."

Mr. Krüger played at the North German Exposition, before over 5,000 people, with the orchestra of the noted Conductor Anderson, and the press passed the following encomiums:

Mr. Krüger's art showed itself again as a purely balanced one, carried with excellent understanding and supported by splendid technical resources, for which the term virtuosity is hardly adapted. He has too much of an artistic soul for that. The spontaneous and hearty applause showed how powerfully Mr. Krüger had impressed the hearts of the hearers by his masterly playing, and he was induced to extend his program.—Lübeckischer Anzeiger, Lübeck.

Besides this, he was chosen soloist for the Symphony concerts under Frank Van der Stucken in Cincinnati, and played the Bach Concerto in D minor. It is a fact—although this was a strictly classical composition—that it attracted a larger audience than any of the Symphony concerts of the season. This certainly speaks of itself, for the popularity and recognition of Mr. Krüger as an artist of the first rank.

The critic of the *Times-Democrat*, New Orleans, calls him a poet among pianists, and continues with the following:

He is an artist of the first rank, and his performance is made unique and beautiful by his simple and unaffected style of playing. His chief aim seems to be to give pleasure to his audience in the noblest sense of the word. When he touches the keys one forgets the piano and listens to a poem in music. To criticise such an artistic performance as Mr. Krüger gives is almost a vain effort. Each selection is so masterfully rendered that it seems better than the last.

Mr. Krüger played Bach and Beethoven in a masterly, skillful and expressive manner. His touch is melodious and powerful, and his conception manly.—Professor Bussler, in National Zeitung, Berlin.

Mrs. Georg Krüger.

Mrs. Georg Krüger, née Elizabeth Daniels, is a graduate of the Cincinnati Conservatory of Music, and one of the brightest and most promising pupils Mr. Krüger ever had in his class. Kindred spirits in artistic sense and inclination they developed the gentler feelings of love for each other, which resulted in their marriage last season. Mrs. Krüger has a fine, clean technic, and her playing is endowed with unusual intelligence. The following encomiums speak for themselves:

At the close of the program Miss Elizabeth Daniels, another of this city's most talented pianists, and who also gives promise of a brilliant future, played the Hungarian Fantaisie, by Liszt. Miss Daniels' execution was regarded as extremely fine, and the ease with which she mastered the most difficult parts of the Fantaisie showed her to be possessed of unusual skill.—Evansville Journal, Evansville, Ind.

Miss Daniels, who received a double welcome, that of an artist and that of a friend, displayed a rapidly matured talent, of which her playing of a year or so ago at the Friets recital gave promising evidence. Her technic is deliberate and exact, and her melody magnetic, and her touch and interpretation roseate and inspiring. What more can be said? Her solo, the most distinctive and certainly to the audience the most personally interesting on the program, lacked none of the taste exhibited by Mr. Krüger, of whom, as far as music is concerned, she is a devoted disciple.—Evansville Courier, Evansville, Ind.

Miss Elizabeth Daniels played the Hungarian Fantaisie, by Liszt, at the German Literary Club in an exquisite manner. She knew how to put much fire and character into this composition, and held the audience spellbound until the last note died away and received enthusiastic applause.—German Volksblatt, Cincinnati.

Miss Elizabeth Daniels was heard last evening at the Conservatory of Music in a taxing program, and the manner in which she played it gave assurance that she is well rounded out and much matured. She has left the pupils' class behind her and is reaching out for art in her ideals. She played the Mendelssohn A minor Concerto with grasp and intelligence, and a clear, well poised technic. Her solo numbers were difficult, but well played. They embraced the Wagner-Liszt transcription of the "Evening Star," the Schubert-Liszt transcription of "Hark, Hark, the Lark!" Leschetizky's "Roman Consolation" and the Chopin Etude, op. 10, No. 7. The poetic si was much in evidence in the "Tannhäuser" Romance. The Hu garian Fantaisie of Liszt is tremendously difficult, but she gave a clean, terse reading. Both in the Mendelssohn Concerto and t Hungarian Fantaisie Mr. Krüger supplied the orchestral acco paniments.—Commercial Tribune, Cincinnati.

Miss Elizabeth Daniels played the Mendelssohn Concerto in minor last evening in Scottish Rite Hall. Of the three movemen Miss Daniels put the greatest grace, sentiment and execution i the andante. The sustained melodies rang out beautifully, and rapid passages in the third movement were clearly played. She v recalled four times and made a great impression on the audience Cincinnati Enquirer.

Bessie Taylor Mellor.

Bessie Taylor Mellor developed musical talent at a ve early age. It seemed to be the only thing she ever liv for—the cultivation of the art divine. She placed hers under the training of Georg Krüger at the Conservato of Music, of whom she became a most devoted and assiduous pupil. A little more than a year ago she graduat with high honors at the conservatory, and since that ti has frequently appeared with ever increasing success public recitals. She also has a very large class of pup A few criticisms will suffice:

Miss Bessie Taylor Mellor in the first movement from Moza Concerto, C major, corroborated all the impressions already rende about her playing. Her execution was remarkably clear, her t was strong and her intelligence of a decided character.—Cincin Enquirer.

Mr. Krüger pays equal attention to the compositions of the n ern and classic school, acquainting his pupils with a wide ra of subjects. His most talented pupil, who has just passed fift is Miss Bessie Taylor Mellor. She played Heller's transcriptio Schubert's "Forelle" with marvelous clearness and maturity. combination of strength and delicacy in her playing is notewor and she succeeds in bringing out the melody with repose and art control.—Cincinnati Enquirer.

Miss Bessie Mellor may be ranked among the very talented Her reading of Hartmann's "Novelletten" showed musical bent development. Emphasis and contrast were well placed, and e thing was in a precise mold.—Cincinnati Commercial Tribune.

Most striking of all was the talent of Miss Bessie Taylor Me who played Weber's "Invitation to the Dance" with force, char and brilliancy.—Cincinnati Enquirer.

Miss Mellor's taste was an exacting one, especially in the Ch Concerto. She has broadened intellectually, and her playing evidence of finish and maturity. Like all of Mr. Krüger's p she has a vibrating, vigorous touch, and the singing quality is brought out. The Chopin Concerto is a difficult undertaking, she is to be congratulated upon having accomplished so much it. Rhythmic clearness and good contrasts were not wanting. the Weber-Liszt "Invitation to the Dance" she imparted con able grace and a degree of brilliancy. Much character was pressed in the "Spinning Song," from "The Flying Dutchm (Wagner-Liszt). Miss Mellor is conscientious and has a sen the artistic.—Cincinnati Enquirer.

Ida B. Ulmer.

Ida B. Ulmer is a child of the Conservatory of M and received her entire musical training at that institu From the beginning she showed not only a natural tude and talent for her favorite instrument, but she also the genius of hard work, which is half the battle

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GAINS: 6 months, January to July, 1901.

IN ASSETS,	$1,270,1
IN INSURANCE IN FORCE (Life Department Only),	4,739,6
INCREASE IN RESERVES (both Departments),	1,165,5
PREMIUMS, INTEREST and RENTS, 6 Months,	4,538,6

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eans so much in the building up of true success. For everal years she studied under Georg Krüger of the iculty, to whose instruction she owes much of her clean chnic, singing tone and what is generally known among ll Krügerites as the Leschetizky touch. She graduated nder Mr. Krüger with distinction and, continuing a ost-graduate course, established a successful studio of er own, having a very large class of pupils to teach at er home in Fairfax avenue, East Walnut Hills. This ass is constantly growing.

Recently Miss Ulmer played at the first concert of the incinnati Quintet in Smith & Nixon Hall, giving Mendelssohn's Concerto No. 1, G minor, assisted by Mr. rüger. The *Enquirer* critic wrote: "Miss Ulmer's rendiion was faultless and artistically interpreted. The 'Faust' alse from Gounod, arranged by Liszt, was beautifully ven."

A criticism of her earlier work is as follows:

Miss Ida B. Ulmer, an advanced pupil of George Krüger, of the nservatory of Music, gave an enjoyable piano recital at that instiion last night. Miss Ulmer's playing was not a simple exhibition technic, nor yet apparently the outgrowth of any particularly selfopted style; there was evidently originality coupled with artistic iception that comes only from scholarly application under conentious training.

he first number, Mendelssohn's Concerto, No. 1, in G minor, op. was given with a careful regard for the difficult and different thms. The orchestral part of the Mendelssohn Concerto, as well the last, by Schumann, was played by Mr. Krüger on a second no.

n all her work of the evening Miss Ulmer showed an intelligent iception; her reading was intelligent, masterly and entirely iseworthy.

Jennie Moore.

ennie Moore, pianist, is one of those painstaking, conentious musicians who are bound to succeed by force of aracter and will. At an early age she developed a taste musical art and was fond of attending the best she uld hear in music at concerts and recitals. As she grew er this taste declared itself in a more positive way, and sought the instruction of the best teachers. Un- Mr. Krüger's training she has made remarkable progs, not only from a technical standpoint, but from the peramental side as well. From him she has acquired much rness of expression and that singing tone which is deoped in all of Mr. Krüger's pupils. At the last June certs in the Scottish Rite Hall she scored a very decided cess. The intelligence back of her playing is never in bt. Miss Moore has a very attractive personality and e presence, and this lends another charm to her play- She is preparing herself for a concert career, for ch her talent fits her, and in which she is already ting with success. Under Mr. Krüger's direction her stic future seems well assured.

Marie Ross.

arie Ross, another pupil of Georg Krüger, is maturing a pianist of marked ability. She is an intelligent and pathetic performer. She recently played in Chillicothe marked success. The following notices of her work speak for themselves:

grand concert given Wednesday evening at the Masonic Opera e attracted a large and representative audience of music lovers, e high anticipations were fully realized, for it proved to be an tionally delightful musical entertainment. * * * Miss Marie whose charming personality combines with her rare musical y to make her a favorite wherever heard, was the pianist. Her ig is characterized by a hrilliancy of technic and delicacy of . The legato parts were beautifully rendered and her selections interpreted with fine musical discrimination. Her accompani- were sympathetically rendered.—Chillicothe News-Advertiser, er 10, 1901.

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of the artists was Miss Marie Ross, whose expression and retation on the piano were fine. Miss Ross is young yet and l, with the force that comes with age, make a hrilliant player. egato movements last night were exceptionally good. Miss gave Godard's Second Mazurka, Schumann's "Romanze," Schütt's "Etude Mignon" and Schubert-Liszt's "Sei Mir Gegrüsst."—(Chillicothe, Ohio) Daily Scioto Gazette, October 10, 1901.

Julia Anderson.

Julia Anderson is one of the brightest and at the same time one of the most serious of Mr. Krüger's pupils. She is a resident of Sidney (Ohio), where her art influence is felt far beyond the local limits. A few public encomiums will suffice:

Miss Julia Anderson is quite talented and showed considerable temperament in her playing of two nocturnes by Kirchner.—Cincinnati Enquirer, June 24, 1898.

Miss Julia Anderson is a young woman with a dignified appreciation of technical requirements. She plays with a vigor and intensity that will one day win her professional laurels.—Cincinnati Commercial Tribune, June 24, 1898.

Miss Julia Anderson gave a brilliant, well accentuated reading of the Rhapsodie Hongroise, No. 2, of Liszt.—Cincinnati Enquirer, June, 1901.

Miss Julia Anderson's brilliant rendition of Chopin's Impromptu in A flat showed her to be an artist. She was heartily encored and responded with a number equally as well given.

Cosby Dansby.

Miss Cosby Dansby is a gifted pupil of Georg Krüger. She studied with only one teacher other than Mr. Krüger—her sister, Miss Hallie Dansby, who herself is a graduate of the Cincinnati Conservatory of Music from Mr. Krüger's class, and who is at present directress of the Terrell School of Fine Arts, at Terrell, Tex.

Miss Dansby came as a graduate of this school to Mr. Krüger, and is continuing her studies under him with the most flattering prospects of success and a future career. She comes of a very musical family, and anticipates fitting herself for concert work, for which her natural gifts seem to have endowed her.

Mazie Homan.

Mazie Homan is marvelously gifted and is generally considered a prodigy. When she was not yet nine years old she composed an etude of classic conception. Her faculty of invention has been expanding ever since. She has a repertory embracing the most difficult works of Beethoven, Chopin, Mozart, &c., which she plays from memory. She will play at this recital two of her own compositions—one of these a funeral march. "In Memoriam, William McKinley." Miss Homan, who had her fifteenth birthday last June, is a child of the Conservatory of Music, and a pupil of Georg Krüger. Her playing from memory of the difficult movement from the Beethoven Concerto in C minor, with the Liszt cadenza, at a recital last June was regarded in the nature of an achievement. Said one of the critical musicians in the audience:

I noticed that there was color and expression—a nuance in every phrase. The staccato in the left and legato in the right she played beautifully. I was astonished at the great tone she produced in the cadenza, which she played with positive fire. Yet her delicacy of touch is the best part of her playing. Surely she played with a maturity far beyond her years. I do not believe in wonder children—but Mazie is a prodigy, and the world may yet hear of her.

Mazie Homan is extraordinarily gifted, pianistically.—Frank Van der Stucken.

I have had many talented pupils, but did not hear one with so much abandon.—Albino Gorno.

J. A. Homan.

Bacheller Popular.—Willis E. Bacheller is very popular as a teacher at the College of Music and a Musical Courier representative recently saw a letter to Director Alexander Lambert from Miss Mabel Gerry, daughter of Commodore Gerry, in which she expresses the hope that she may be able to sing at a College of Music concert this season, and pays high tribute to Mr. Bacheller as her teacher.

YALE BI-CENTENNIAL.

New Haven, Conn., October 24, 1901.

THE two hundredth anniversary of the founding of Yale College was gloriously celebrated here this week. Delegates from all quarters of the globe were present and many while here had degrees conferred upon them. Among this number was President Roosevelt.

Music dominated all the festivities and it is to this particular feature that I shall devote my time.

The first event of importance was an organ recital by Harry B. Jepson Sunday evening at Battell Chapel. Mr. Jepson is assistant professor in the University School of Music and his playing is always an attraction. He performed a Scherzo by Enrico Bossi, which proved to be a novelty in construction, and in the andante movement of the Elgar Sonata he displayed some strong technic, as well as virtuosity, with the difficult registration. The Widor Fifth Organ Symphony, which was remarkably well played, concluded the program.

A very remarkable performance of Horatio Parker's "Hora Novissima" was given by the Gounod Society before an audience which literally packed the Hyperion to its utmost limits. The gathering was a most distinguished one, the body of the house having been filled by the numerous guests from various parts of the world. Professor Parker, who returned from Munich especially to conduct the work, received an ovation.

The singing of the chorus was fine and much in advance of that of last spring, when this work was given its first rendition in this city. The New Haven Symphony Orchestra played the score and did it well.

The soloists were all favorites here. Ericsson Bushnell sang the opening aria in large, noble style, with fine tone delivery. His light and shade effects were nicely contrasted. The audience was very demonstrative when he finished.

Shanna Cumming possesses just the voice for this work, being adequate at all times. Her tone is powerful under climax and truly sweet and sympathetic in the lighter passages. She is an artist with it all.

There are few tenors indeed with the free, open delivery of tone displayed by George Hamlin, to whom the important tenor role was assigned. His former success was certainly eclipsed by his temperamental and artistic interpretation this time. He stands alone when a great dramatic climax is demanded.

The Gounod Society has in times past achieved much, but never quite so marked a success as with this excellent work of one of New Haven's townsmen.

Tuesday night was turned over to the students for their dramatic performance, which consisted of a series of tableaux depicting college life from its earliest days to the present time. The great feature of the entertainment was the singing of a chorus of students, numbering upward of a thousand. They were conducted and had been drilled by Yale's popular professor of applied music, Samuel S. Sanford. The boys sang with a vim to do the heart good, and only as students can.

The central function, the commemoration exercises, Wednesday morning, brought together an aggregation of great men, the equal of which has probably never been witnessed in America. Degrees were conferred on some fifty or more, among the number being President Roosevelt, Secretary John Hay, Ambassador Joseph H. Choate, Chief Justice Fuller, Archbishop Ireland, Marquis Ito, Mark Twain, Seth Low and Rear Admiral Sampson, all of whom received ovations.

A Greek Festival Hymn, by Thomas Dwight Goodell, the music to which was composed by Horatio Parker, was the musical feature of the occasion, and was conducted by the author. It was its initial performance.

The choruses are for men's voices, and were by no

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means the minor part of the production. The last chorus was sung with great spirit and majesty, and was accorded, together with its honored conductor, Professor Parker, a genuine ovation. At this point President Roosevelt turned and congratulated the latter.

The opening bass aria was taken by Dr. Carl Dufft, of the Marble Collegiate Church, New York. His voice is one of the finest of the kind heard here for some considerable time. His work is that of a sincere artist. The Greek language is not particularly adapted to the freest delivery of tone, but this seemed to interfere but little with the singer, for his tonal effects in climax were superb, while the lighter passages were full of exquisite coloring.

Wallace Moyle, a local singer, sang the tenor role, which he did with rare intelligence and finish, achieving a flattering success.

One of the musical treats it has been our good fortune to enjoy, was the concert of the Boston Symphony Orchestra at the Hyperion, Wednesday afternoon. The participation of this orchestra in the bicentennial exercises was due to the generosity of Henry Lee Higginson, of Boston.

William Gericke, its conductor, possesses good control over his men. The violins play as one man. Particularly was this noticeable in the staccato and pizzicato motives in the presto movement of the Beethoven Symphony.

The soloist was Milka Ternina. In the aria from "Fidelio" she displayed a large, brilliant soprano voice of the grand opera type; but it was not until in the prayer from "Tannhäuser" that the true soul of the artist was fully revealed.

Morris Steinert's valuable collection of old musical instruments was one of the exhibits which was largely visited.

ERZOHLER.

MACONDA'S TOUR.

MME. CHARLOTTE MACONDA, the brilliant young coloratura soprano, whose season began with a series of music festivals in New England—her third consecutive engagement with the associations—leaves almost immediately for a transcontinental tour in song recital and concert.

Manager Loudon G. Charlton announces that except for a couple of Texas dates en route, Madame Maconda will go direct to Southern California for recitals November 13, 14 and 16. On the 15th she will be the soloist with the Los Angeles Symphony Orchestra. November 18 Madame Maconda is engaged to sing with a prominent San Francisco club. The 19th, 20th and 21st she will give recitals in San José, Oakland and Sacramento, Cal. Her other Coast bookings so far are Salem, Ore., November 23; Portland, 25th; Tacoma, Wash., 26th; Seattle, Wash., 27th; Vancouver, B. C., 28th; Walla Walla, 30th; Spokane, December 2, and her return journey, including recitals at Denver and other Colorado points, will terminate in time for her to sing with the Apollo Club, Brooklyn, December 10.

Madame Maconda's unusual versatility, which enables her to sing with equal ease and artistic excellence a dramatic aria, a florid bit or a simple ballad, together with a most attractive appearance and personality, have won for her deserved pre-eminence in Eastern musical circles, and she will doubtless add to her fame and popularity in this, her first recital tour in the Far West.

MAXSON PUPILS' ORGAN RECITAL.—At the Central Congregational Church of Philadelphia, Pa., on Tuesday evening, Mr. Maxson presented a number of advanced organ pupils in "An Hour of Organ Music," assisted by Katherine L. Tegmeier, soprano. Those who played were Lawrence Gaff, of Germantown; James C. Warhurst, of Camden; Ralph H. Leopold, William P. Twaddell, of West Philadelphia; Frank N. Oglesby, of Germantown, and Miss Emily M. Cadmus, of Philadelphia. They are all organists of prominence in the cities about the Quaker City, and played works by Guilmant, Dubois, Lemmens, Delbruck, Mendelssohn, Buck, Fink and Parker.

October 17 Mr. Maxson opened the new organ in Richmond Presbyterian Church, Port Richmond, and will next month open the organ at the Presbyterian Church of the Evangel.

EDITH M. DAVIS A HALL PUPIL.—The solo contralto of the Brick Presbyterian Church recently sang Franz's "Im Herbst"; "Dein," by Bohm, and "Salve Regina," by Buck, and in all these made a mighty impression by reason of fine voice, skilful handling of the same, and musical temperament.

Her great range, enabling her to sing the high G flat in the Franz song, followed at once by the low B flat, was one of the unusual features of her singing. Small wonder that when the entire personnel of this choir was changed she was the only one retained. Walter John Hall is making for himself an eminent name as teacher of many of our prominent singers.

EDUARD ZELDENRUST.

"SACRED moment," said Eduard Zeldenrust, with a sunny smile of intense satisfaction, "in which I at last set foot upon American soil and realize that, after ten years of impatient anticipation, I am really, actually, in New York," and he drew from his pocket a diminutive silken American flag and waved it triumphantly over his head.

There is a romantic story about that little flag, but the telling must be reserved for another time.

It was Sunday night, about 8 o'clock, that the ship Potsdam steamed up to her pier in Hoboken. Her passengers, after passing through the ordeal of custom house inspection, wended their way to the Christopher Street Ferry, and crossed the river to this side—and none among them was more jubilant at being once more on shore, nor more interested in every detail of what was going on about him, than the celebrated Dutch pianist, Zeldenrust. His first expressed desire was to be shown a "skyscraper," and as the outline of the buildings on the New York side became more distinct as the ferry neared the dock, his curiosity was amply satisfied and his amazement duly acknowledged.

Something over thirty years old, not above medium height, sturdily built, with an intellectual yet sensitive face,

EDUARD ZELDENRUST.

good, clear cut features, expressive gray eyes, a broad, high forehead crowned by dark wavy hair, a firm chin, determined mouth only partially concealed by a brown moustache, and hands which at once express strength and artistic possibilities—such, in brief, is the impression created by a cursory glance at Holland's foremost piano virtuoso, who comes to America now for the first time to make an extended concert and recital tournée.

This first impression is deepened to conviction by further acquaintance. Zeldenrust is eminently sane and normal in appearance, manner and bearing—absolutely without affectation or pretense of any sort. A ready and interesting talker in several languages, including English, on any and every subject, showing a vigorous and broadly cultured mentality, and a catholicity of interest that is as delightful as it is unusual in an artist. Evidently a sound and scholarly musician, and what is quite as rare and good to find, a gentleman in the best sense of the term.

His first remark as he emerged from the throng on the Hoboken dock was an enthusiastic expression of his delight at the beauties of the harbor and bay, the effects made by the myriads of lights on the shores and the innumerable water craft. His next was a eulogy for the customs officials, whose courteous and respectful treatment of him and his belongings was so very different from what he had feared from reading accounts of what others had suffered at their hands.

Regarding his voyage across the ocean Zeldenrust had only pleasant words except for the first two days out from Rotterdam, which were "shocking" as to weather; and the lateness of the hour of arrival here was explained by the fact that the ship had encountered persistent head winds during the entire ten days.

Asked the reason that he had never visited America before, and what had so keenly aroused his interest in this country, Zeldenrust explained that only continuous European engagements, season after season, had prevented him coming sooner; but that for the past decade he had read voraciously everything pertaining to this great and wonderful country—its customs, conditions and its people. Of the last he had met many abroad, in England, France, Italy and elsewhere on the Continent, even to his own land of dykes and windmills, Holland.

From all the acquaintances and friends thus made he had heard much of their native land, had received from them not only cordial assurances of their desire to have him visit them at home, but letters of introduction to other friends who would be both valuable and interesting for him to meet and know.

With the express desire and intention to become acclimated, to see something of New York and other Eastern cities, and to meet old and new friends in each before his tournée commenced, Zeldenrust crossed the ocean nearly a month before his first concert date; but he found on his arrival that, so great has been and is the demand for his appearances, Manager Charlton has filled the intervening time with bookings which will necessitate his going immediately to work on his programs. He will have time neither for sightseeing nor for social enjoyments, and in his apartment at the Gilsey House, where he found a grand piano on his arrival, he started in Monday with his prescribed ten hours of practice each day.

He regrets that the enormous package of letters of introduction which he brought over from Americans abroad to Americans here and hereabouts must be kept as souvenirs only for the present; but with Zeldenrust, as with others, it is business first, and he has relinquished, with a sigh, all thought of meeting people until his season is over, when, before he returns to Holland, he shall be able to enjoy a well earned respite of pleasure.

Temperate in all things—except practice—Zeldenrust smokes but one or two cigars a day, drinks not at all, retires early, rises early and devotes his time wholly to his work. He glories in his profession—says there is no one like it, and that the piano is the most intellectual instrument and the one from which the most satisfying results may be obtained. While he reveres Bach and Beethoven, he is by no means restricted to those composers either in theory and practice, and his studious devotion includes Schumann, Chopin, Liszt, Wagner and Brahms with equal interest and zest.

In his conversation regarding the Americans he has met abroad, he by no means neglects the American girl, upon which subject he waxes most enthusiastic. Bankers, brokers, lawyers, physicians, men in all the important professions and commercial pursuits he has met and knows as well as their wives and their sisters, women who are social leaders there as well as here. Yet it is to the American girl that Zeldenrust pays his most respectful homage, his most chivalrous regard. He says he has met many, he has taught some, and he has yet to see one who is not delightful in her independence of thought and action, her mental strength, her womanly charm, and that is the union of the two, due probably to the difference in their bringing up and education, that makes her so wholly adorable and unlike the girls of the old country. It is perhaps as well to say here, incidentally, that Zeldenrust is a bachelor.

What his pianistic achievements in America shall be remain to be seen. His dearest hope, very frankly expressed, is that he may strike a responsive chord in the audiences on this side of the water with the exposition of his musicianship and his art. That there is every reason to believe he will not be disappointed is apparent from the exalted place he has won and holds among the most exacting critics and music lovers of the Old World where he is regarded as the Dutch Rubinstein, and that Zeldenrust is pre-eminent among men, as well as among artists, is evidenced by the fact that he counts among his close personal friends Josef Israels and H. W. Mesdag, the world renowned Holland painters, and Baron Gevers, the United States Ambassador from the Netherlands, who was his compagnon de voyage in the trip across the ocean.

NEW YORK ORATORIO SOCIETY.—The soloists for the concert of the New York Oratorio Society will be Lehmann, Evan Williams, Madame Bouton and G[illegible] Miles.

SARA ANDERSON.—Sara Anderson is engaged to sing two performances of "The Messiah" at Oberlin, Ohio, December 12 and 13.

The American School of Opera

Berkeley Lyceum
23 West 44th Street

WM. G. STEWART, Director. LAIRD EASTON, Secretary and Treasurer

TH. HABELMANN, Director of Grand Opera; MAURICE HAGEMAN, Director of Light Opera; FREDERICK INTROPIDI, Musical Director; LOUIS R. SENAC, Fencing; ELISA SORACCO, Dancing and Pantomime.

For Prospectus, &c., apply to Secretary and Treasurer

WINTER SEASON NOW OPEN.

Public Performances will be given in the Broadway Theatres during the season.

SPECIAL CHORUS CLASS.—First public performance Thursday, November 7, in the Herald Square Theatre. The following program will be given: "The Marriage of Jeannette," "Scenes from Aida," "Cavalleria Rusticana."

Greater New York.

NEW YORK, October 28, 1901.

WILLIAM H. BARBER'S position here as a prominent American pianist is as well established as is the : of that other "William," yclept Sherwood, in the st, and this is founded on numberless appearances at certs, in his own recitals, &c.

hen the large Western institution, which had for years ight Xaver Scharwenka to them for a month of May certs, and criticism of the music students, was looking Scharwenka's successor—and this is a fat, financial n—they naturally fell upon Barber, founded the "Bar- Medal," and he is now an annual feature of Hardin ege, of Mexico, Mo.

rhaps the first concert of the season was that of the nen's Philharmonic Society, piano department, when Hattie Scholder, pupil of Samuel Eppinger, was the ial feature.

ie club has new quarters in Carnegie Hall, with room 200 people in the audience. Little Hattie Scholder was revelation of the evening, astonishing all present by her nomenal technic and performance of Beethoven's Son- op. 31, No. 3; it compared favorably with Josef Hof- n's playing. Addington Brooke, one of the Francis rt pupils, delighted those present by his singing of the Fielitz song cycle, "Eliland." He has the necessary ement and good taste to do these well. Miss Jennie on sang twice, in French and English songs, effective well chosen. There was large attendance.

Russell Sanborn, organist, formerly of Boston, a pupil Whitney and others, some time ago accepted a position he leading Episcopal Church of Fort Wayne, Ind., e he is organist and choirmaster and has a boy choir. was chosen out of many, and has succeeded in creating continuing much interest in the music of this church. h his attractive young bride he passed through New on his way to the West last week, when a MUSICAL IER representative had a pleasant interview with him. orn is destined for greater things, so say those who d his Pan-American organ recitals and know his ing ability.

nother visitor here was Charles W. Harris, of Troy, has originated the Harris System of Piano Playing, undamental principles of which is the rhythmo-curvi- gesture.

st what this is, is not clear to the writer, but a sal of an excerpt from his circular may enlighten:

he Harris System of Piano Playing externalizes tone ght through a normally developed playing apparatus, rned in its movements by the psycho-physical prin- . rhythmo-curviform gesture.

he Harris method of attainment deals directly with essential elements of technic and expression, and is ently practical and progressive."

. Harris has a treatise in preparation on his system ano playing; pending its publication he desires to known something of its principles by the educat- f teachers and training of pianists. A fluent writer, of speech, with logical mind, this man may yet the world the true fundamental principles of pianism.

Carlotte Babcock and Katharine C. Ingersoll have to- r established the "International Musical and Educa- l Exchange," Carnegie Hall, giving as references people: Dudley Buck, Rev. Thomas J. Ducey, Frank rd, Dr. William Mason, Mrs. H. B. Hollins, W. rd Cutting, Right Rev. William C. Doane and Wil- C. Whitney. The musical department provides in- tors for every branch of music, including piano, violin, viola, lute, cornet, flute, accompanying, ing, sight reading, theory, harmony, composition, n, church soloists and substitutes; also artists for rts, clubs, drawing rooms, after luncheon and dinner tainers, high class vaudeville and all up to date ties.

s. Babcock's large social acquaintance makes pos- the placing of many singers in select at-homes and ng room affairs. The educational department pro- teachers for all needing them—bookkeepers, stenog- rs, &c.; furnishes information concerning schools. oth departments have enrolled and will enroll only etent persons.

ther Fonaroff pupil has attained to eminence, this nothing less than appearance at the celebrated ndhaus concerts of Leipsic, directed by Nikisch. al connoisseurs know there is nothing higher in Eu- Alexander Fidelman is the name of this violinist, pupil for five years of Fonaroff. He is professor at the Odessa Conservatory, and played at the Gewandhaus October 10.

Fonaroff's pupil, Dora Hochstein, is now with Brodsky, and later he expects that young Mishel Shapiro will go.

Saturday evening Harriette Brower played the following program at Miss Spence's school on West Fifty-fifth street:

Gavotte	Gluck-Brahms
Theme and Variations	Rameau
Preludes	Chopin
Ecossais	Chopin
Nocturne	Chopin
Etude	Chopin
Valse	Chopin
Humoresque	Dvorák
Tarantelle, Venice and Naples	Liszt

Miss Mary Macnochie, soprano, a member of Mr. Woodman's choir, and a charming young singer, both in personal appearance and voice, assisted. This is the first of a series of Saturday evening entertainments at this school.

Robert Kent Parker recently sang Alward's "Beloved, It Is Morn," and other songs for some people who found his singing most enjoyable. He has an engagement for Holyoke, Mass., for the near future, and sings to-night, Wednesday, at the musicale on the United States battleship Kearsarge. A couple of recent press notices:

A magnificent basso voice, carefully trained and used in a most artistic manner, places Mr. Parker in the front rank of soloists.—Times.

Robert Kent Parker's perfect familiarity with the score made his reading of it a delight to those present. * * * The best work of the evening.—Pittsburg Post.

Another singer who has attained to prominence in a short time is the tenor John Young, a Saenger pupil. He sang at a funeral lately, where certain other prominent singers heard him for the first time, and one of these latter said most flattering things of him to the writer. Young has been engaged for the second time by the Brooklyn Institute, has a prominent uptown church, a synagogue, is busy with concerts, and may well look to the future with equanimity. A recent press notice follows:

"The Lord Looked Down From Heaven" was a tenor solo by Mr. Young. It was sung with a voice and expression that at once stamped the artist as one of the first rank. Every word was as clear and musical as a bell and sung with an ease and grace that could not fail to captivate an audience.—Portchester Journal.

Francis Fischer Powers returns to New York in fine fettle, refreshed after giving lessons to 200 Kansas City pupils, and after establishing the Powers-Genevra Bishop School in Los Angeles, Cal. He had with him Horace H. Kinney and Harry Briggs as assistants, and they were busy all the time. A large number of these Western pupils have arrived, or will arrive, to continue study in the Powers Vocal School. There are some remarkably fine voices among them.

Mr. and Mrs. Walter Robinson, of Carnegie Hall, are quite busy with old pupils, and have enrolled a number of new ones with promising voices. Although comparatively newcomers, their pupils are to be found in various church positions in and near New York.

They, themselves, not only fill prominent church positions, but are in demand on the concert platform, and in this respect also the season promises to be a fruitful one.

On October 8 they made a very successful appearance at a recital in the Twenty-third Street Y. M. C. A. On November 14 they are to sing for the Actors' Church Alliance, and on November 9 Mr. Robinson is engaged for the concert of the Swedish Aid Society of New York, to be given in the Brooklyn Academy of Music.

"Nell Morgan" is the name now on the door of the Joseph Joachim Violin School, following that of Geraldine Morgan. The newcomer is one of the two sisters of Miss Morgan, and has so far lived mainly in the South, where she had charge of the music in a women's college. She, too, is a Joachim pupil, having been some years in the Berlin Hochschule, and comes here to become her sister's first assistant.

Charles Russell, 'cellist, played solos at the last Woman's Press Club musicale, accompanied by Rosetta Wiener. The latter returns from a summer in Europe with a fine library of ensemble music for her special use in teaching the art of accompanying. Heinrich W. Meyn, best known as the tenor of Rutgers Presbyterian Church, assists her.

JEAN GERARDY.

THE season promises much for Gérardy, the 'cellist, and on another page will be found some of his pending engagements. The following is of interest regarding this gifted artist:

Jean Gérardy is a Belgian, born December 7, 1877, in Liege, a city famous as the native place of so many of the world's greatest musicians, including Leonard, Vieuxtemps, the Servais (father and Son), Ysaye, Thomson and numerous others. His father, a celebrated pianist, was master of the Conservatorium of Liege. He had no wish that his son should become a professional musician, but so keen was the boy's love for melody and so manifest were his talents that an old friend of the family insisted that young Jean should be educated in music for his own gratification, if for no more serious reason, and the parent yielded. It was decided that he should learn the 'cello, since there were so few musicians who had won great distinction with that instrument.

So at the age of seven he entered the Conservatorium, and six months later he captured the second prize in competition with young men of twenty and more. It was an unheard of achievement, such a prize at such an age. Bellman, the great 'cellist of the Heckmann Quartet, had never a pupil, but on hearing Gérardy he gladly undertook the instruction of the young prodigy. During the teacher's absence on tour with his quartet, the lessons were continued with another celebrated 'cellist, Massau, master of the Conservatory of Verviers.

Gérardy made his first public appearance in Liege at the age of nine, afterward playing at Spa, Lille, Aix-la-Chapelle and Antwerp, though his graduation did not occur until he was eleven years of age, when he went forth the youngest graduate the Conservatorium ever made. One of his most important engagements then was in conjunction with Paderewski and Ysaye, with whom he performed the Trio of Rubinstein. The very fact that the boy of only eleven years was considered by these great artists worthy to be heard in trios with them was in itself a compliment extraordinary and undoubted homage to genuine worth. The same year he made a tour of England with them, and at the Crystal Palace, upon his first appearance in London, Paderewski, desiring to show his high appreciation of Gérardy's genius, played the piano accompaniment for him, a rare tribute from one great artist to another. He then went to Germany, appearing first with Hans von Bülow, and in the leading cities with orchestral societies. As the first prodigy who ever performed on the 'cello his success was sensational. In Vienna he appeared with Hans Richter, and his famous Philharmonic Orchestra. He was there called the "Sarasate of the 'cello." Afterward, during his European engagements, he made tours with Adelina Patti and Melba, and when in England he was frequently called upon to play before the late Queen Victoria at Windsor, with whom he became a great favorite, and Gérardy treasures some costly gifts bestowed upon him by Her Majesty.

At sixteen he was engaged for a series of fifty concerts in the United States, in company with Stavenhagen, the pianist. In the United States and Canada his success was equally as great as it was in Europe. Three times he has visited Russia and won the highest honors. In Spain he was booked for three concerts with the Philharmonic Society in Madrid. The Queen was present at the opening concert, and a few days later she summoned him to the palace, whither she had especially gathered her court, and with her own hands she attached to the young 'cellist the badge of the Order of Knight of Isabella la Catholiqua, a decoration never bestowed before upon one of his age. In Paris he was again decorated with the Order of an Officer of the Public Instruction, which comes next to that of the Legion of Honor. He was the first 'cellist ever so honored by France. At the age of twenty he again returned to this country, where he was heard at all of the principal orchestral concerts, and later, accompanied by Ysaye, he made a tour of the country. This past season he was here again for a short time on his way to Australia, where last spring he made his début, with the same success that he has won at every previous début in a new country. He was hailed by the critics as the only successor of the great 'cellist Alfred Piatti, who has since died.

In Australia he gave twenty-one concerts, eight of which were in Melbourne. He then visited West Australia, New Zealand, where he was booked for ten concerts, and later Honolulu. This coming season will be Gérar-

GEO. W. JENKINS,

TENOR.

Sole Management of

REMINGTON SQUIRE, 125 East 24th Street, New York.

dy's third regular visit to this country and his tour will be under the management of Henry Wolfsohn, who has already booked with such prominent organizations as the Boston Symphony Orchestra for five concerts, the Thomas Orchestra in Chicago, the Pittsburg Symphony Orchestra, the Cincinnati Orchestral Association and the St. Louis Choral Symphony. He will also be heard in many recitals with the more prominent private musical clubs, as well as in a number of miscellaneous concerts in the larger cities. His tour will open about the middle of October and he will remain here until late in March or early in April. Gérardy's career is considered the most remarkable one ever experienced by a musical artist of his age. At the age of twenty-three he is recognized as one of the foremost 'cellists in the world. He plays upon one of the best known instruments made by Stradivarius, purchased at a cost of $10,000, the tone of which is only equaled by the mellowest of contralto voices.

GERARDY WITH BOSTON SYMPHONY.

On Friday and Saturday, October 18 and 19, Jean Gérardy was the soloist with the Boston Symphony Orchestra at Symphony Hall, in Boston. This was Gérardy's first concert of a series that he is to play with this famous organization. On October 31 Gérardy will again be heard with the Boston Orchestra in Cambridge. Last night, the 29th, Gérardy played in Lenox, Mass.

The following are extracts from his Boston criticisms:

Mr. Gérardy, as in the past, did not indulge in sentimentalism or trickery. He is a musician of a musical family. The virtuoso did not stand before the artist; the player was the interpreter. His tone was rich and beautiful. His bowing was free and his left hand did wonderful things. He deserved fully the warm and long-continued applause.—Journal.

Mr. Gérardy played the entire concerto with beautiful tone, pure intonation and exquisite phrasing; the first two movements with as much warmth as the music would allow, the rondo with as much grace and agility as the 'cello will allow.—Transcript.

Yesterday it seemed as if he were a greater artist than ever before; as if he had subdued a youthful enthusiasm and had gained the poise and self-command of a finished artist, with his emotions under admirable control.

Gérardy's breadth and power of tone is as opulent as ever, and in the first part the somewhat pompous themes were given forth in a manner which impressed his auditors with his wonderful skill in producing organ effects on his instrument. He did not sacrifice harmony either; his tone was sweet and true to pitch. His technical dexterity made light of the mechanical difficulties of the 'cello, and his trills, double stopping, cantabile phrases, runs and chord fingerings were about as satisfactory as one could expect to hear, his manipulation of the upper strings producing a quality of tone hardly distinguishable from that of a violin. The third movement was exceedingly brilliant, the intonation in the rapid passages being specially pure, despite the enormous difficulties of the fingering. The performance throughout showed that the promise of his youth was being realized, and that to-day he is one of the masters of his instrument.—Globe.

European Short Notes.

Paderewski started his German tour last Thursday at Dresden.

The Kruse Quartet plays the d'Albert String Quartet, op. [illegible] and the Violin Sonata in E flat, by Richard [illegible] in London to-day.

Mr. Schelling, one of Paderewski's pupils, played in London yesterday. He introduced his own Fantaisie on themes from "Manru."

Hugo Görlitz is at Prague in order to be present at the demonstration by students of the University in honor of Kubelik before he leaves for England and America. He is already engaged for two of the Philharmonic concerts next year.

Emil Sauer will play at the Philharmonic in London on February 27 and will also give two recitals there on March 3 and 5.

De Pachmann gave his first performance in London this season at a popular concert which took place on Saturday last. It was a great success.

MRS. KORN'S COMPOSITIONS.—The piano arrangement of the orchestral suite, "Rural Snapshots," by Clara A. Korn, which was published by Breitkopf & Härtel, is enjoying a remarkably good sale. The suite was again performed by the Kaltenborn Orchestra during the past summer. Other compositions of Mrs. Korn's were performed at the Pan-American Exposition by Mrs. A. Marie Merrick, pianist, and Mme. Abbie Fridenberg, soprano. Madame Fridenberg has also sung at New York musicales Mrs. Korn's "The Miller's Daughter" and "Little Fellow," both of which she did with great depth of feeling and artistic interpretation.

MISS H. THEODORA WIGHT.—Miss H. Theodora Wight will sing two of the "Three Songs from Some Verses," at a Baltimore musicale next week. Mrs. Berenice Thompson is writing some new songs for Miss Wight, who has a deep, rich contralto voice. The songs will be settings of some poems by the Rev. Father Taff.

KINDERGARTEN MUSIC BUILDING.

KINDERGARTEN Music Building is a revelation in regard to child instruction. The child naturally revels in Nature's gifts of color, form and sound. Her voices are harmonious, her form complete in majesty and flooded by the great white light whose components are reflected in her wealth of vari-colored life. To him all connected with her is natural and beautiful, and that which reveals to him through eager eye, hand and ear her wonderful meanings is met by loving acceptance.

The only reason for his instruction is that he may learn to live aright. Here then, in Kindergarten Music Building is the place to teach the child how to learn and live, where he is at home and every task a pleasure. The only way the child can really grow is to grow naturally, and he can grow thus only in his natural environment of color, form and tone. Here he grows with his beautiful life lessons all about him, and needing but the gentle guidance of loving understanding to reveal life's deepest harmonies. He learns by question and answer. Present his own questions as to color, form and sound to him in

NINA K. DARLINGTON.

tangible form, and he himself will answer them truly, and their depth of symbolism be revealed by natural unfoldment until the great ultimate of all is reached and practical life seen enthroned in harmony. The child does not need or desire mental ticklings or hours of frivolous amusement which afford no real instruction, but are frittering away the precious hours in so many kindergartens at present, but pleasing instruction in those things which develop his three-fold nature of the physical, mental and spiritual by the natural exercise of these triple faculties in unison.

This Nina K. Darlington, the founder and originator of Kindergarten Music Building, has ably done by her system, bringing the child in touch in the classroom with what most delights him in nature, the underlying significance of all being naturally brought out through game, song and lesson, singly and in combination, and that which would by other methods be learned only by hours of tedious labor is here spontaneously and thoroughly learned. Let parents realize the significance of this system to the little ones, so filled with love for bird and flower and music and color and all of nature in its spontaneity, and the miserable débris of false theories poisoning the sweet child life will be swept into natural oblivion.

G. P. BONNEY, BOSTON, MASS.

The following is a statement from one of the students of Kindergarten Music Building, who found the value of this system eighteen months ago, and has since proven it ably in her many successful classes:

"A few of the good points in Kindergarten Music Building are, first, the fact that it is developed from searching the interpretation of the truth of harmony, and its aim, which is the highest development of truth. t discerns the relation of the art of music to the scienc of harmony. It discovers the emanation of the man-m e music from the God-made. It treats not only of musi s we know it in this world, but of the harmony of creat n, and endeavors to develop the moral and spiritual lif of the little child, as well as the musical temperament, derstanding and skill. It teaches the fundamental f s of the origin and development of the art of music. M e- over, the child is happy in his work, at the same time l- vancing with a thoroughness and rapidity not equalle n other methods. When the course is completed the c d has a thorough knowledge of the whole piano keybo d, can read music readily in both clefs, understands qual s of tone and how they are produced, understands time rhythm thoroughly, knows the faces and lives of the g composers, is familiar with much of their music, has correct ear training to develop tone perception, is miliar with many songs, has gained physical control is considerably prepared for piano technic; underst the theory and construction of the art of music, is ta to understand and appreciate nature, is given an ap e hension of divine law, and harmony is developed natu l and happily. He has also learned to write music.

"GERTRUDE BEANE

CARRIE HIRSCHMANN

An Instantaneous Success at the New England Fest

CARRIE HIRSCHMANN, an American girl, pl herself into the hearts of her audiences at the cent New England Festival and was warmly enc Her work was artistic and thoughtful. Here are s press clippings:

Miss Carrie Hirschmann, the gifted young pianist of New made her first appearance before a Maine audience and sco decided hit. Her selections were intelligently chosen and her formance showed bold and brilliant execution, wonderfully oped technic, strong temperament and marked freedom of Each number was enthusiastically received, especially the Rhapsodie, which was most beautifully played. After several recalls, Miss Hirschmann favored the audience with the cha and dainty "Spring Song" by Mendelssohn. Her future is f brightest promise. To-night she will play, with the orchestra Liszt Concerto, and lovers of artistic piano playing may e something notable.—Bangor News, October 5, 1901.

Miss Carrie Hirschmann, the pianist, was a revelation to all who had not heard her first performance at the festival, an gave new delight to those who know her skill. She playe Liszt Concerto in E flat, with orchestral accompaniment, an performance was wonderful, being characterized by a confi an individuality of style, a deftness of touch and an eloquen expression such as are the gifts only of the first rank artists the audience at the close gave her such evidences of its pl as only great artists have earned.

One is amazed at the earnestness and the energy of this little woman. It would seem that her strength must fail her the last notes of the long and difficult composition have been s but she rose smiling from the piano and readily came back t again. Miss Hirschmann was, indeed, a bright light of this fe —Bangor (Me.) Daily News, October 7, 1901.

It was a rare piece of good fortune the appearance of Miss H mann in substitution for the first orchestral number in pa Miss Hirschmann is new to a festival audience and made he at once to favor by virtue of merit and personality.

That beautiful composition, Liszt's E flat Concerto for the was a gem, exquisitely played and well accompanied by the o tra. In fact, Miss Hirschmann's appearance proved to be th prise and the event of the evening. The piano sang, wep danced under her magnetic touch, and the artist's audience w her in warm response from first to last.

A dainty Chopin dance was given in response to unstint plause and heightened the impression already made. Miss H mann is surely one of the bright lights of the Fifth Maine Fe —Portland (Me.) Evening Express, October 8, 1901.

In the second part of the concert Liszt's E flat Concerto w stituted for the Tschaikowsky Overture down on the progr troducing Miss Carrie Hirschmann for the piano part, with trai accompaniment. In this prodigious piece, which bristle difficulties and taxes conductor, orchestra and soloist to the u the success achieved by all was nothing less than remarkable. Hirschmann is one of the clearest, cleanest players that hav heard in our city. In the most difficult mazes of this concer was clearest and most delightful in touch, of high intellig interpretation, warm and poetic in temperament, and an arti brought her work so roundly and with such finish to the a that the player disappeared behind it. What power of wris what a pearly individualization of every note, and, for a pianist, what masterful presentation of fortissimo effects! Th pathetic conception, the finish of touch and tone, the alternat cacy and storminess of presentation, but, above all, the cl atmosphere and definite expression of the work made this re a memorable thing. All combined, it was one of the notable triumphs of the evening.—Portland (Me.) Eastern Argus, Oct 1901.

A slight change was made in the advertised program last e when Miss Hirschmann, a young pianist, was substituted

Mr. HENRY WOLFSOHN begs to announce that he has engaged

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Tschaikowsky Overture, "1812." Miss Hirschmann is an earnestly enthusiastic player, and she gave the difficult Liszt concerto with apparent ease and ability. On her recall, however, in the Chopin waltz, she showed much more attractive qualities as an artist. There was far more repose and delicacy of sentiment, and everybody knows that Chopin is one of the most difficult composers to rightly interpret. Miss Hirschmann plays the Everett piano, which is always heard at the Festival concerts.—Portland (Me.) Daily Press, October 8, 1901.

The success of last evening's concert artistically, from the viewpoint of pure music, was Miss Hirschmann's. Liszt's Concerto in E flat, which Miss Hirschmann played in place of the orchestra's announced performance of Tschaikowsky's dramatic overture, "1812," is one in which the composer rose to a level of real power, and Miss Hirschmann's interpretation was masterful to a degree.

The eminent hypnotist M. Paderewski, if he cared to play this concerto, might spellbind his audience. Miss Hirschmann did, almost—but not entirely, for the audience scarcely realized what was going on till it was all over.

Perhaps it was the fault of a change in the program, but even that ought not to make such an apparent difference. There is consolation, though, in the fact that Miss Hirschmann will play again today, and if then a Manchester audience does not see in her more than a marvelous musician, then a Manchester audience is hopeless.—Manchester (N. H.) News, October 11, 1901.

Miss Hirschmann played again, and her work fully proved what I said of her yesterday. She is great, not only in the marvelous mastery of such forceful dynamics as are required in the Liszt Concerto, but in the delicate handling of the Henselt song, "If I Were a Bird," she showed a sympathy with her composer and her instrument which made her a part of both, and promised for her a future which she can make to suit herself.—Manchester News, October 12, 1901.

As the absence of Miss Adams cut down the second part, Miss Hirschmann played the Liszt E flat Concerto. Miss Hirschmann played this most difficult composition as nobody would suppose a woman could play it and overcame all its difficulties in a way which showed her to be a pianist of much more than ordinary ability. Being recalled, she played a Chopin waltz in a most charming manner, inspiring the wish that she might be heard in more music like this class.—Manchester (N. H.) Union, October 11, 1901.

Miss Hirschmann, whose playing of the Liszt Concerto at the evening concert created a genuine furore, repeated her former triumphs in a triad, embracing Henselt's "If I Were a Bird," Liadow's dainty imitation, "The Music Box," and one of Liszt's brilliant rhapsodies. In the inevitable recall, this really great pianist gave the lovely waltz, op. 64, by Chopin.—Burlington Free Press, October 16, 1901.

Miss Hirschmann, pianist, made her initial bow to a Burlington audience. Her number was the familiar Liszt Concerto in E flat. She played this difficult composition in a highly original manner, her interpretation being a superb rendering of a great work, which requires unusual musical memory, muscular and mental endurance, as well as great technical skill. Miss Hirschmann possesses all of these to a remarkable degree as well as a highly artistic touch and temperament. She responded to an encore with the "Marche Militaire," by Schubert-Tausig.—Burlington Daily News, October 15, 1901

Kaltenborn Quartet and Orchestra.

THUS early in the season the members of the Kaltenborn Quartet and Orchestra have been engaged for numerous concerts. The quartet will give four concerts in Brooklyn, N. Y.; four in Jersey City, two in Trenton, N. J., and a series in Brooklyn under the auspices of the Crescent Athletic Club.

The Kaltenborn Orchestra, with Franz Kaltenborn as conductor, will give a concert under the auspices of a social organization at the Grand Central Palace on November 28 (Thanksgiving Day). The orchestra will play at Montclair, N. J., on November 11, and in New York December 9.

KATHE GREGORY WITH NEVADA.—The popular young contralto with the youthful countenance and the profound voice is the only American engaged to accompany Nevada on her forthcoming concert tour. He begins November 6 singing in Rochester, Pittsburg, Boston, Providence, New York, Worcester, Springfield, Philadelphia, Washington, &c.

November 6 he sings at Tuxedo Park, the same week at Aeolian recital and later will appear in recitals in Boston and Washington.

WHITNEY TEW.—Much interest is centered in the appearance of Whitney Tew, the eminent basso, who has arrived in America from England. Mr. Tew's ability to sing in opera and oratorio has been amply illustrated. But during his present tour he will be heard most frequently in concert and song recital. His manager, Henry Wolfsohn, has recently been visiting the Western musical centers.

A PROMISING SEVERN PUPIL.—One of Mrs. Edmund Severn's most promising vocal pupils is Harry E. Brown, of Springfield, Mass. He possesses a tenor voice of unusual quality, a fine musical temperament, and decided dramatic talent. A brilliant career is prophesied for the young man.

HELEN HERBERT.—Miss Helen Herbert, of New York, has returned to Germany and resumed her position among the prime donne of the Magdeburg Opera.

VIENNA.

VIENNA, OCTOBER 2, 1901.

MUSICAL and dramatic circles in Vienna enjoy at this moment comparative quiet. The conservatory daily receives detachments of its 7,000 pupils. The Door and Epstein affair is well-nigh forgotten and Sauer may enjoy his title, his privileges and his salary of 14,000 kronen per year undisturbed. Amalia Dolcini may or may not win her lawsuit against Bohrmann, who, she claims, usurped her rights to the translatorship of the German version of "The Sign of the Cross," but the audience at the Jubileaum Theatre have quite recovered from the shock they received August 30 last, through the sensational scene of which she was the central figure, and the interest which was at first aroused by her youth, beauty and energetic courage has ceased to be an important factor in the judgments and criticisms passed on the affair. Miss Dolcini comes of a cultured Italian family, and is of noble birth. She is studying for the stage under Arno, in Vienna, and expects to make her professional début within a year or two.

Miss Edith Walker has concluded to remain at the Opera, and her beautiful cold voice and impassive acting are weekly, several times, a source of admiration without enthusiasm. The unsympathetic part of Amneris is well suited to Miss Walker's special style, and it would seem that the composer's intention of warming up all hearts in behalf of the enslaved royal maiden was well carried out at the "Aïda" performance on Friday, September 27, by the contrast between the stately Walker and the passionate Mildenberg, of glorious Brünnhilde and Isolde fame.

The Vienna heart seems to be capacious enough to accommodate quite a number of favorites. Gutheil-Schoder is one of these—but why does she play Carmen? Is it conceivable that the impulsive, wilful, attractive coquette that Bizet has given us should be bony, lank, hoarse voiced; in fact, in no way a typical Sevilla maid of superabundant youth? Moreover, the world has seen, and quite recently, a Carmen who can be an unprincipled flirt, an untamed, unrestrained and uneducated child of nature, and still not coarse. Gutheil-Schoder is contemptuous or unaware of such an interpretation.

The Wagner Cyclus, with Wm. Beck from Budapest and Förster-Lauterer from Hamburg, "als Gäste," was well given—that is the orchestra, notwithstanding occasional faulty brasses and woodwind, was good. Schalk and Helmesberger conducted the Ring, Mahler stepping in for "Tristan und Isolde." The singing, generally speaking, was only what is to be expected from a stock company. And why should worn-out singers resign when the public still persist in loving them, and frantically applauding their every appearance?

As for the machinery, mise-en-scène, &c., surely it is excellent. The stage of the Kaiserliche-Königliche Hof-Oper is unlike the Bayreuth stage which Mr. Huneker tells us of in his description of Klingsor's terrace, as presented at last summer's festival. The Vienna stage always closes when it is expected to close. It likewise opens at the proper moment, and swallows up its Norns and Nibelungs and Rhine daughters, or gives forth its mists and waves in the most approved fashion and according to latest improvements.

Some strangers resident for several years past in Vienna maintain that the ballet corps is degenerating. Maybe—still Frl. Sironi's skipping and pirouetting are a very acceptable performance, and all sorts of national, sacred and flower dances, butterfly and bee dances are pretty well understood by the ballet corps.

The Leschetizky world of high and low degree is pouring into Vienna. Pupils of all countries flock to vorbereiters, whose time is rapidly filling up. The American girl, with a firm belief in her own powers and a not unfounded faith in her dollars, sublimely confident, storms the main fortress at the start. Sometimes she effects immediate entrance. Sometimes—is it the air of Vienna and Ischl or the depressing influence of few elevators and many stairs, over-done meats and abundant flour foods?—sometimes she finds her native buoyancy strangely diminishing, and then, according to her choice of vorbereitres, she is doomed for a longer or shorter time to remain in the ranks of the great unknown (of Leschetizky). She may enjoy the acquaintance of some from within the inner circle and may be allowed to accompany these on pilgrimages to Währing, where from the outside she may contemplate the Herr Professor's villa, or exultantly giggle at the mere sight of the soulful-eyed Solo (Leschetizky's little dog), or enjoy the tremulous anticipation of seeing the master himself walk forth and fail to see or recognize anyone. She may even have the privilege (flanked by her vorbereiter) of playing once or twice before Leschetizky, but she is no more his pupil than she was in America. Then it is she most especially needs a fresh supply of American self-respect and courage if she expects to put through the sanguine plans she formed at home.

But we anticipate, for Leschetizky is still at Ischl and suffering severely, we hear, from the shock he received when the news was brought to him that his most dearly loved and highly gifted pupil, Gaston Lhérie, had unaccountably and unexpectedly shot himself. The catastrophe occurred at Ischl on the night of September 24-25. Lhérie's future had been predicted as that of another Paderewski. His career at the Paris Conservatory was one of brilliant and uninterrupted success. In Berlin, about two years ago, he won the Rubinstein prize. Some of the readers of THE MUSICAL COURIER may remember Mr. Floersheim's warm commendation at that time. His appearance in concert had already excited the greatest enthusiasm.

The Musical Encyclopedia, announced as forthcoming in a previous issue of THE MUSICAL COURIER, has appeared. Perhaps among the most interesting of the many volumes are the Chopin Studies, with Pugno's signature. A series of symphony concerts, under the direction of Ferdinand Loëwe, and beginning October 29, are announced at the Musik Verein. These concerts will present works of contemporary authors, a number of novelties, and, of course, the classic standbys. Chief on the list of soloists may be seen Sauer's name, with the "Emperor" Concerto.

At the impressive memorial services held under the Rev. W. H. Hechler in the chapel of the British Embassy, the organist of St. Stephan presided at the organ, and a double quartet of voices from the opera gave the hymns beloved of the deceased President—"Lead, Kindly Light" and "Nearer, My God, to Thee." Mr. McCormick, the American Minister, feelingly spoke a few appropriate words. The services were held at 11 a. m. for diplomatic and aristocratic circles, Duke Rudolph of Lichtenstein representing the Emperor, then absent from Vienna; and again at 3 p. m., as the chapel was by no means large enough to contain at one time the numerous Americans residing here who were anxious to testify their respect to the President's memory.

G. S. L.

Virgil Piano School Recital.

RECITALS by the pupils and teachers of the Virgil Piano School will be given in the recital hall every Thursday evening this season, instead of Wednesday evening, as in previous years. These recitals are free, and the public are cordially invited to attend.

The program last Thursday evening was a delightful one, and was exceptionally well played.

The participants were Robert Colston Young, C. Virgil Gordon, Miss Bessie Benson, Miss Marjorie Parker, Wilbur Sanford Blakeslee, Miss Cora Hulburd, Miss B. V. Swope, Miner Walden Gallup, Laura Race and Master Hans Bergman.

The compositions played were by Bach, Beethoven, Rubinstein, Saint-Saëns, Liszt, Brahms, Schumann, Ilginsky, MacDowell, Stowjowski and Godard.

DAVOL SANDERS.—The talented young violinist, Davol Sanders, it is announced, has been booked by his manager, Remington Squire, for a tour of six months with the Katherine Ridgeway Concert Company. The tour opens in Brockton, Mass., and the company will appear in New England for the first two weeks, in New York, Pennsylvania and New Jersey for the following two months, and the balance of the time is booked in the Middle States and Far West.

GEORGE W. JENKINS.—George W. Jenkins, although no novice at that work, may nevertheless be considered a strong, new aspirant for concert honors among the well-known church tenors of this city, and he appears to have very bright prospects in that field of effort for this season. In September he placed himself under the management of Remington Squire, and already he has a very considerable amount of work ahead of him, being engaged for a big concert in this city on November 8; "The Creation" in Montreal, Canada; the "Swan and Skylark" in Yonkers, beside miscellaneous concerts in Brooklyn and several other cities.

BAILLARDS RECEIVE AT CLAVIER HALL.—Dr. and Mrs. Victor Baillard received their friends in their new studio at Clavier Hall, Friday evening, October 25. The evening passed delightfully with just that happy combination of the musical, the artistic and the social that have made their "At Homes" at their studio in Brooklyn so enjoyable in the past.

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John Church Company's Music in England.

THE John Church Company's music has been used very extensively in England lately. Here is a partial list of composers whose songs have been sung there during the month of August, with date, places and names of singers:

Sweetest Flower.....C. B. Hawley
Mr. Constandures (1st).....Deal Pavilion
The Serenaders (3d).....Maidenhead
Miss K. Moncrieff (5th).....Bognor Pavilion
Miss K. Moncrieff (6th).....Bognor Pavilion
Miss K. Moncrieff (7th).....Bognor Pavilion
Miss K. Moncrieff (8th).....Bognor Pavilion
Miss K. Moncrieff (9th).....Bognor Pavilion
Miss K. Moncrieff (11th).....Bognor Pavilion
Miss K. Moncrieff (12th).....Bognor Pavilion
Miss M. Saunders (14th).....Worcester
Miss M. Saunders (15th).....Stourbridge
Miss M. Saunders (16th).....Birmingham
Wilson Bamber (16th).....Canterbury
Miss M. Saunders (17th).....Clacton-on-Sea
Miss Grainger Kerr (19th).....Grange-on-Sea
Wilson Bamber (19th).....Torquay
Miss Grainger Kerr (20th).....Ulveston
Miss Grainger Kerr (21st).....Ambleside
The Japs (21st).....Shanklin
The Japs (22d).....Seaview
Miss Grainger Kerr (23d).....Windermere
The Japs (23d).....Sandown
Miss M. Saunders (24th).....Walton-on-Naza
Miss G. Kerr (24th).....Keswick
The Japs (24th, afternoon).....Bembridge
The Japs (24th, evening).....Ryde
Wilson Bamber (27th).....Minehead
The Japs (30th).....Andover

Slumber Song.....
Percy Oakley (1st).....Margate

All For You.....Guy d'Hardelot
Miss Grainger Kerr (2d).....Mayfield
Percy Oakley (3d).....Margate
Miss P. Allen (8th).....Cookham
John Lyons (13th).....Isle of Wight
Mme. Alice Esty (19th).....Grange-on-Sea
John Lyons (20th).....Dover
Mme. Alice Esty (20th).....Ulverst
Mme. Alice Esty (21st).....Ambles
Mme. Alice Esty (23d).....Winderm
Mme. Alice Esty (24th).....Kesw
Reginald Groome (26th).....South
Reginald Groome (27th).....South
Reginald Groome (30th).....South
John Lyons (31st).....South

Necklace of Love.....Ethelbert Ne
Miss Grainger Kerr (2d).....Mayfi

Sleep, Sleep.....M
Miss Moncrieff (5th).....Bog
Miss Moncrieff (6th).....Bog
Miss Moncrieff (7th).....Bog
Miss Moncrieff (8th).....Bog
Miss Moncrieff (9th).....Bog
Miss Moncrieff (10th).....Bog

REUTER.—Florizel Reuter, violin prodigy, will begin American tour under Major Pond's management early February.

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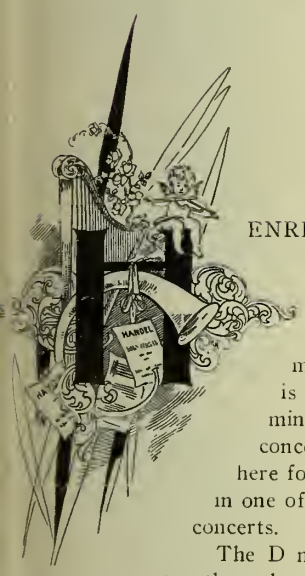
THREE NEW VIOLIN CONCERTOS.



ENRI MARTEAU deserves credit for introducing to Berlin three new violin concertos within the last few days. The most important of the three is the Concerto No. 2, in D minor, by Sinding, whose first concerto Marteau also played here for the first time last winter in one of the Nikisch Philharmonic concerts.

The D minor Concerto I like better than the first one in A minor. It symphonic in character, the orchestra playing an imtant part all through. And the orchestration is superb, rich and modern. The strings especially are employed h great effect. The thematic material of the work is striking as a whole, but it is remarkably well worked

The solo violin has largely passage work in the and last movements. The music lies well for the vioand sounds well. In the andante, in F sharp minor, violin has a fine opportunity to sing, for the most part louble stops, and they are violinistic double notes, writby a composer who not only had something to say, who knew how it should be said on the fiddle.

he Sinding Concerto is a sane, healthy work; there no unnatural strivings for effect in it, which cannot said of one of the other novelties, the concerto in C or by E. Jacques-Dalcroze, which Marteau played unthe baton of the composer himself.

his is one of those "interesting" works by a man who little to say but who makes a great fuss about saying There is undoubtedly a striving for new effects here. instance, a fugue for the full orchestra is introduced ard the close of the first movement. It is wholly unified. The recitative for solo violin in the slow movet (a largo), with an occasional pizzicato chord by the gs, is also out of place. In fact, in form the entire k is loose and disjointed. One does not know what to e of the finale. There is no logical connection bem the ideas.

nd then the solo part. It is rugged, awkward and uneful, especially in the first movement. C minor is an ward key for violin, anyhow, where much execution is d for. The passage work of the first movement is difficult, and does not sound at all brilliant, because s so awkwardly. Written half a tone lower, in B minor, ne tone higher in D minor, the same passages would rilliant.

ne key of C minor has its own peculiar character, and ppose it is this very character that Dalcroze wanted. hat is all very well in sonatas, quartets, &c., but in a t concerto like this, full of difficult passage work, which ughout the first movement does not modulate much, sticks largely to the original key, C minor is a very choice. In such a case the composer who does not into consideration the limitations of the solo instru- reckons without his host.

ganini, in his first concerto, wanted the characteristics h the key of E flat alone possesses. E flat major, though a far better key than C minor, is also a bad key for rapid execution, as the open A and E strings cannot be used.

Paganini wrote his orchestra parts in E flat, and cunningly tuned his fiddle half a tone higher, and thus while playing in E flat, he was executing in the key of D, one of the easiest and best sounding keys on the violin.

This trick greatly puzzled the connoisseurs of his day, for Paganini never tuned his violin audibly. Of course one cannot do such things nowadays.

The Dalcroze Concerto has interesting features. The treatment of the orchestra is masterful, the woodwind particularly being used with great effect. This is a redeeming feature for the solo violin, for it stands out well against the woodwind. The instrumentation is very modern, quite brilliant, though often too heavy. The themes are not grateful. All in all it is good capellmeister music.

The third novelty is a concerto by Tor Aulin, a young Norwegian. As a violin concerto *per se* this is the best of them all, though the Sinding Concerto has greater musical value. Tor Aulin is an excellent violinist himself. He introduced some of his smaller works to Berlin a few years ago, assisted by Ernest Hutcheson.

This new concerto is melodious and grateful. And the treatment of the solo violin! What a contrast from the Dalcroze Concerto! The key is also, strange to say. C minor, but what a difference! It modulates frequently. The passages lie and sound well. The solo violin always stands out in bold relief against the orchestral background. It is a real violin concerto, not a symphony with a violin obligato. Yet the orchestra has quite enough to do. It is always employed with skill and discretion.

There is an occasional delightful Northern coloring; one hears an echo from Norway's fjords and mountains.

The andante is a beautiful movement. The finale is, unfortunately, much weaker, both in thematic invention and in workmanship, than the other two movements. The choice of keys is peculiar. The first movement is C minor, the andante in A flat major and the finale in G major.

As a whole, though not a work of great depth, it is a grateful task for the performer, and is the best concerto by a violinist that I have heard of late years.

Marteau played all three concertos magnificently and with big success. Sinding was present and was called upon the stage amid great enthusiasm after the first movement of his concerto. Besides these three novelties Marteau played in his two concerts, with orchestra, the Bach A minor and the Mendelssohn concertos and the Bach E major Sonata for violin alone. The first evening he was not in good condition, but at the second concert he was in splendid form and played in a way that quite sustained his reputation. His technic was faultless, and his tone pure as gold. He deserves a vote of thanks for playing three new works here, where one hears all of the better known concertos done to death every winter. It is not an easy matter to pass judgment upon three big new works after but one hearing and without so much as a glance even at the music. I do not pretend that the above criticisms are infallible. I write simply my first impressions.

Albert Geloso, the Parisian violinist, has given two concerts with piano of late. Geloso is a great artist and a fascinating personality on the stage, but he did not do so well this year as last season. His interpretation of the Bach Chaconne was very queer. The variations on the theme of the first movement he played nearly all pianissimo; even the great arpeggio part, where there should be a tremendous crescendo and climax, he played *ppp*.

The theme in D major, however, he sang with wonderful tone. It sounded like a cathedral organ.

Geloso draws a grand tone from his instrument, his technic is impeccable, and he plays with great warmth. He is very fond of Bach and Beethoven, but he does not always hit upon the right interpretation. He takes too many liberties. Yet Geloso is a great violinist and a sterling musician. An artist must not be damned because he sometimes gives a peculiar reading of a well-known work.

Many minor violinists have played here already. I did not hear them.

It is possible that Sigmund Beel, formerly of San Francisco, will play here this winter. Beel played in London (where he is now living) last spring with great success. I saw the criticisms of the leading London dailies. They one and all called him a great violinist and a thorough musician, who played equally well the Paganini Concerto and the Chaconne.

I knew Beel well and often heard him when living in Brussels four years ago. He has a tremendous technic, having but few equals in this respect, and his tone is of a beautiful singing quality. He is a musician through and through, and as an artist altogether he is far superior to many of the well-known violinists now before the public. He is modest and never thrusts himself forward.

What could be more charming, poetic and thoroughly exquisite than the piano playing of Leopold Godowsky? When he runs a simple scale it is a poem full of exquisite charm, all by itself. His tone is at all times, whether in the most delicate fingerwork of a Chopin study or in heavy chords, wonderfully pure, full, round and singing. His touch is like velvet and has a quality quite unique.

About the great success of his concert on the 16th Mr. Liebling will tell you. I heard him under even more favorable circumstances the other evening at his house. A few friends had been invited to supper; afterwards, at 9 o'clock, Mr. Godowsky sat down to the piano and he did not get up again until 12 o'clock.

An amusing thing was the unisono playing of Mr. Godowsky and Dr. Pollock. Dr. Pollock is an amateur pianist, and has a prodigious memory. He also has technic.

Mr. and Mrs. Godowsky are well settled in their beautiful new home. In the choice of a wife Mr. Godowsky has been fortunate, which cannot often be said of great artists. Mrs. Godowsky, a former New York girl, is a charming woman, an ideal hostess, and she thoroughly understands her husband and is in perfect sympathy with him.

Bronislaw Hubermann, who when he played here some years ago gave the most prodigious exhibition of talent on the violin I ever heard, is coming out of his seclusion. He will give three concerts in Berlin this season.

ARTHUR M. ABELL.

CHAS. B. HAWLEY.—Chas. B. Hawley, the celebrated composer, is back from a long vacation at the seashore, and his studio at 489 Fifth avenue is the daily scene of busy activity. The John Church Company has just published three new songs by Mr. Hawley, "Your Lips Have Said You Love Me," "A Song of Life" and "Love and I"; all bid fair to become very popular.

The choir of the Broadway Tabernacle, of which Mr. Hawley is organist, sang the "Daughter of Jairus" last Sunday night.

H. W. GREENE.—The fall season at the H. W. Greene studios opens with a favorable outlook for a prosperous year. Mr. Greene's hours are being rapidly taken. The normal sessions which have for so long been a marked feature of his work and of such immense advantage to his students will begin the first Wednesday in November at 3:30 p. m.

THE NEW YORK SCHOOL OF ACCOMPANYING.—The registration is increasing weekly at the New York School of Accompanying. Among the new students are Miss Fanny Sweetser, of Cobleskill, who possesses splendid ability; Mr. Leslie, of Newburgh; Miss Horsfall, of Yonkers, and Miss Virginia Webster, of this city. Miss Wiener resumes her ensemble classes of four and eight hands.

MILAN.

MILAN, OCTOBER 15 1901.

AT last the mountain in labor has produced its ridiculous mouse; the commission appointed by the commune to study the question of the Scala, and determine the form of the famous referendum has given its reply.

It has decided to propose that the referendum be submitted between December 15 and 19 next; that all the administrative electors be invited to record their votes; and that the question, to be answered by a simple "Yes," or "No," be purely, solely and simply: Whether the electors think that the commune should grant a subsidy to the Scala?

In regard to this referendum I already gave you my general impression in recent past correspondence. In it I explained how the idea of calling on the administrative electorate to decide a question of art by a simple yes or no first came into the minds of the town council, composed principally of persons belonging to the Socialistic party, or, to use their generic term, the Popular Democratic party.

The doubt which I had expressed to a friend of mine on the town council, as to whether it was not impossible, by a simple question, to place clearly before the electors that of the pecuniary aid to be given to the Scala, was overcome by the reply, that not one but several would be the questions submitted to the voters.

Instead of this we now find the referendum commission, after so much study, publishing *urbi et orbi*, just this one single and simple question, which is so ridiculous that even that part of the press most favorable to our present town rulers finds it impossible to solve the great problem.

In fact, the one idea which would seem to have predominated with the commissioners is that of abolishing the word "endowment" (term used to denote the money which up to the present was given by the municipality to the Scala) and substituting for it the word "subsidy"; as if they did not both, under the circumstances, mean just exactly the same thing!

I think that probably the commission will have thought the majority of the public understands that the opening of the Scala is necessary to the welfare of the town; but the opening of the Scala is not possible without the pecuniary aid of the municipality; or, in other words, without the endowment, and the endowment is just that which we don't want, as it represents an old-time, mediæval notion, unworthy of the modern style of thought which dominates our present town council.

How shall we reconcile the abolition of the endowment with the continuation of the Scala? Let us ask the electors if they desire that the municipality shall allow a subsidy (which in blunt Italian means alms), and thus we shall gain our end; that is, the endowment will nominally be done away with, but the theatre will have the money all the same!

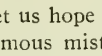
This mode of reasoning is tolerably foolish, but yet it represents the ergo of all that has been decided by the referendum commission. In fact, whatever may be the reply, it will not resolve the question in accordance with the desires of the popular party.

The position is this: they don't want the Scala really to be closed, but they ask instead that it shall be continued in such manner as to be accessible to all, and not only to the rich as at present, because the money of the municipality, they say, belongs to the whole people and not to any one particular class. The study of the commission was necessarily therefore directed toward this end; that is, to recognize the necessity of the Scala, and at the same time satisfy the pretentions of the people.

Now if the answer to the question should be No, that means that the Scala is doomed and must ceast to exist; if the answer be Yes, then it must continue as heretofore; with the result, after so much study and noise, that we shall be—just where we were before!

It appears to me that the questions to be submitted should have been at least two, in order to have a decided and unequivocal answer: First, whether the electors are of opinion that the commune should contribute to the support of the Scala, it being both morally and financially necessary to the town; second, whether the form hitherto used by the commune corresponds to the requirements and interests of the city, and of all classes of its citizens.

Let us hope that the commission, warned in time of their enormous mistake, will repair the error and not endanger any and every form of civic contribution to this the greatest manifestation of theatrical art that Milan possesses, and one of the few now remaining to Italy.



And now let me chronicle some of the theatrical doings. The Milan theatres have almost all reopened; in rather a weakly way perhaps, but this is only the preparation, as it were, for the more important representations which are to follow.

Thus at the Dal Verme we have had the "Poliuto," an old opera of Donizetti very seldom given now for want of artists suitable for its production, nor has it at the Da Verme risen above mediocrity, if we except the Signor Corsi, a good artist who knows how to draw public ap plause. After that we had the "Sonnambula," with the Sig nora Galvany in the leading part. She is a Spanish lad who treads our boards for the first time, for the purpos of testing Italian opinion, which proved entirely favorabl she being found to possess an unusually good voice, swe in tone and well tutored, with great agility up to the hig est notes, while her acting is undeniably good. Also th tenor Franco, likewise a Spaniard, sustains the part Elvino sufficiently well.

And, always at the Dal Verme, there has been a repr sentation of "William Tell," one of the great works Rossini; also of difficult execution for want of artis adapted to it. The present edition, if not altogether goo has anyway been fairly so.

Those who, like myself, have been present at the gre renderings of "William Tell"—at the Scala, with Tamagn in the leading part, or at the Téâtro Argentina, at Rom with Duc, the French Tamagno—cannot certainly be in pressed by that of Giacchero, who sustains the part Arnoldo at the Dal Verme. But Giacchero has in hi excellent qualities for the making of a first-class artis his voice being extremely robust, of wide range and pleasing and resounding quality; but, like all your Italian artists, he requires study—much study—under really good master who can teach him the unhesitatin placement of his voice, not neglecting, at the same time, little general culture in scenic art. The baritone, Paci an artist already known in the world of art, met wi a warm reception by the public, who, at the Lirico, h already applauded his artistic merits.

Of Matilde, Jemmy and other artists there is little say; they did their best, but to tell the truth that w not much. The orchestra, sufficiently strong, was w led by the maestro, Dal Fiume.

At this theatre on the 23d of this month the real autun season will be inaugurated with the "Tosca" of Pucci interpreted by the Signora Bianchini-Cappelli (Tosc Signor Garbin (Cavaradossi) and Giraldoni (Scarpi We shall thus have at last some representations after t style of the Scala without the annoyance of Commissio of Referendum and questions of endowment. And h does all this come about? I fancy I hear the reader i quiring. The thing is very simple. The theatrical ma ager, Signor Oreste Poli, is a young man of the mode school; he has been a long time in London and N

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ork, where he has learned to go ahead, with activity and me initiative of his own. Gifted with much artistic telligence, he has learned to understand the necessities a city like Milan, and during three seasons has under-ken the management of the Dal Verme, raising this eatre to the level of the good old times, now unhappily st, so that his pronouncements are awaited always with xious impatience by the Milanese public.

On the 26th of this month the Lirico Theatre of Sonzogno ill open with the "Sansone e Dalila" of Saint-Saëns; to followed by "Werther" and "Cendrillon" of Massenet, d by "Chopin," a new opera of the Maestro Orefice.

Just now, at the Lirico, they are giving operettes, with a panish company, who, beginning with Milan, purpose mak-g a tournée of the principal cities of Europe. Their but was satisfactory, both as regards the voice power of e artists and the mise-en-scène—characteristically Spanish as also because the artists are specialists of their sort. ne public naturally can only really enjoy the musical part the entertainment, which is, however, generally good for grace, its softness and sentimental warmth; all the rest that is, the witty dialogues, the caricature of persons and things Spanish—fall flat, and are rather tedious for want of a knowledge of the language.

The Manzoni, which is our Scala of prose, has also had a short little season of opera, "Norma" and "Lucia di Lammermoor" having been given moderately well, without either praise or complaint. Of the other opera season at the Fossati the readers of THE MUSICAL COURIER have already been informed by other correspondence from this side, and it would be useless to enlarge on it; the representations follow each other in regular course, with a change of operas but without much change in the execution of them.

F. ORLANDI.

BOWMAN IN PENNSYLVANIA.

THE local papers of Northeastern Pennsylvania report that the session of the Wyoming and Lackawanna County Musical Alliance, held in Factoryville from October 21 to 25, was one of the very best in the sixteen years' history of that organization. The purpose of the alliance is educational, not concert giving. The town and village choirs of that section meet twice a year for a week's study of good choral music and the inspiration that inures from association and the larger things that are possible to the union of 100 or more earnest singers.

It is an important movement in the development of a good style of singing of church music especially, and of concert music incidentally. Such an effort should be imitated in every section of this broad land. Were this done, it would exert a powerful influence not only in the smaller towns, but by reflex impulse it would affect the larger musical centres.

The results of the efforts put forth by the Musical Alliance of Pennsylvania, united to the skill as a conductor of E. M. Bowman, of New York, who led the present sessions, were seen in the large amount of good music which was studied during eleven rehearsals and then presented in good form to the public in two concerts, the first one on Thursday evening two weeks ago, which included Mendelssohn's "How Lovely Are the Messengers" ("St. Paul"); Tozer's "Ten Thousand Times Ten Thousand"; "God Is Our Refuge," Macfarlane; "From Egypt's Bondage Come," Page; a choral arrangement of the "Cujus Animam," from Rossini's "Stabat Mater," and "The Starry Host," a series of concert waltzes by Milde.

On Friday evening the program included the chorale from the Meistersingers' "Awake"; "The Heavens Are Telling," Haydn's "Creation"; "O Thou That Tellest," Händel's "Messiah"; the "Hallelujah," from Beethoven's "Mount of Olives," and Max Bruch's cantata, "Fair Ellen." All this music was new to practically all the singers when the sessions began Monday evening, October 21. Eleven rehearsals were held prior to the last concert Friday evening and considerable other music was sung besides that presented at the concerts.

Mr. Bowman is authority for the statement that, notwithstanding the short interval of study, the music was sung in an intelligent and artistic style.

Miss Bessie M. Bowman was the chief vocal soloist of the concerts, and according to reports scored a distinct triumph. Her voice is a rich contralto of lovely fresh quality, and her singing is characterized by exquisite finish and soulfulness. Voice, skill and winsome manner completely captured and held her audience at each appearance. So pleased was the Musical Alliance with her services that by a unanimous standing vote they passed resolutions to the effect that, much as they had anticipated from her voice and attainments, they were more than satisfied.

Mr. Bowman, beside his duties as conductor, played several organ numbers by Bach, Smart, Raff, Chopin and others, which were received with enthusiastic demonstrations.

Miss Susan Black, of Scranton, and W. N. Manchester, of Factoryville, who has conducted several meetings of the Alliance, sang in a highly creditable manner the solo parts in Bruch's "Fair Ellen."

KOEMMENICH TO CONDUCT.—Louis Koemmenich has arranged an attractive program for the concert of the New York Heinebund to be given at Terrace Garden November 10. The soloists are Leopold Winkler, pianist; Miss Rosa Wald, soprano; Miss Martha Wettengel, contralto; William Bartels, tenor, and Carl Schlegel, baritone. Schlegel is one of the artist pupils of M. J. Scherhey.

ETHEL CRANE.—Miss Ethel Crane, formerly the solo soprano of the Brick Church, and until recently of the Marcy Avenue Baptist Church, Brooklyn, has been chosen solo soprano of Dr. Kittridge's Church, Madison avenue and Fifty-seventh street, New York.

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BARON FRANCHETTI.

Composer of the Opera "Germania."

[Interviewed by Our Own Correspondent.]

MILAN, OCTOBER 10, 1901.

If the Maestro Franchetti had not by his previous works already acquired the right to be considered (as he is considered) one of those modern Italian composers (two or three in all) who possess a perfect mastery of "technic," combined with great artistic power, he would at once have risen to the highest place in the public estimation, when the management of the Scala—disappointed of their great attraction, the "Nerone" of Boïto—addressed to him their earnest wish that he would allow his opera, "Germania," to take the place of the chef d'œuvre which Italy had been awaiting for over twenty years.

A new opera, especially if to be given at the Scala, always excites curiosity, and the fewer are the indiscretions divulged respecting it, just so much the more is this curiosity intensified. These indiscretions, however, in regard to the "Germania" have been both remarkably few and entirely unauthorized, because the author, Baron Franchetti, abhors self-advertisement, especially such as is only too much the fashion nowadays.

For this very reason my wish to have an interview with him had possessed itself of my mind as a sort of necessity. But how was I to overcome the insurmountable obstacle of his firm and absolute determination to not let himself be interviewed by anybody? I knew that he had already refused it to others, and I also knew that the steps I myself had taken, although supported by friends of the maestro, had likewise been fruitless.

It was necessary, therefore, to find some other means of obtaining my object. It is well known that Baron Franchetti has an almost exaggerated fancy for motor car driving, and those who were in a position to help me had told me that even when most absorbed the maestro's countenance would at once brighten up at a word about motor cars, their races, their pace, the obstacles they could overcome; and that by falling in with his views a little in this matter he becomes benevolent, conversational, oblivious of all surroundings, and—you become fast friends; whereas, if you talk of music——!

I settled, therefore, on a plan—infallible—but an accomplice is necessary; and this I find in the landlord of the Hotel Victoria, here in Milan.

Baron Franchetti, in order the better to work quietly and undisturbed on his "Germania," has been staying for some time at Airolo; in his frequent visits to Milan, which are always sudden and unexpected, he stays and often dines at the aforesaid Hotel Victoria. I get the landlord to reserve a place for me next to that usually occupied by the baron, and then under the guise, or disguise, of a traveler, I come in, take my seat and "dine." During dinner I do my best to glean what news I can of the "Germania," beginning, of course, with a trip by motor car.

Such my "plan," but it does not quite work with the precision of a shilling novel. Several times my place was "reserved" when the maestro had promised to come in to dinner, but unfortunately it remained unoccupied, as so severe is this motor car craze with the Maestro Franchetti that oftentimes he forgets not only his dinner, but even the friends he has invited to it. But my fellow conspirator, faithful to his promise, never tired of reserving my place for me, whenever he prepared the table for Baron Franchetti. At last our maestro gave an unusually serious promise that he would be in for dinner, and I a few minutes after he was seated made my entry into the dining room of the Victoria Hotel with the jaded appearance of a traveler, and the waiter led me to the place prepared for me.

Fortunately my victim was in excellent humor, because his motor car had accomplished the journey from Airolo to Milan in good style, and some minutes under the regular time.

Beaming with happiness he turned to the company for their approval. This was my opportunity and I took it, following him at once by motor car. "But, is it possible, sir, that you can have got over so much ground in so short time, and without accident? I confess that I am not very much up in motor cars, but from what little I know, your journeys appear to me real tours-de-force."

"Quite the contrary," replies the maestro, "it is my usual pace, that is, of course, if there be no exceptional obstacles besides the state of the roads. You are surprised? You would not be so if you were to see my 'Mercedes.'"

And then, like the uncorking of a bottle of champagne, the Maestro Franchetti overwhelms me with a sportive dissertation on automobilism: "My Mercedes is 35 horse power, made by Daimler, of Cannstadt, only weighing 22 cwt., and with a speed of 90 kilometers an hour on the flat, up to a maximum of 110. You think my drives from Airolo to Milan wonderful, but what would you say to those from Airolo to the summit of the St. Gothard, which my Mercedes does at the rate of 40 kilometers an hour, completing the journey always in twenty-five minutes, as regularly as a clock, and carrying four people, with their baggage, too? And the road up the St. Gothard, as you know, has a rise of 1,000 metres, equal to about 9 per cent., to say nothing of fifty-seven turnings at acute angles.

"And, what do you say to my journey from Schaffhausen to Zurich, Lucerne, Thun, Interlaken, Geneva, Chamounix, Chambery, Grenoble, Grande Chartreuse, Aix-les-Bains, Susa, Turin, Milan, Pallanza and Airolo; all in five days; yes, in five days only, understand?"

Only able to drop in an occasional oh! or ah! I remained there, with eyes and mouth open, gazing at his joyous face, full of happiness at the religious attention with which I listened, almost like a scared child listening to a ghost story or fairy tale.

And still he continued: "You see, I am so satisfied with my 'Mercedes' that I would not sell it at any price. Of the twenty-two motor cars that I have had none have equaled it, not even my two Panhards. My 'Mercedes' possesses every requisite for traveling well, quickly and without trouble. See, here I have some photographs taken by the Maestro Giordano, as a remembrance of our last journey."

Here I boldly jerked in the question whether he would mind giving me one or two of them.

"Certainly, with pleasure! I am so happy when——" And he began another spurt of automobilism, with never a sign of the road that might lead me to "La Germania." Only think what ground I had to jolt over before reaching it; but, taking advantage of his first stopping place, and determined to rush it somehow, I chimed in with: "Excuse me, maestro, but how on earth do you manage to find time for music, and especially for the 'Germania,' for which you have engaged yourself, if you are flying about on your motor car from morning to night?"

Now I cannot say that this question met with the same hearty response as would a more sportive one, but he was now in the right mood, as I had been led to hope, and he did not avoid my question.

"The press," I continued, "has already noticed it, and has made public several indiscretions, among which that it is a work of considerable proportions."

"I must tell you," he replied, "that all the news hitherto published in regard to the 'Germania' is erroneous, and especially where they state that the work terminates with the battle of Jena and the victory of Napoleon. Nothing could be further from the truth; the opera terminates on the contrary with the battle of Leipsic (1813), the defeat of Napoleon, and the triumph of Germany."

Encouraged by my success, it is unnecessary for m to say that I tried my best to get all the information could, and I now repeat it as accurately as I can remem ber, so as to render as well as possible the subject of th libretto.

The opera is in four acts. The first takes place in mill at Nürnberg, where are assembled some students di guised as millers, in order to avoid the police, who a seeking to root out the secret societies of conspirator Among them is Worms, the baritone, who shortly afte ward is surprised by the police and arrested. To his car as his most trusty friend, Federico (who has gone to th wars) had intrusted his betrothed, of whom he is pa sionately fond. Worms, however, losing all control ov his better-self, falls madly in love with his charge; a in the first act we have the duet between Worms a Rika, where she upbraids him for his broken faith. this secret meeting the principal personages of that time Weber, Maria Louise, &c.—appear upon the scene.

The second act takes place in the Black Forest. It is characteristic picture, with a coloring that renders the a mosphere of the place highly suggestive. Federico, no returned, marries Rika, who says nothing of her relatio with Worms; but amid it all is heard, far away, the so of the baritone, who escaped from prison and is on h

Baron Franchetti and "The Musical Courier" Correspondent—Hotel Victoria, Milan.

(Sketched from life by Minardi.)

way to rejoin his companions. He finds Rika united o Federico, and, unable to control himself, rushes a Federico tries to overtake him, little dreaming of reason which has caused his flight. Meantime, howe Rika, seized with remorse at having deceived the r whom she adores, and who believes her faithful, takes to flight. When Federico returns he finds Jani, the little sister of Rika.

A fearful storm has arisen, and it is at its height Federico hears from the innocent, artless lips of the li Jani how Worms is madly enamored of her sister Rika

The third act, which for its scenic situations must st one at once as the most important, and about which Maestro Franchetti is most enthusiastic, happens at Kön berg in one of the hiding places of the most important s societies of those times. A great meeting has been s moned, and the members, completely masked, are all p ent. Their chief is Worms, who is seated at the pos honor. To everything he says blind acquiescence is gi excepting only by one among their ranks, who has n

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laring to contradict him. At last Worms, impatient at his continued insult, invites anyone who has any opposition to make to step out and make himself known. One nan of resolute bearing comes forward and uncovers; it s Federico, who throws in the teeth of his friend the rime of which he has been guilty. General surprise at eeing two fast friends face to face in enmity. Worms does ot deny the accusation; on the contrary, he accuses himelf of having done that which was repugnant to his own atural instincts. But the outrage must be wiped out with lood. Worms, it is true, is already self-doomed to die or the glory of his country, but by death on the battle eld, an enviable, a hero's death, and he cannot, must not ttain it! And there, on the very spot where love of county should unite all, the duel is to take place.

But just as the duel begins, the Queen Maria Louise appears. * * * The swords are lowered, and a reconciliaon is effected by the queen, who will not allow the spillg of blood so necessary to the country for the expulsion f the stranger.

In the fourth act we are on the battle field after the ttle of Leipsic. Rika is wandering among the dead in earch of Federico, who has, she knows, been wounded; e is repentant and longs for his forgiveness. She finds m dying. One only favor do I ask you if you wish me die happy," says Federico; "tell me * * * who is ctor? Germany! And from afar, a vision of Napoleon efeated and flying appears to the dying man, who breathes s last, happy to die for the freedom of his country.

The Maestro Franchetti is most enthusiastic about the retto of "Germania"; he says it is the best that Illica s ever conceived or written. Scenic in character, draatic in its action, grandiose in its style, everything necsary for the making of a great opera is embodied in it. In regard to the music I can say but little. To my quiry whether he was following his own style, that of y particular school or seeking some new, unbeaten path, replied:

"All that I must leave to the public to answer, unless I n able to do so myself * * * *ad opera finita.* Believe , that to make up one's mind to follow any given sysn is to be false to one's own self; the musical work of composer is the result of what he himself knows, of at he has studied—the result, in short, of his own ntiment, of his own nature.

'When I am struck by some phrase in a libretto, or by me highly scenic situation, I sit down to write so as to der by the notes exactly what I feel, the sensations used in me; I do not think in the least about any tool, style or system. I write music, and that is all! hen finished I read over what I have written, to see if written notes reproduce the impression first made on , and I then correct and re-correct until they do. And not think, my dear sir, that those passages in music—matter who the author—which seem inspired and writ- straight off are really the result of a first impression. thing of the sort. They have been written, weeded. pped and changed, many and many times, until at last author is repaid in the final result obtained. You see, ave been at work over four years on the 'Germania,' and an assure you that no single passage in it, as the blic will hear it, is the same as I wrote it under my first pression; all of them have been filed down and polished h much care and study. I worked four years on the t and second acts, whereas the third was done in a nth—how long the fourth will take remains to be seen, t is not yet finished.

Anyhow, the music of my 'Germania' seems to me to e resulted in Italian music; of course, there are no certati, airs or duets of the old style of composition; while the orchestra describes the action, the song of the artists is free, with passionate and sentimental phrasing. The prelude to the fourth act is the most worked up, and, to my mind, the most finished part of the opera. It is a prelude—I might almost say a poem of symphony—of grand proportions, intended to represent the 'field' after the battle of Leipsic; a vision of ancient legendary heroes of Germany, riding over the field of battle, chanting a hymn of admiration to the glory of the new heroes fallen for their country and its history, as they themselves had fallen for the faith and love.

"I may be accused of anti-Wagnerism in thinking that my 'Germania' savors of Italian music. There are few who respect Wagner more than I do; I admire him, I study him! I was misunderstood last year when I wrote that 'Tristano ed Isotta' at the Scala wearied the public. I am of opinion that to enjoy Wagner requires musical instruction superior to that which at present generally obtains. It is no use 'posing' as a Wagnerian, the effort to do so by a forced attention to the representation is too overpowering; you succumb to it—for that which is not understood cannot please! Educate the people little by little to that sort of music, and they will enjoy it seriously, or at least will admire it. Everything is progressive; in nature there are no interruptions."

The dinner was over some time. During the heat of the discussion the waiter, by a lucky inspiration, had brought in a bottle of Chambertin—now empty. There remained only the coffee—almost cold—and the liqueurs.

To change the subject, I asked the Baron whether it was true that he had written, or was writing, an operette in conjunction with the Maestro Giordano. "It has already been finished some time," he replied, "and if it has not yet been represented, the reason must be sought in editorial peculiarities, or rather in the peculiarly unartistic working of monopoly, it having been inconsiderately and unfortunately ceded to a—let us say—collector of operettes, who requires first to rid himself of other previous purchases.

"The operette is entitled 'Giove a Pompei,' and is as merry and jovial as can be imagined. Illica had written the libretto for a composer of operettes, who, however, did not take it, and he then showed it to me. I was smitten with it, so full is it of wit and life, and I determined to set it to music at some moment when I should be in the humor. But I never found the time. Being one day with Giordano and Illica, we were laughing together over the several scenes of 'Jupiter at Pompei,' when Illica jumped up and said: 'Why don't you write it together?' We looked each other in the face, and—'Done,' said we both in chorus. And so—at the Lake of Como, in the quietude of a villa there—'Jupiter' was born. You should have seen us write it! We could hardly jot down the notes for our laughter at the motives, which came to us spontaneously, as we read passage after passage of the libretto! How I should enjoy seeing it represented." * * *

The waiter here announces that a gentleman wants to speak to Baron Franchetti. "Goodness gracious! Some bother or other," grumbles the Baron. "Why didn't you say I was out," and, turning to me: "We were so comfortable here, chatting together!"

But I, who had obtained my intent (including the sketch which the painter Minardi, of the *Illustrazione Italiana*, had, by my invitation, surreptitiously made of our meeting, from a table in the corner of the room), was not quite so much annoyed at the intrusion as I should have been half an hour before. I bade a cordial adieu to the Baron, who kindly expressed the hope of seeing me again next morning at breakfast, but when next morning came the stranger had already taken his departure—for Milan. F. ORLANDI.

MISS MCKENZIE TO ASSIST MRS. STOCKER.—Miss Rebecca McKenzie, soprano, will assist Mrs. Stella Prince Stocker at her lecture recital in the public school course on November 4.

KATHERINE RUTH HEYMAN.

MISS KATHERINE RUTH HEYMAN, the distinguished young American pianist, has in the past five years established her right to a place among artists of the first rank in this country, and she has been accorded honors that are substantial proof of the very high esteem in which her musicianship is held. These marks of distinction, too, are but repetitions of like honors conferred upon her by the most exacting authorities, critics and laymen, and musical organizations in the leading centres of Europe.

Born in California, Miss Heyman began her musical studies when she was but four years old. Her father, Arnold Heyman, a noted violinist and pupil of Spohr, was her instructor, and at the age of six she first played in public. In 1891, accompanied by her mother, Miss Heyman went to Berlin where she enjoyed the advantage of an extended course of study with Heinrich Barth. While abroad she made some very important appearances and scored a succession of brilliant triumphs. After her return to America in 1894 she concertized for two seasons through the Middle West, and made a tour of the principal Eastern cities with Bronislaw Huberman.

Subsequent study abroad was followed by engagements as solo pianist in all the leading cities of the East and Canada, with the Boston Symphony Orchestra, the Kneisel Quartet, and with such noted artists as Madames Schumann-Heink and Sembrich, with Plançon, Campanari, Salignac and Hugo Becker.

Of her pianism, the most authoritative critics here and abroad agree that her technic is masterly—more than adequate for every demand, her interpretation marked with a beautiful intelligence and sympathy, her temperament exceptionally musical, sensitive and highly artistic. In addition to her rare musicianly qualities, Miss Heyman possesses the potent charm of a graceful bearing, great refinement, magnetic personality and an attractive appearance.

Aptly termed "the girl with the wonderful eyes and fingers," Miss Heyman acquits herself with notable distinction in ensemble as well as solo playing, and she is already booked for a large number of orchestral and recital appearances this season. Her first engagement is with the Boston Symphony Orchestra in Cambridge, Mass., November 24.

Riesberg-Harris Engagement.

THE engagement of Miss Estelle Harris, solo soprano in the choir of the Church of the Divine Paternity, to Frederick W. Riesberg, the organist and accompanist, was formally anounced last week.

Miss Harris, who is a handsome young woman, came to New York several years ago from her home in Easton, Pa., to study with Miss Emma Thursby. The choir position which she holds, and her popularity as a recital and concert singer bespeak talent and vocal method, and the other points that makes an artist attractive and a success. Miss Harris is the daughter of the late Orlando Harris, of Mauch Chunk, assistant paymaster of the Lehigh Valley Railroad at the time of his death. Her musical education began in childhood with the best teachers to be found in a small city. To Miss Thursby's training, however, Miss Harris owes her artistic standing.

During the past summer Miss Harris sang at Mr. Riesberg's organ recitals at the Pan-American Exposition in Buffalo. Later she was engaged as soprano soloist for concerts and recitals at the summer school in Asheville, N. C. The series of subscription concerts at the school were given under Mr. Riesberg's direction.

Mr. Riesberg is organist and choir director of the Roseville (N. J.) Presbyterian Church, a successful accompanist and teacher of piano, organ and harmony. He holds the secretaryship of the New York State Music Teachers' Association, and is a contributor to THE MUSICAL COURIER.

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MUSICAL PEOPLE.

Miss Blanche Alden, of Springfield, Me., is being heard of as a composer of merit.

Miss Mabel M. Orebaugh's piano recital took place on the 4th at Columbus, Ohio.

Frank H. Ormsby, a tenor singer, has located in Denver, Col., where he has a studio.

On October 14 an organ recital was given at Owensboro, Ky., by Minor C. Baldwin.

A vocal recital was given at Galesburg, Ill., by Miss Mary P. Thompson October 17.

A series of three organ recitals will be given at Hartford, Conn., by Frank J. Benedict.

Mrs. C. F. Menninger and Miss Annie M. Parry Bundy gave a musical recently at Topeka, Kan.

Miss Alice Fallon, who gave a concert recently in Birmingham, Ala., will return to Dresden in November.

Bruno Steindel and Mrs. C. Trimble were the soloists at the Y. M. C. A. concert last week at Minneapolis, Minn.

Miss Mary Hallock, of Philadelphia, appeared before the pupils of the Moravian Seminary, Bethlehem, Pa., recently.

The New Haven (Conn.) Symphony Orchestra is to give a series of six concerts this season, and Professor George Stillman Kelley is to conduct them.

Nelson A. Sprackling, a promising pupil of Professor Charles E. Clemens, is filling the position of temporary organist at Emanuel Episcopal Church, Cleveland, Ohio.

Vernon Edward Matlack, of Chicago, has been secured for the opening recitals on the new pipe organ now being erected in Vincent Church, Spokane, Wash., November 5 and 6.

One of the most delightful musicals of the season was given last Thursday evening at the home of Dr. and Mrs. Alexander A. La Vignel, on Kennard street, Cleveland, Ohio.

A musical event of interest in Indianapolis, Ind., will be the recital at the Propylæum the first week in November by Hugh McGibeny, violinist, and Karl Schneider, baritone.

Mrs. Howard Rogers, Ben Franklin and Clarence Phillip were the soloists at the Pianola and Aeolian recital held in the parlors of the music establishment of Cluett & Sons, Troy, N. Y.

Frederick W. Wallis, of Kansas City, who recently gave a song recital at the Art League, Leavenworth, Kan., was assisted by Miss Mattie Lou Catron, contralto, and Mrs. Jennie Schultz at the piano.

The Paterson (N. J.) School of Art, Music and Language was filled with music lovers at the first recital of the season. The soloists were Claude Trevlyn, Miss Ella Force and Jacob Epple, basso.

The piano students beginning lessons under Professor Sickner at the Sickner Conservatory, Wichita, Kan., are Mrs. F. G. Vandyne, Mrs. J. A. Remspear, Opal Remspear, Kathryn Jones, Harry Lawrence, Pearl Reed, Marguerite Case, Avis Hamilton, Marie Horner, Mrs. W. H. Burns and Anna Moore.

The Students' Concert Company of the Ithaca Conservatory of Music, consisting of Mrs. Lelle Rhodes-Mangang, Mrs. Chamot, Miss Elizabeth N. McCrea and Ford Hommel, is meeting with great success on its concert tour through Pennsylvania.

Organ recitals by G. B. Carter are to be given at the First Presbyterian Church, Elmira, N. Y. The soloists for the first were Miss Mary V. Donovan, Mrs. John Wentworth, Robert Parmenter and Philip Young.

Arthur Dunham, organist, assisted by Mrs. Virginia M. Hight, soprano; Miss Katherine Eloise Donahue, contralto, and Sherman Hight, tenor, gave the opening concert at Holy Trinity Church, Bloomington, Ill., when the new organ was dedicated.

Progress Hall, Parkersburg, W. Va., was filled with a representative audience when Edmund Alexander Jahn, baritone, and Miss Emma Arnold Payne, pianist, and Charles A. Bukey, accompanist, gave the first recital of Trinity Choir series.

The officers of the Lebanon (Pa.) Choral Society are: President, H. W. Siegrist; vice-president, Samuel McAdam; treasurer, C. W. Few; secretary, H. C. Roeder; directors, Morris Light, H. H. Lineaweaver, William McAdam, James Eckenroth, G. S. Miller, A. A. Ritcher; musical director, E. A. Berg, of Reading; accompanist, Chas. G. DeHuff, with James Eckenroth and H. W. Siegrist as assistants.

Lovers of music in the State University and city of Vermillion, S. Dak., are elated over the organization of the musical talent of the community into a society which will be known as the University Choral Society. Constitution and by-laws have been adopted, and J. D. Logan elected president; J. E. Payne, vice-president; C. S. Sloan, secretary; Miss Woods, treasurer; J. E. Payne, Dr. Foster and Professor Myers, executive committee.

NATIONAL CONSERVATORY CONCERTS.

ALL members of the faculty, several of the officers and a crowded house greeted the young pupils who participated at the first in the series of monthly students' concerts at the National Conservatory of Music, Tuesday evening, October 29. This was the program:

Sonata, for piano and violin.....Gade
Miss Grace Halleck and Carl Tollefsen.

Air, For All Eternity.....Mascheroni
Miss Martha Gauze.

Piano soli—
Butterfly.....Grieg
At the Spring.....Scholz
Miss Florence Helfer.

Aria, Within This Sacred Dwelling.....Mozart
A. Rosenburg.

Sonata (second movement).....Grieg
Miss Paula Schluter.

Songs—
The Princess.....Grieg
Ich liebe Dich.....Grieg
Miss Lulu Decker.

Violin solo, Fantaisie Appassionata.....Vieuxtemps.
Master Julius Casper.

The young pianists who played are pupils of Miss Adele Margulies and their playing was remarkable for clean technic and musical quality. Miss Grace Halleck, who played in the Gade Sonata with Mr. Tollefsen, is herself a teacher at the conservatory, but as she was trained for her work by Miss Margulies, she may be credited as a Margulies pupil. Mr. Tollefsen, the violinist who played with Miss Halleck, is a Lichtenberg pupil. He was recently promoted to the position of preparatory teacher, a place for which his training has fitted him. The singers reflected credit on their individual teachers. Miss Gauze is a pupil of Royal Stone Smith; Mr. Rosenburg, a pupil of Wilford Watters, and Miss Decker, of Miss Annie Wilson. Master Casper, who played the closing number of the concert, is a pupil of Lichtenberg. He is a gifted boy, of whom the general public will hear more before the present musical season closes.

MUSICAL CLUBS

Hudson, Ohio, has a new musical club.

The new music club of Mansfield, Ohio, is to be know as the Treble Clef Club.

The German musical organizations of Newark, N. have actively resumed work.

George Eckert has been engaged as director of the Robe Park Choral Society, Indianapolis, Ind.

Nearly all, if not quite, the best musicians in the city a enrolled in the Woman's Club, of Butte, Mon.

The members of the Philharmonic Society gave a co cert to their friends at the New Century Club Auditoriu Utica, N. Y., recently.

The first afternoon concert of the Matinee Music was held last week at Lincoln, Neb. The leaders a Mrs. A. S. Raymond and Miss Mary Smith.

The forty-sixth anniversary celebration of the Syracu Liederkranz was held at Turn Hall Monday evening, C tober 28, under the direction of Arthur Plagge.

The concerts of the Orange, N. J., Musical Art Soci will be given this season in Music Hall, Orange, inste of in Commonwealth Hall, East Orange, as hitherto.

Miss Minnibel Smith, who was prominent in musi circles at Syracuse, N. Y., a few years ago, will sing at t first concert of the Morning Musicals to be given some ti in November.

The Germania Singing Society, of Newark, N. J., ga its first concert on October 30 in Krueger Auditoriu The soloists were Mrs. Dora E. Phillips, Emil Muen and Henry Bartels.

The Sorosis Club, of Mansfield, Ohio, hitherto an e tirely literary society, has decided to introduce music i its meetings during the coming winter; not as a study, b for entertainment and to add variety to the program.

The High School Glee Club, of Mansfield, Ohio, has elec the following officers: President, Miss Katherine Dirla, vice-president, Miss Zora Hershey; secretary, Miss Em Denman; treasurer, Miss Charlotte Weil; librarian, M Bessie Hurst.

The Singers' Club, Cleveland, Ohio, has retain Charles E. Clemens as its conductor. The soloists for three concerts of this season will be H. Evan Willia tenor, November 21; Julian Walker, baritone, January E. de Gorgoza, baritone, March 20.

The Tacoma (Wash.) Ladies' Musical Club opened e season with a brilliant concert at Masonic Temple, n which Mrs. Clinton McDaniels and Mrs. Van Ogle, o Seattle; Miss Wakefield, of Minneapolis, Minn., and Magnes Schutz, of Seattle, took part.

The initial concert of the German Club and Musikvein was given at the German House, Indianapolis, Ind., Oc ber 23. Prof. Alexander Ernestinoff has been re-engag as director for the season and N. Davis as concertmeis The soloists were Mrs. Josephine Bremmerman-Edmun Miss M. Schulmeyer, Miss Eva Jeffries and L. H. Col

The second regular recital of the Women's Musical C Columbus, Ohio, was given October 23. The program under the charge of Mrs. N. B. Marple, and the ac participants were Miss Rosa Kerr, Mrs. Andrew Tim man and Mrs. Maud Wentz McDonald.

The members of the Vendredi Musicale, Nashv Tenn., recently enjoyed an all-day meeting with

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esident, Miss Amanda Gaut, at her country home, to scuss the winter's work. In the business meeting Miss ank Hollowell was elected to the secretaryship. Misses la Briggs Dortch, Bessie Bullock and Lucie McEwen re elected to active membership. Misses Frank Holwell, Mary E. Williams and Jennie Wheeler gave a musical program.

CLAVIER PIANO SCHOOL.

A LARGE audience in Clavier Hall attended the second recital of the season last Friday evening. The ogram was given by Charles Russell, 'cellist, director the ensemble class, assisted by Miss Mary J. Lansing, ntralto; Harry Stewart Briggs, pianist, and George ehl, violinist. Mr. Russell opened the evening with ccherini's quaint 'Cello Sonata in C major. After singing of "Morire," by Papini, by Miss Lansing, with llo obligato, Mr. Russell played a group of compositions—Air, by Bach; "Moment Musical," by Schubert; he Swan," by Saint-Saëns, and "Vito," by Popper. is group gave Mr. Russell an opportunity to show that possesses both a finished technic and the ability to oduce those rich, warm tones that make the 'cello the otional instrument that it is. Compelled to add an exnumber. Mr. Russell played another composition by oper. Miss Lansing sang charmingly songs by uise Tunison and Edna R. Park. The concert closed h a musical performance of a trio by Gade for 'cello, lin and piano, played by Messrs. Russell, Stehl and ggs. It is expected that future recitals of the school have more ensemble numbers. With Mr. Russell the head of the ensemble classes, the department is g extended. The third recital, Friday evening, Nober 8, will be given by piano pupils of the school. Virgil, the director, will add some of his instructive arks.

MIL HOFMANN.—Emil Hofmann, the well-known bari-, scored a brilliant success with his powerful yet symetic voice and refined art wherever he sang in America season. Mr. Hofmann has filled a large number of important engagements abroad this summer. October e sang at a concert in Leipsic, and made a notable ression. He won storms of applause, and the critics sed highly his artistic style, his noble tone production, the taste and care with which he selected his songs. repeated his triumph in a recital he gave in the same October 31. Under the direction of Loudon G. Charl- Mr. Hofmann will be heard again in America this on, when he will sing a number of return dates and a long list of engagements in cities which could not re his services last year. Mr. Hofmann sails for this try November 5, on the Kaiser Wilhelm, to reach this in time for his first engagement with the Eintracht at ark, N. J.

OOMFIELD-ZEISLER RECITALS.—The two piano recitals h are to be given by Fannie Bloomfield-Zeisler, in delssohn Hall, on Saturday afternoon, November 16, Tuesday afternoon, the 19th, will be request recitals, e many admirers of this popular pianist are permitted ave their way. Since Mr. Wolfsohn announced these als a large number of pianists and students have sent quests for Mrs. Zeisler to play certain compositions, many of them are to be considered, writes Mrs. Zeisler r. Wolfsohn, when she is making up her programs.

STORY OF MUSIC LECTURE.—The first of a series of lectures on the history of music was given by John riggs, Ph. D., at the American Institute of Applied c, on Monday, November 4, at 3:30 p. m. The course include lectures on the works of Haydn, Mozart, hoven, Schubert and Schumann.

MUSIC IN BROOKLYN.

A MODEST genius is seeking to establish an analogy between music and clothes. Footnotes on the advance circulars sent out by the Brooklyn Institute request those attending the concerts this year to disregard the matter of evening dress, the aim being now to make the concerts more social. Before consolidation New Yorkers charged Brooklynites with wearing their boots unblacked. This, of course, applied only to the men. Brooklyn women are known the country over for their admirable taste in dress. Not so severe in their modes as Boston and Philadelphia women and never so extravagantly attired as their Manhattan sisters, Brooklyn women have for years represented culture and breeding in the quiet and yet graceful manner in which they wear their clothes. Therefore it would seem that the hints on the Institute advance circulars are intended for that patient, provincial and credulous mortal—the Brooklyn man, who appears to have offended some of the powers that be by attending the concerts in the ill-fitting suit of tweed or cheviot which he wore at his office all day. The writer, however, warns Brooklyn women to save their delicate tinted bodices for the concerts at the Academy of Music. Until some philanthropist presents the owners of Association Hall with new seats it is unwise to wear light clothes to the concerts given in that auditorium. As the "regulars" know, the chairs in Association Hall are covered with a cheap, sticky leather, or "leatherette." Silks and satins become glued to the backs of these uncomfortable and hideous chairs, and in case the bodices are light in color the wearers come away with a stain on their pretty garments. The best that the women can do to conform to the reasonable request regarding dress is to wear dark bodices and touch them up with color at the throat and corsage. A pair of white gloves will give the finishing touch to a correct appearance at an evening concert.

Unfortunately, the Brooklyn Institute gives most of its concerts at Association Hall. So far as the knowledge of this writer goes, the Institute has engaged the Academy of Music for only nine concerts—five by the Boston Symphony Orchestra, two by the Brooklyn Oratorio Society, one by the Brooklyn Saengerbund (in December), and one by the Brooklyn Arion (in April). The seats or chairs at the Academy are upholstered in cotton velvet, and when these are well brushed women are not likely to have their dresses soiled.

The Germania Club, the most exclusive and wealthiest social club of the Germans in Brooklyn, gave a private concert at the clubhouse on Saturday evening, October 26. Arthur Claassen, conductor of the United Singers of Brooklyn and of the Brooklyn Arion, arranged the concert and directed the musical program. The soloists were Arthur Hochman, pianist; Mrs. Marie Rappold, soprano; Hans Kronold, 'cellist; Charles Stuart Phillips, tenor, and a double quartet from the Brooklyn Arion. The entertainment of the club declared this to be one of the finest concerts ever given before the club, and Mr. Claassen was warmly complimented for his success. The Arions sang five songs and were enthusiastically received. Arthur Hochman also scored immensely with the music lovers present. Mr. Claassen played the accompaniments for the singers.

Miss Amy Murray delighted a large audience in the Bushwick Avenue Reformed Church on Tuesday evening, October 29, with her Scottish lecture-song recital. The piano accompanying was done by Mrs. W. S. Nelson. Miss Murray's program follows:

Scottish-American Song—
O Sing to Me the Auld Scots' Sangs.....Dr. James Bethune
Songs of the Lowlands—
Afton Water.....Robert Burns
O Whistle and I'll Come to Ye.....Robert Burns
Bonnie Dundee.....Sir Walter Scott
When the Kye Comes Hame..James Hogg (The Ettrick Shepherd)
Songs of the Border—
The Flowers o' the Forest. Traditional.....Sir Walter Scott
Young Lochinvar.....Sir Walter Scott
(Adapted to an old border melody by Miss Murray.)
Songs of the Highlands—
A'Chuthag. (The Cuckoo.)
Skye Boat Song.
Accompanied upon the ancient Celtic harp (Clarsach).
Songs of the Jacobites—
Charlie is My Darling.
Hey Johnnie Cope.
Will Ye No' Come Back Again?
Character song—
Caller Herrin'.....Lady Nairne
(In the holiday dress of a Newhaven fishwife.)

Auld Lang Syne.

Miss Sarah Anderson, soprano, and Joseph Baernstein, basso, attracted an audience of music lovers to Memorial Hall last Thursday night for their joint recital. Both of these singers are blessed with rare voices, voices that interpret equally well an operatic aria and a classic song. The interesting program we published last week was given and both artists were recalled many times.

Assisted by pupils and several professional artists, Frederic Reddall, the baritone singer and teacher, gave his twenty-ninth morning musicale at the Pouch Mansion last Saturday. Mr. Reddall sang the prologue from "Pagliacci" and from manuscript a new musical setting for Kipling's poem, "A Song of the White Men." Miss Clara A. Otten, pianist, played a Prelude by Grieg, "Improvisation," by MacDowell; "Aufschwung," by Schumann, and the B minor Scherzo by Chopin. Miss Charlotte Miller, soprano; Miss Lily White, soprano, and Miss Rebecca Lane Hooper, contralto, were the assisting singers. Arthur Wood accompanied.

Departments of dramatic art, English diction and physical culture have been added to the Klingenfeld College of Music and School of Elocution. Beginning in a modest way a year ago, this school, located at 108 Hancock street, has made a reputation for itself on the Hill. Mrs. Marie M. Klingenfeld is the director of the three departments referred to in addition to singing, which has long been Mrs. Klingenfeld's specialty. The changes in the faculty not previously announced include Paul Listermann, violin; August Walther, harmony, and Wilbur Luyster, sight singing and reading. These are strong names. Mr. Listermann has studied abroad under Joachim and other famous masters. In the absence of Mr. Klingenfeld in Canada, Mr. Listermann will have charge of the violin department. Mr. Walther is a composer and lecturer whose fame keeps growing. Mr. Luyster is an exponent of the celebrated Gallin-Chevé method. He has given lectures under the auspices of the Brooklyn Institute and at Carnegie Hall.

The Music Students' Club met at the home of Miss M. Louise Mundell, 276 McDonough street, last Wednesday evening. The hostess, who is a local singer and teacher, gave a talk on "Voice Culture." The vocalists of the evening were Miss Lillian Hatch, Miss Helen F. MacManus

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and Miss Henrietta Gahn. Mrs. Francis Pelton-Jones was the pianist.

The Kneisel Quartet gave the first of three chamber music concerts in Association Hall last Wednesday evening, with Mrs. Mary Hissem De Moss as the assisting singer. This was the program:

Quartet in D major, op. 64, No. 5.....Haydn
Songs for Soprano—
Mein Lied.....Gumbert
Die Trommel gerühret.....Beethoven
Freudvoll und leidvoll.....Beethoven
Liebliches Bächlein.....Paradies
Mrs. Hissem De Moss.
Trio for violin, viola and violoncello, in D major, op. 8..Beethoven
Songs for soprano—
Through the Still Night.....Tschaikowsky
The Belfry Warden's Daughter.....Loewe
Mrs. Hissem De Moss.
Quartet in F major, op. 96.....Dvorák

Mrs. De Moss again showed excellent taste. She phrases well, enunciates distinctly and in the lighter songs on the program she appealed most to her audience. Hers is a bird-like voice, better suited to ballads and songs not written in tragic or dramatic vein.

To-morrow evening (Thursday) Dr. Hanchett will give the closing lecture on "Musical Contrasts" in the Assembly Hall of Adelphia College. He will have the assistance in the ilustrations of the Maxwell House Orchestra and several singers. The compositions and other details were published three weeks ago.

Friday evening, November 7, the Boston Symphony Orchestra will pay its first visit to Brooklyn for the season. The concert will be given at the Academy of Music. Miss Milka Ternina and Ellison Van Hoose are the soloists announced. The evening will be devoted to Wagner as follows:

Overture, Bacchanale, and scene between Tannhäuser and Venus from the first act (Paris version), Tannhäuser.
Walter's Prize Song, The Mastersingers.
Siegfried's Parting from Brünnhilde, Siegfried's Death, Funeral March, Closing Scene, Die Götterdämmerung.

The second in the series of song and violin recitals before the Brooklyn Institute will be given Wednesday evening, November 13, by Whitney Tew, baritone, and Miss Anna E. Otten, violinist. The program follows:

Ah! mio cor (Alcina).....Händel
Qui s'degno (Il Flauto Magico).....Mozart
Hat man nicht mit seinen Kindern.....Bach
Whitney Tew.
Elegy, op. 35, G minor.....Bazzini
Papillon, op. 30, No. 3, B minor.....Hubay
Miss Otten.
Nur wer die Sehnsucht kennt.....Tschaikowsky
Le pas d'arm du Roi Jean.....Saint-Saëns
Ständchen.....Brahms
Der Knabe mit dem Wunderhorn (Fanfare).....Schumann
Whitney Tew.
Madrigal, D major.....Simonetti
L'Abeille, op. 13, No. 9, E minor.....Schubert
Zapateado (Spanish Dance), op. 23, No. 6.....Sarasate
Miss Otten.
In Memoriam.....Liza Lehmann
Whitney Tew.
Scherzo, op. 16, G minor.....Wieniawski
Miss Otten.
Myself When Young.....Liza Lehmann
Two Little Irish Songs—
To My First Love.....H. Lohr
Y'd Better Ask Me.....H. Lohr
O, Captain, My Captain.....Wood
Little Mary Cassidy.....Arthur Somerwell
A Memory.....M. V. White
Ode to Bacchus.....Chaminade
Whitney Tew.

NEW YORK COLLEGE OF MUSIC.—Beginning on Monday afternoon, November 18, and continuing every Monday during the season, Wm. J. Henderson will deliver a course of lectures on history of music before the students of the New York College of Music.

PHILADELPHIA, October 26, 1901.

SEVERAL little things which have occurred lately indicate that the somewhat absurd stand taken by the local Musical Union against the management of the Philadelphia Orchestra is slowly being given up. It appears to be the desire of the union to withdraw as gracefully as possible from the affair. A number of the orchestra's most bitter opponents in this matter, when explained the true condition of things, as briefly stated in my last letter, withdrew their opposition at once.

When the contention was at its height, the Musical Union amended its by-laws, making one year's residence in Philadelphia a prerequisite to membership. This made membership for non-residents virtually prohibitory. I understand, upon the best of authority, that this amendment has been repealed.

In order to fully understand the union's opposition to foreign players, it must be remembered that this body forbids its members from playing in an orchestra containing non-union players. Now, if the union through its rules prevents a member from joining the orchestra (and the preference has always been given to Philadelphia musicians), his grievance is clearly against it and not against the management of the orchestra, which is anxious to engage him. It is difficult to see wherein these rules benefit Philadelphia's best musicians.

The soloists for the coming season of concerts are Hofmann, Schumann-Heink, Kreisler, Harold Bauer, Gregorowitsch, Gérardy, Miles and Liebling. Concerts will be given in Philadelphia on the following Saturday evenings, November 23, November 30, December 14, December 21, December 28, January 4, January 18, January 25, February 1, February 15, March 1, March 8, March 15 and March 22 and public Friday afternoon rehearsals preceding each concert. The orchestra will also play in Lancaster on December 3, January 27 and February 27; in York on December 10, January 13 and February 13; in Harrisburg on January 15, February 26 and March 17; in Reading on November 18, January 20 and March 3; in Allentown on January 21 and March 4; in Trenton on November 27, January 22 and March 5; in Wilmington on December 17, January 7 and February 13.

Among the box holders for the concerts at the Academy of Music in this city are the following: Mrs. Spencer Ervin, L. G. Fouse, Mrs. C. A. Griscom, John H. Converse, Miss M. K. Gibson, Mrs. Chas. W. Henry, N. A. Taylor, C. H. Kuhn, C. S. Bement, Mrs. A. J. Cassatt, A. C. Harrison, Dr. de La Roche, Mrs. G. M. Freeman, Henry Whelen, Jr., Mrs. Joseph Leidy, Jr., J. G. Klemm, F. T. S. Darley, Mrs. H. P. McKean, Mrs. F. H. Rosengarten, S. T. Bodine, Mrs. Thos. S. Harrison, Mrs. Louis F. Benson, Mrs. S. P. Wetherill, Mrs. Florence Fox, Jas. W. Paul, Jr., Andrew Wheeler, Jr., Mr. Rossmassler, Alex. Van Rensselaer, Geo. C. Thomas.

The board of directors of the Mendelssohn Club have issued a prospectus announcing the opening of the club's twenty-seventh season. The present season will consist of three concerts to be given at the Academy of Music on Thursday evening, December 12, March 6 and May 8. The soloists will be Pol Plançon, for the first concert; Miss Suzanne Adams or Frau Fritzi Scheff, for the second, and Madame Schumann-Heink for the third.

A partial list of the works to be performed by the Kneisel Quartet in Philadelphia this season includes quartets op. 18, No. 2; op. 59, No. 1; op. 132 and op. 135, by Beethoven. Haydn, Mozart, Brahms, Tschaikowsky, César Franck, Grieg and Loeffler are also represented. The compositions which will be played for the first time at these concerts are sonata for piano and violoncello, Ba[illegible]; Quartet for piano and strings, d'Indy; Quartet in C ma[illegible], Novaceka (manuscript); Quartet in C minor, Debus[illegible]; Quintet for piano and strings, Chadwick.

Mildenberg's Busy Season Has Begun.

ALBERT MILDENBERG is again in the midst of [illegible] almost overwhelming class of interesting piano [illegible] dents at his studio at Carnegie Hall, and also at the C[illegible]sical School for Girls, where he is director of the dep[illegible]ment of music. Piano students have been convinced [illegible] Mr. Mildenberg is able to train and coach them in [illegible] legitimate and higher lines of piano study. The convic[illegible] emanates from the fact some of the most talented pi[illegible] students in New York city, and from all points in [illegible] United States, are with him this season for serious w[illegible]

Mr. Mildenberg's plan this season is to bring before [illegible] public one student each month, who will play a rec[illegible] with the assistance of some well-known vocal artist [illegible] each recital. This will enable the pupils to become [illegible] customed to public performance, and to lose that [illegible] vousness which is the terror of all débuts. The first p[illegible] to be heard was Miss Gertrude Hilton, who success[illegible] appeared at Carnegie Hall on October 10. Her pla[illegible] won the most favorable criticisms from all sources. [illegible] Hilton was formerly a pupil of Raif in Berlin, but [illegible] turned to America and continued her work with [illegible] Mildenberg, who prepared her for this recital enti[illegible] This speaks volumes for the American teachers, of w[illegible] Mr. Mildenberg is proud to be counted one of. His [illegible] pils play with ease and grace, with surety of technic [illegible] beauty of tone, and are compelled to memorize ev[illegible] thing they study.

More Maconda Dates.

ANNOUNCEMENT was made in last week's issu[illegible] THE MUSICAL COURIER of Mme. Charlotte Macon[illegible] transcontinental recital and concert tour. Since that [illegible] nouncement so great has been the demand for Madame [illegible] conda's appearances in other cities than those named [illegible] Manager Charlton has been compelled to extend the [illegible] both as to time and territory, and dates are now bein[illegible] ranged which will be definitely announced later. Thos[illegible] Salt Lake City and Denver are set for December 6 a[illegible] respectively, and engagements already made in Have[illegible] Mass., and Brooklyn, N. Y., will have to be deferred [illegible] later in the season when the popular and gifted so[illegible] shall have returned to the East. En route back to [illegible] York Madame Maconda will sing with the Male Cl[illegible] Club, in Toronto, Canada, February 6, and a month [illegible] on March 6, she has been engaged as soloist with the [illegible] phony Orchestra in Detroit, Mich.

THE LEONORA JACKSON TOUR.—Managers Jackson [illegible] Wakefield report that the Leonora Jackson tour is b[illegible] solid to Christmas with the exception of three dates. [illegible] are now under negotiation. The demand for Le[illegible] Jackson and her company is so great that her record [illegible] of 161 concerts last season bids fair to be more [illegible] duplicated this winter.

MR. LOUDON G. CHARLTON, CARNEGIE HALL, NEW YO[illegible]

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BALDWIN PIANO USED.

MUSIC IN THE TWIN CITIES.

Twin City Office THE MUSICAL COURIER,
825 HAGUE AVENUE,
ST. PAUL, Minn., October 1, 1901.

THE St. Paul Choral Club has made two more important bookings for its concert series, and has secured Electa Gifford, the American coloratura soprano, for "The Creation" in April; also John W. Lince, a prominent oratorio basso, who is fast becoming a concert favorite in the West. The Choral has now completed its list of artists for the three concerts which are to be given the People's Church. The club has started out so auspiciously in its second year, and is doing so much in bringing fine artists to the city for the production of great masterpieces that one is reminded that it is among the educational advantages offered to the musician and student during the year's musical season. The rehearsals for "The Messiah" are in progress.

The artists already engaged are Genevieve Clark-Wilson, Mabelle Crawford, Glen Hall and Joseph Baernstein for "The Messiah."

For the second concert, February 13, part songs and recital, Sara Anderson, soloist.

For the third concert, Thursday, April 13, "The Creation," Electa Gifford, Theodore Van Yorx and John W. Lince.

The sale of season tickets for the Y. M. C. A. course is progressing rapidly, and everything points to unusual success. The series is quite unparalleled from the standpoint of music and novelty of entertainment. The charges for course tickets are only nominal for the best seats, while tickets to 1,500 seats are sold so low as to make each number cost a mere trifle. An additional feature has been added since the course was announced in Emil Liebling, the Chicago pianist, who has been engaged to appear with the Chicago Symphony Orchestra January 31. Mr. Liebling has hosts of friends in the musical circles of both cities, who have long wished for his appearance here as a soloist with some of the musical clubs. Mr. Liebling will play a novelty in piano literature in introducing the Moszkowski Concerto, op. 59, for piano and orchestra, which received its initial performance in America at the Mendelssohn Club concert, February 8, 1900, Theodore Thomas directing.

The course up to date is as follows:

Ernest Seton Thompson, November 22; Madame Nordica, December 3; Whitney-Mockridge Company, December 13; Chicago Symphony Orchestra, Emil Liebling pianist, January 10; Jacob A. Riis, January 21; English Bell Ringers, January 30; Leland T. Powers, February 7; Katherine Ridgeway Company, March 4; Dr. Henry Van Dyke, March 10, and Robert J. Burdette, March 27.

Camilla Urso, assisted by Mrs. M. O. Graves, soprano, will give a recital Friday evening, November 1, at Park Congregational Church.

Dr. W. Rhys-Herbert has returned from London, after an absence of more than a year. Dr. Rhys-Herbert has been engaged in advanced study in harmony, voice and organ.

Franklin W. Krieger, pianist, will give his début recital November 1 at Mozart Hall and will be assisted by Miss Anna Williams, soprano; Miss Jane Wakeman, accompanist; Harry E. George, tenor.

MINNEAPOLIS.

The opening meeting of the Ladies' Thursday Musicale was held Thursday morning at the Unitarian Church and was a delightful affair socially and artistically. The church was completely filled with enthusiastic members and their friends and all seemed eager to begin the serious work of the year. Mrs. G. E. Ricker, president of the club, gave a warm and cordial greeting to the members and their guests, and expressed the hope that they might all soon be enrolled in the membership. The meeting was the tenth anniversary of the club, for which occasion Mrs. Ricker had prepared a paper of self-congratulations. The plan of the work of the Musicale for the year has been the subject of careful thought and its general idea is for two composers to be represented in each of the study programs, one a classic master, the other a modern. The day's program was from Verdi and Nevin, and was opened with an eight-hand arrangement of "Giovanni d'Arco" by Verdi, played by Mrs. Runyan, Mrs. Morton, Miss Brundage, Mrs. Jones. Two Verdi songs sung by Miss Gertrude Hale, and the "Ernani" aria, sung by Miss Clara Williams, "Rigoletto" quartet, Maud Ulmer Jones, Mrs. Porteus, Harry George and C. E. Fisher. The Nevin numbers were played by Mrs. Mamie Swanberg and Constance Osborn and a group of his most popular songs by U. S. Kerr.

The musical event of next week will be the violin recital given by Mme. Camilla Urso in Plymouth Church, Tuesday evening, for the Ladies' Thursday Musicale. Madame Urso will be assisted by Mrs. Maud Ulmer Jones, soprano; Mrs. Sheldon Pearce, pianist, and Mrs. Pearce and Miss Gertrude Sans Souci will be the accompanists. The program will be one of rare interest and will include a capriccio by Niels Gade, which was found among the composer's papers after his death and was introduced by Madame Urso to the American public during her concert season of 1895. Another pleasant feature will be the "Melodie Elegiaque," by Emil Ober-Hoffer, which Mr. Ober-Hoffer has dedicated to Madame Urso, and he will accompany the violinist in the rendition of the composition.

The concert is a treat to the members of the club, and they have the privilege of securing an extra ticket at half the general admission price at the studio. The committee has graciously listened to the expressed desire of the public to be admitted to this concert, and tickets have been placed on sale at the Metropolitan Music Store.

The program in full is as follows:

Piano, Prelude in C sharp minor.....Rachmaninoff
Etude .....Schütt
Mrs. Sheldon Pearce.
Song, Mignon.....Liszt
Maud Ulmer Jones.
Violin, Theme and Variations in D minor.....Corelli (1658-1713)
Camilla Urso.
Piano, Morceau de Concert, En Route.....Godard
Mrs. Sheldon Pearce.
Violin—
Guitarre .....Lalo
Andante Cantabile.....Sgambati
Variations Brillantes.....Camilla Urso
Camilla Urso.
Songs—
Wishes .....Sans Souci
Butterflies and Buttercups.....Victor Harris
Love in May.....Parker
Maud Ulmer Jones.
Violin, Melodie Elegiaque.....Emil Ober Hoffer
(Dedicated to Mme. Camilla Urso and accompanied by the composer.)
Violin, Capriccio (op. posthumous).....Gade
Camilla Urso.

Herman Zoch gave the first of his piano recitals this season at Unitarian Church, playing a program of five Beethoven sonatas on October 23.

A delightful course of recitals will be given in the Johnson School of Music this winter by the members of the faculty. The course will be opened Wednesday afternoon at 3.o'clock with a lecture recital by Edward Baxter Perry, the blind pianist. Mr. Perry was the originator of the lecture recital, and his plan of prefacing each composition with a brief descriptive and explanatory talk makes his programs of unusual interest.

The other programs will be given by Carl Riedelsberger, assisted by Mrs. Vienna Neel Connor, Miss Lydia Burton, Mrs. Charles Holt, Gustavus Johnson, Charles Swenson, Miss Oda Birkenhauer, Mrs. Rodney N. Parks, Miss Nellie Odegard and Russell Patterson.

Mr. Crosse will give the third and fourth of his series of Bach recitals this week. The first program will be the "Partita's," the E minor complete and selections from the five remaining ones. The second program will be from "The Well Tempered Clavichord," a collection of Bach's finest preludes and fugues. In these master works Bach gave the musical world its richest legacy.

Hamlin H. Hunt will give an organ recital in Plymouth Church, Tuesday, November 5, and will be assisted by Mrs. H. C. Truesdale, vocalist.

A series of sonata concerts by Miss Verna Golden and Carlyle Scott will be given before the holidays, the first on Friday night at the Unitarian Church. The programs for the first two concerts will be made up entirely of sonatas for the piano and violin. The capabilities of both artists are so well known and appreciated that the concerts are being anticipated with much pleasure. The programs are certain not only to have a marked educational value but to afford entertainment of a high order. The first program includes sonatas by Locatelli, Beethoven, Hauptmann and Grieg.

Mrs. Louis Marchand Park will sing at the opening program of the Schubert Club in St. Paul Wednesday.

An interesting recital was given last evening in Unitarian Church by the faculty of the Northwestern Conservatory of Music. The program was given by Miss Sans Souci, Miss Bartholomew, Clarence Marshall, John Parsons Meach, Mr. Christiansen and Mr. Robertson.

GERTRUDE SANS-SOUCI.

Glasgow Gives Sousa an Ovation.

LONDON, November 4, 1901.

SOUSA'S Band received a memorable ovation last Saturday night at the close of its engagement at the Glasgow Exhibition. The great assemblage attempted to carry the conductor on their shoulders.

Sousa began a tour of the provinces last Monday night at Middlesborough.

A DEVINE PUPIL SECURES CHURCH POSITION.—Mary Louise Gehle has been successful in securing the position of contralto soloist of St. Stephen's choir after a large number of voices were heard for the position. St. Stephen's, under the direction of Mr. Le Jeune, is noted for its high standard of music, and the distinction for this reason is more highly regarded. Miss Gehle has a decidedly brilliant future before her. Her voice is aptly described as phenomenal, and her training has been entirely under Mme. Lena Doria Devine.

SONGS BY GERTRUDE SANS SOUCI.—Miss Sans Souci, of St. Paul, has published three new songs, entitled "Wishes," "In Dreams I Linger with Thee," published by the Metropolitan Music Company, of Minneapolis, Minn., and "My Heart in Singing," published by Oliver Ditson Company, Boston.

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Announcement to Organists:
Mr. WILLIAM C. CARL begs to announce that he has engaged
Mr. A. J. GOODRICH,
formerly of Chicago (author of "Musical Analysis," "Analytical Harmony," Etc.), to give a course of twenty lessons in **Musical Analysis** and **Musical History,** at the Guilmant Organ School, Thursday afternoon at 4 o'clock, beginning November 7th. The work will be of interest and benefit to all students of music, and affords an exceptional opportunity to study with Mr. Goodrich
For terms, etc., address, THE GUILMANT ORGAN SCHOOL,
34 West 12th St., New York.

BUFFALO MUSIC.

BUFFALO, November 1, 1901.

AS the gates close and the last electric light goes out at the Pan-American grounds, Buffalonians turn with renewed energy and enthusiasm gained from the many enjoyable musical attractions at the Exposition to their own local interests in the divine art.

Mr. and Mrs. Frank Davidson will fill a long felt want among music students this season by giving eighteen evenings with "Music and Musical History." Besides four request evenings, there will be the following: First and Second Classical Periods—Beethoven; Bach and Beethoven; Beethoven's contemporaries; Schubert chamber music. Romantic Period—Chopin; Schumann. Modern Composers—Brahms; Wagner; Richard Strauss and Dvorák; and American composers.

At the first evening, October 29, an interesting program of piano and violin music was given by Mr. and Mrs. Davidson, Miss Burns, Miss Kean and Mr. Hahn. The selections were all from the first classical period, in which the great mass of students are too little interested, and a most instructive talk was given by Mrs. Davidson. May this good work go on throughout the city.

Recently, Liza Lehmann's "Daisy Chain" was given successfully by the quartet of the First Congregation Church, under the direction of the organist, Mr. Montague. The names of the members of the quartet, Miss Chase, Miss Gates, Mr. Elliott and Mr. Robertson, would be vouchers for the artistic perfection of the evening, and the expectations of the listeners were entirely fulfilled.

The professional musical circle has been enlarged by the removal to the city of Mr. and Mrs. George Szag, violinist and pianist, formerly of Binghamton, N. Y. Friday week Mr. and Mrs. Szag gave a charming musicale at their new home in honor of Mr. and Mrs. G. E. Gale, of Binghamton. The following program was given:

Concerto (two pianos).....Mozart
Miss Manning and Mrs. Szag.
Violin solo, from Suite in G minor.....Kies
George Szag.
Soprano soli—
Happy Days.....Streletzki
Silent Night.....Bohm
Mrs. Geo. E. Gale.
Piano solo, Twelfth Rhapsodie.....Liszt
Mrs. Elsbeth Meyer-Szag.
Violin solo, Faust Fantaisie.....Sarasate
Mr. Szag.
Piano solo, Polonaise.....X. Scharwenka
Miss Caroline Manning.

Henry Lautz has just written for and dedicated to Miss Helen Gould a charming song, "The Brook and the Ocean." Mr. Lautz has made an ideal setting to Longfellow's poem (Miss Gorld's favorite) and the song surpasses its numerous pleasing predecessors.

Sunday evening, at the Teck Theatre, a farewell concert was given by the Royal Bavarian Infantry Band, under the direction of Herr Jacob Peuppus. The daily concerts for six months of this band at Alt Nürnberg have won so much praise from the thousands of Pan-American visitors that added praise for director and musicians would be superfluous.

The program was enhanced by the appearance of the Upper Bavarian Peasant Troupe. The following selections were given:

Overture, Rienzi.....Wagner
Fantaisie, The Folklunger.....Kretschmer
Selection from The Singing Girl.....Victor Herbert
Morgenblaetter Waltz.....Johann Strauss
The famous Koenigseer Upper Bavarian Peasant Troupe.
Grand Fantaisie from Der Freischütz.....Weber
Overture, Banditenstreiche.....Suppe
Aus grosser Zeit (grand military potpourri).....Jacob Peuppus
The famous Koenigseer Upper Bavarian Peasant Troupe.
American Fantaisie.....Victor Herbert
All Electric Polka.....Jacob Peuppus
Mussinan March.....Carl

At the first recital of its eighth season the Ionian Musical Club gave the following program at the studio of Mrs. Gould, Ashland avenue:

MODERN COMPOSERS.
Fantaisie on Modern Operas.....Epstein
Miss Bonham and Miss Cummings.
Evening in Algiers.....Saint-Saëns
Miss Davidson.
Soprano solo, Night Time.....Vandewater
Miss McCormick.
Les Hirondelles, op. 14.....Godard
Miss Hameister.
Supplication.....Julie Rive-King
Miss Dewey.
Baritone solo, It Was a Dream.....Bartlett
Walter B. Livingston.
Meditation.....Raff
Miss Parkinson.
Rhapsodie Hongroise, No. 2.....Liszt
Miss Moseley and Miss Smith.
Violin, Simple Aveu.....Thorne
Mr. Koons.
Baritone solo.....Victor Herbert
Mr. Taylor.
Moment Musicale.....Scharwenka
Miss Moseley.
Bass solo, King of the Winds.....
Mr. Parks.
Chromatic Galop (two pianos, eight hands).....Liszt
Miss Crowell, Miss Hameister, Miss Smith and Miss Davidson.

At the monthly meetings of the Ionian Club during the winter the work will be as follows:

Modern composers; early classical composers; Russian, Polish and Scandinavian composers; Beethoven; Schubert and Schumann; public recital; Wagner; American composers.

The Buffalo Chamber Music Club (Mrs. Gould, pianist; Mr. Ball, violinist; Mr. Fricke, 'cellist), assisted by Miss Ada Gates, contralto, will give a concert in Tonawanda November 15.

N. M. G.

Kaltenborn Orchestra in Montclair.

THE Kaltenborn Orchestra, with Franz Kaltenborn conductor, will give a concert at Montclair, N. J., on Monday evening, November 11, under the auspices of the Montclair Club. The soloists will be Louis Heine, 'cellist, and Albert Bode, trumpet. The program follows:

Overture, Raymond.....Thomas
Sextet, Lucia.....Donizetti
Hungarian Dances.....Brahms
'Cello solo—
Reverie.....Dunkler
Papillon.....Popper
Mr. Heine.
Waltz, Roses From the South.....Strauss
March, St. Nicholas.....F. Kaltenborn
Overture, Poet and Peasant.....Suppe
Ballet Music, Le Cid.....Massenet
Trumpet solo, Inflammatus.....Rossini
Mr. Bode.
String Orchestra—
Evening Song.....Thallon
Love's Dream After the Ball.....Czibulka
American Fantaisie.....Herbert

Burmeister's Triumph in Boston.

RICHARD BURMEISTER'S great success at the Worcester Festival with his performance of Liszt's "Concerto Pathetique" was duplicated last Saturday in Boston at the second concert of the Symphony Orchestra under Mr. Gericke. Novelties among piano concertos are rare, and the great army of pianists in Boston was looking forward with eagerness to the one with which Mr. Burmeister made his r'entrée in Boston this season. There was, of course, much discussion as to the merits of the neglected concerto by Liszt, but no one could deny that Mr. Burmeister again won an extraordinary success with it, this time even in conservative Boston, the old Leipsic of America. The performance was a model one, Mr. Gericke taking great pains in bringing out the beauties of the work—probably Mr. Burmeister has never before heard the Fugato for the strings so clearly and cleanly executed.

The Boston press, like the audience, gave an enthusiastic verdict about the performance, of which a few extracts follow here:

Mr. Burmeister's skill in rearranging the Chopin F minor Concerto was shown some four years ago at the Symphony concert and, quite naturally, his contribution to the concerto of last week was specially interesting. In the Chopin work he rescored and developed the thin orchestration in a masterly manner, and with the second piano part of the Liszt Concerto he has performed a task of much greater difficulty, and with results equally successful. This was shown last month at the Worcester Festival and further demonstrated at the Symphony concerts. A pupil of Liszt and familiar with his ideas, Mr. Burmeister has been able to retain the master's characteristics in the new orchestral score, and by changing the piano parts in some instances make the work much more effective than it was in its original form.

Mr. Burmeister's playing was very brilliant and full of expression, and his whole performance suggested a sure and sympathetic understanding of the work he interpreted. He did not force the tones, and he displayed the poetic nature of the composition to the fullest, especially in the dreamy andante, where the piano sings its delightful melody accompanied by muted strings. His command of the instrument is thorough, and his finger work is of the highest grade of dexterity and ranks with the foremost among the contemporary artists. Mr. Burmeister was cordially received and heartily applauded at the close of his performance.—Boston Globe.

The pianist is to be thanked for giving us something comparatively unhackneyed. Mr. Burmeister played with clear and crisp technic and an artistic sense that was most satisfactory. It was a notable case of man and orchestra in perfect balance.—Boston Traveller.

Mr. Burmeister has done his self-appointed task cleverly, for he is a well equipped musician and understands the adaptation of means to ends. The arrangement is interesting as a reply to the old question, "What will he do with it?"

Mr. Burmeister has already made his mark in Boston as a pianist of completely developed technic, of good sense and ready judgment, sure and strong in decision, ready and resourceful in execution, of clear understanding and scholarly delivery, using his virtuosity better than for mere display, and therefore entitled to respect as much as applause.

All these excellent qualities he brought to bear upon this work, but he could not make it better or more effective than it is intrinsically. The andante, which fitted with the orchestra best of all he accompanied and assisted admirably, and the vehement and full toned finale which he had contrived won him a double recall.—Boston Herald.

WOMEN'S STRING ORCHESTRA REHEARSING.—The Women's String Orchestra has begun its sixth season of weekly rehearsals under Director Carl V. Lachmund, in the chapel of the Church of the Holy Communion. The members are in future to be classified, so that those of greater experience receive in addition to their share of the season's surplus a special bonus, for which purpose a fund is now assured. This will add largely toward placing the orchestra on a still higher standard.

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CINCINNATI, November 2, 1901.

GEORG KRUGER, of the Conservatory of Music faculty, gave the first public piano recital of the season Tuesday evening, October 29, in the Recital Hall of that institution, presenting the following program:

gic Fire Scene.....Wagner-Brassin
k, Hark, the Lark!.....Schubert-Liszt
de de Concert.....Rubinstein
ata, op. 53, C major.....Beethoven
me Varie, op. 16, No. 3, A major.....Paderewski
de.....Chopin
ade, op. 47, No. 3.....Chopin
des Ohdes.....Leschetizky
ngarian Dance.....Brahms
miniscences from Faust.....Gounod-Liszt
aphrase de Concert.....Gounod-Liszt

I never heard Mr. Krüger play to better advantage. He med to have an absolute sense of values; his use of the al was at all times judicious and his poetic sense as- ted itself to an unusual degree. Technically Mr. Krü- has acquired a singing quality in the tone which he duces that few pianists possess. In the most difficult sages that tone is predominant. He has been accused using too much physical force at times, but he could be charged with such a fault on this occasion. It was sical tone, nicely graded, well shaded; the expression houghtful conviction. His interpretation of the sonata not so much intellectual as it was deep, passionate emotional. In pieces of an entirely different genre— h as the Paderewski "Variations," Mr. Krüger ex- ed by reason of the buoyancy and vitality which he im- ted to them. Mr. Krüger is a pianist who is constantly wing in artistic proportion.

rof. A. J. Gantvoort, of the College of Music, will de- r the first of a series of lectures on the history of music Monday, November 4, at 1:30 p. m. The lectures will tinue to be given at that hour on Mondays, as during past five seasons. The course comprises twenty lectures ll, and its importance can scarcely be overestimated— neglect not less than deplorable. It is hoped that many lents both in and out of the college will make use of opportunity to bring themselves into closer touch with art to whose technic they are willing to devote so much heir time, but with whose history and development they not acquainted.

very interesting program has been arranged for the faculty concert of the season of the College of Music Friday evening, November 8, in the Odeon. Ernest Wilbur Hale, pianist, and Edmund A. Jahn, baritone, are the participants. Following is the program:

Thus Saith the Lord (Messiah).....Händel
Sei mir Gegruest.....Schubert-Liszt
Fantaisie Impromptu, C sharp minor.....Chopin
Der Atlas.....Schubert
The Tear.....Tschaikowsky
Youth.....Meyer-Helmund
Humoreske.....Grieg
Frühlingsrauschen.....Sinding
March Grotesque.....Sinding
Selections from Jensen's Gaudeamus—
Departure.
Song of the Traveling Students.
Old Assyrian Song.
The Return.
Perkew.
Lucia Fantaisie.....Donizetti-Liszt

Dr. Nicholas J. Elsenheimer, of the College of Music, delivered the second lecture of the series on sacred music last Wednesday afternoon in the Lyceum. A very attentive and appreciative audience attended. There has been quite an increase in the enrollment in the new department for the study of the Gregorian chant. Dr. Elsenheimer is the instructor.

The first of the series of lectures on the voice was delivered by Dr. Wade Thrasher, of the College of Music, Friday afternoon in the Lyceum. A large number attended, the widespread invitation sent out to the members of the vocal profession by Dr. Thrasher no doubt being responsible for it.

Among the interesting numbers to be heard at the two piano recital to be given this month by Signor Romeo Gorno and Dr. Nicholas J. Elsenheimer, of the College of Music, will be a Scherzo in E flat, written by Signor Albino Gorno, principal of the piano department of the college. Brahms' gypsy songs will be given by a vocal quartet composed of Miss Katherine Gibbons, soprano; Miss Elsie Louise Bernard, contralto; J. Wesley Hubbell, tenor, and Edmund A. Jahn, baritone, who are to assist. Miss Gibbons is a pupil of W. S. Sterling, and Miss Bernard and Mr. Hubbell are pupils of Signor Lino Mattioli; Mr. Jahn is a member of the college faculty.

"A Question of Pride," a four act comedy, will be presented by the School of Expression, under the direction of Miss Mannheimer, next Saturday evening in the Odeon. The School of Expression is the elocution department of the College of Music. Following is the program:

Constance Kenworth.....Cora Kahn
Dorothy, her sister.....Mabel Brownell
Mary Ann.....Blanch Sternberger
Perkins.....Mary E. Rusk
Miss Tibbetts.....Florence Shaw
Mr. Allen.....Adolph P. Osler
Horace Greyburne.....George Crawford
David Fosdick.....Charles R. Chesley
James Sharpless.....Alfred Bauer
Mr. Russell.....Harry Weber
Mr. Tibbetts.....W. Worrall Hetherington
John Blake.....Leroy Fahnestock
Act I.—Kenworth.
Act II.—Four months later. Back parlor of Mr. Fosdick's shop.
Act III.—A month later. The same time, evening.
Act IV.—The same time, next morning.

J. A. HOMAN.

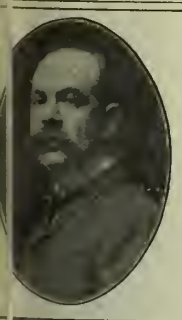
CONCERT AIDS ENDOWMENT FUND.

SEVERAL hundred dollars were added to the Twentieth Century Endowment Fund of the "Old First" Presbyterian Church through a concert given last Tuesday (October 29) evening in the Chapel of the Church, corner Eleventh street and Fifth avenue. The far-reaching work for music accomplished by William C. Carl, the organist and musical director, is reflected in the active interest and generous support of musical affairs by the members of this historic New York church. The idea of raising an endowment fund is to establish the church as a permanent institution to future generations in the community. By and by it will be referred to as "a downtown" church, but those who love this stately old church for its noble past are the ones laboring to raise an endowment which will insure it financial support far into the future years. The aim is to make it a cathedral church to the Presbyterian denomination.

The concert last Tuesday evening was given under the auspices of the Christian Endeavor Society of the church. Mr. Carl directed the musical program. The artists who appeared were Mme. Lisa Delhaze Wickes, pianist; Alfred Donaldson Wickes, violinist; Mrs. Mary Elizabeth Cheney, soprano; Mrs. Antonia Sawyer, contralto; E. Ellsworth Giles, tenor, and Ed. Bromberg, basso. The program was:

Piano, Fantaisie Impromptu.....Chopin
Madame Lisa Delhaze Wickes.
A Song of Thanksgiving.....Frances Allitsen
E. Ellsworth Giles.
Songs—
When Myra Sings.....Lehman
Chanson Tendre.....Bemberg
The Little Red Lark.....C. Villiers Stanford
Mrs. Mary Elizazbeth Cheney.
Violin, Romance.....Wieniawski
Alfred Donaldson Wickes.
Songs—
Das Kraut Vergessen Heit.....Von Fielitz
Er der Herrlichste von allen.....Schumann
Mrs. Antonia Sawyer.
Aria, Infelice, from Ernani.....Verdi
Edward Bromberg.
Piano, Etude de Concert.....Martucci
Madame Wickes.
Songs—
The Ash Grove.....Old Welsh
The Bells of Aberdovey.....Old Welsh
The Missing Boat.....Old Welsh
Mrs. Mary Elizabeth Cheney.
Violin, Scherzo.....Van Goens
Alfred Donaldson Wickes.
Songs—
Berceuse (Manuscript, first time).....Charles E. Ives
Die Lotos-Blume.....Charles E. Ives
E. Ellsworth Giles.
Songs—
Demande.....Cecile Dufresne
If I Were Loved.....Stahlschmidt
Mrs. Antonia Sawyer.
Song, The Two Grenadiers.....Schumann
Edward Bromberg.

Mr. Carl played the piano accompaniments for the four singers with that skill and sympathy that appeal to an audience and enhance the good points in a singer. All of the artists were received with cordial applause, and extra songs and numbers were demanded. The souvenir program sold during the evening contained a brief history of the church, and a chapter was devoted to the musical advancement made under Mr. Carl's direction.



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BOSTON, November 3, 1901.

THE program of the third Symphony concert, given last night in Symphony Hall, Mr. Gericke conductor, was as follows:

Overture, Bacchanale, scene between Venus and Tannhäuser (Tannhäuser).
Walther's Prize Song (Die Meistersinger).
Siegfried's Parting from Brünnhilde. Siegfried's Death. Funeral March. Finale (Die Götterdämmerung).

All the music, as you see, was by one Richard Wagner. *O Richard! O mon roi!* as the laborers in the Wagnerian vineyard are accustomed to sing when the whistle blows and they begin or lay aside their joyful task.

These pieces are familiar to you all; they will be performed this week in New York by the same players and the same singers, Miss Ternina and Mr. Van Hoose. Therefore I do not propose to speak of the music itself, except as I may use it for a peg from which to hang digressions.

The Bacchanale and the extended scene between Venus and the Knight provoke comment, even though there be no ballet on the stage, even though the hearer be no longer an active member of the Society for Physical Research.

It has long been the opinion among the chelas of the Wagnerian faith, an opinion derived from earnest and thrifty lecturers, full-fledged mahatmas, makers of books and other eminent persons, that "Tannhäuser" was "hooted and hissed" off the stage of the Opéra because the exemplary Wagner would not supply a ballet for the base enjoyment of the members of the Jockey Club. The name of this club is mentioned by lecturers in tones that are not unlike those of a stuffed horn, to show their detestation of a society that was founded originally at Sodom and had a large non-resident membership in Gomorrah.

We find even Mr. Finck, whose biography of Wagner is still by far the most valuable and entertaining, writing concerning the ballet scene in the first act of the opera: "Unfortunately, this scene, as imagined by him, presented difficulties insuperable to the ballet corps even of the Grand Opéra, an institution which had degenerated at that time into little more than a pretext for ballet performances—that is, the crude, clumsy and lascivious anatomical exhibitions and tiptoe dancing which, by some strange occultation of all æsthetic powers of discrimination, used to be considered 'graceful.'"

Mr. Finck's book was published in 1893. In 1895, when "Tannhäuser" was revived at the Opéra, Paris, the ballet master who was at the Opéra in 1861, M. Lucien Petitpa, was asked to give his reminiscences.

It was Petitpa who had charge of the Bacchanale, and he told his story of those stormy days and nights in the *Journal des Débats*, April 21, 1895. The librettist Nuitter took him to see Wagner, who was living in the rue d'Aumale. "As soon as we were there, the composer sat down before the piano. He played with indescribable dash and fury; his hands crushed the keys. At the same time he would throw himself about, call out the entrances of the groups, and try to invoke the scenes of the terrible Bacchanale: 'Arrival of fauns and satyrs—they throw everything into confusion; disorder is at its height,' shrieked the composer, and under his hands, which kept striking the keys, the musical delirium waxed greater and greater. While he was thumping out a succession of shuddering chords, Wagner suddenly cried: 'A thunderbolt strikes; we are all dead.' At that very moment a cart emptied paving stones in the street. There was a terrible and prolonged noise. Wagner turned about, stupefied, and we three looked at one another with staring eyes. Not for some seconds did we come to ourselves. And that was the way I was initiated into the new music."

Wagner gave Petitpa a kind of scenario, a piece of paper on which the number of measures affected by each phase of the Bacchanale was indicated. We know from this how he wished the Bacchanale to be performed in 1861:

"TANNHAUSER."

INTRODUCTION.

SYMPHONIE DANSEE.

1. The curtain rises. Twelve measures (very lively). Voluptuous dance of the Nymphs. They call to them young men, who are lowered.
2. Twelve measures. Ensemble.
3. Twelve measures. Fresh groups arrive down stage. Entrance of Bacchantes.
4. Sixteen measures. Bacchanale. Frenetic dance.
5. Sixteen or twenty-four measures. Predominance of the voluptuous element. The Nymphs lead in action.
6. Sixteen measures. Impetuosity. The men take an active part. At the same time new groups (Fauns, Satyrs, &c.) come always down stage.
7. Twenty-four or thirty-two measures. Delirium increases. Cries, howls of joy.
8. Twenty-six to thirty measures. Furious stampings. Fauns and Satyrs lead the rout. Constant crescendo.
9. Sixteen measures. Height of delirium and disorder.
10. (Three-quarter molto moderato): Sixteen or twenty-four measures. A flight of Cupids. They fire their arrows at the groups and subdue their fury. An amorous languor succeeds to the delirium. The Nymphs and the young men are raised slowly. The Bacchantes, Fauns and Satyrs go up stage.
11. Thirty-two measures (dolce). Intervention of Venus, the three Graces and other gracious divinities. Calm is re-established. Dance of Graces, accompanied by the song of invisible sirens.
12. Thirty-two measures. Continuation of dance of Graces and the other gracious divinities.
13. Thirty-two measures. Still a slow and graceful movement. Rosy mists hide the back of the stage.
14. Thirty-two measures. Exit of Graces. End of the dance.

Petitpa was a conscientious man. "I went to the Louvre to copy the ancient marbles for the group of the three Graces; I have the drawing even now. But it was not worth while to be so conscientious, for no dance lasted over a few minutes. Do I say dance? I should say tableaux vivants. Wagner was well satisfied with the manner in which his Bacchanale was presented. And he was not an easy one to satisfy. Quel diable d'homme!"

But was Wagner satisfied?

It appears from others that he wished more sensuous fury, greater amorous ardor. "M. Petitpa went to the point beyond which the habits of decency at the Académie Impériale de Musique would not allow him to pass."

Thus the tableaux vivants, "The Rape of Europa" and "Leda and the Swan," which should have come at the end of the Bacchanale, were not seen. The ballet girls were not then in the habit of wholly undressing for the stage, and these groups were to be represented by artists' models. Trials were made. Then this scheme was abandoned. Sketches were photographed and were to be thrown on the stage, but they were never used.

Why could not these sketches be used as stereoptic illustrations in concert as well as lecture? A darkened hall would delight believers in Pudor's theory that music is not well heard in a bright light; and in the most passionate moments the conductor could touch a button and Fauns and Bacchantes would embrace or Europa would ride in a voluptuous sprawl on the bull's back or Leda would stroke the cool neck of the Swan. The half of a dollar might be added easily to such an educative concert.

Furthermore, Wagner's friends protested against the "glacial" performance of this Bacchanale. Gasperini called it an orgy at a young ladies' boarding school, and Leroy cursed the poor girls because they danced with as much dignity as though they were in the "Gardens of the Alcazar, the delight of Moorish kings."

Now one word about the "hooting and hissing" of the opera from the stage. Mr. Finck is better informed on this point than are some of his colleagues. He publishes the fact that Wagner himself withdrew "Tannhäuser" that Walewsky and Royer agreed to his wish only with reluctance, because there was intense desire to hear the work, and the house was sold out for many performances ahead. We know that Royer, the manager, counted on at least twenty-five or thirty performances. And he did not love Wagner.

There was a cabal against "Tannhäuser." This fact is well established. Whether the two music critics, Scudo and Héquet, were at the head of it is not so sure.

The Jockey Club has had its defenders. There is no doubt but that the members were furious because there was no ballet in the second act; but the Prince de Sagan, who was a member in 1861, protested in 1895, "in the name of his old colleagues," against the widespread and ill-founded reproach. The fact that the Count Mosbourg and the Marquis de Gaucourt were Wagnerians in 1861 does not account for the actions of the others.

Baudelaire wrote at the time: "That men who can afford the luxury of a mistress among the dancers at the Opéra should long to see the talents and the beauty of their purchase put as often as possible in full light is indeed a paternal sentiment that everybody will understand and excuse. But that these same men, without regard for the public curiosity and the pleasures of others, should prevent the performance of a work which displeases them because it does not satisfy the demands of their protectorate—that is not to be endured. Keep your harem and preserve therein religiously the traditions; but let us have a theatre where they who do not think as you can find other pictures better suited to their taste. Then we shall be right, you, you of us, and everybody will be satisfied."

Furthermore, the story that the Princess Metter-

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igry, broke her fan at the third performance is purely gendary, in spite of Jules Janin's elegy, "Il est brisé, le l éventail!"

Georges Servières, who sums up the matter admirably ter painstaking examination, does not assign the withawal of the opera to the inefficiency or malice of Dietsch, e conductor, or to the row raised by the Jockey Club. ie sluggishness of the conductor and the orchestra; the decent behavior of the members of the club no doubt aded Wagner into writing his request. There were more portant reasons for the failure: the protection of the incess Metternich and the personal interference of the nperor provoked the wrath of other composers and their lowers—we all know, for instance, how badly poor Berz behaved. Politics entered in; those opposed to the nperor hissed the opera brought out by his command. ie unfortunate disposition of Wagner himself had much do with his fate; his o'erweening pride, his suspicious ture, his want of tact, his cubbishness—these made the all minded bitterly hostile, and many of these small nded persons were journalists. His friends had bored public by talking and writing about the music of the ure. Nor did the publication of his "Letter on Music," h the sniffs at composers liked in France, ingratiate him h the public.

The French public, as a whole, if we may judge from ntemporaneous writing and from what Wagner himself d, treated him with much courtesy and fairness. A risian public could hardly be expected in an opera that luded passionate praise of Venus to understand the apition of "troubadours in apricot tights celebrating to harp platonic love and inquiring into its essence."

As a concert piece this Bacchanale is brilliant and exng, but in the theatre I prefer the old version, and efly for this reason: the Bacchanale written in the ech of music drama is out of place in this opera as gner conceived it. It is as a warm and glowing piece tapestry hung in a large, high, cool hall of neutral s. With this Bacchanale the opera ceases to be homoeous. Nor do I prefer the lengthened version of ius, scolding, whining, entreating, cursing, to the rter scene. If Wagner had only cut out that ugliest of ugly tunes, the hymn to Venus that the wretched ight is made to sing! No Italian, even in the most deerate days, ever wrote such vile measures.

I wonder if anybody except the proofreader ever read whole of an "Etude sur Tannhäuser," by Alfred Ernst Elie Poirée. Pages 18 to 27 are given up to analyof the different characters. (Only the shepherd boy mitted.) I learn that "timid souls have been shocked Wagner's boldness" in putting Venus on the stage. haps they order these things better in France. Venus have seen her in Germany and the United States was erally between thirty-five years of age—as Artemus rd would say—and weighed at least 210 pounds—I k it would be better to estimate it after the English ion, in stones. Venus, it appears, is a woman of exling complexity. She is the radiant Olympian, the eress, the Demon of the Middle Ages and the Lover. abeth redeems her, as well as triumphs over her. And e can be so much in one opera!

Wolfram stands on Erik's shoulders and announces is Sachs! And, indeed, he may do this or anything suits his fancy, if he will stick to the true pitch in the ired Romance.

ou may have thought that Hermann was merely a shocking example of the père noble, a colossal bore. I assure you he is nothing of the kind. Messrs. Ernst and Poirée make it clear that he is imposing, beautiful and human. His speech is full of kindliness and dignity; it is warm with feudal and national pride; and the singer should not forget to preserve the majestic elegance that characterizes a protector of the arts, who pays homage in the sight of the people to the talent of poets and the singers about love. Pol Plançon, as a Frenchman, probably knows this passage by heart. Hence the grandeur and beauty of his performance.

The authors say that Venus has "intonations caressantes"; that another characteristic is a descending fifth, perfect or diminished, from which it is seen she is naturally amiable and easily satisfied.

The concert was brilliant in all respects. The orchestra played with superb breadth and passion. Ternina, who was in excellent voice, sang with supreme artistry. Mr. Van Hoose, who made his first appearance at these concerts, performed admirably, at short notice, a difficult task. His voice is vigorous and manly; ready to respond to any strain; yet it lends itself easily to passages of gentler emotions.

The Kneisels gave a concert, the first of the season, in Chickering Hall, October 28. The program was made up of chamber music by Beethoven: Quartets, op. 18, No. 2; op. 59, No. 1, and the 'Cello Sonata, op. 69, played by Mr. Schroeder and Mrs. Beach. The concert was too long, far too long, and the pieces were too familiar. Mr. Schroeder played delightfully in the sonata.

Edwin H. Lemare gave an organ recital at Symphony Hall, October 29. He played Bach's Prelude and Fugue in D major and Fugue à la Gigue; his own Symphony in G minor and Meditation in D flat; his arrangement of the Prelude to "Parsifal," and pieces by Hollins and Wolstenholme. He has marked facility in command of the manuals and pedals, and he has an unusual sense of color effects. These effects are at times surprising and often beautiful. He is distinctly an orchestral player; he considers the organ as an instrument that may imitate the orchestra. The chief characteristic of the organ is an imposing, pontifical dignity that cannot be imitated by the orchestra. An oboe on the organ is not an orchestral oboe; and it lacks the individuality of the man that applies his lips. A violin passage cannot be reproduced on even one of these strange machines that are now called organs. And at his concert the hearer was often tempted to exclaim: "I would give a dollar to hear a diapason," in parody of Grétry's remark concerning "Uthal."

Carl Armbruster, assisted by Miss Pauline Cramer, gave the first of ten lectures on Wagner and his works in Chickering Hall, October 31. He talked about Wagner's life, "Rienzi" and "The Flying Dutchman." I stood it fairly well until 8:50 p. m., when he bowled me out by saying, in a clear, bell-like voice, that "Rienzi" was far superior to any opera by Meyerbeer. Miss Cramer sang "Schlaf ein holdes Kind," "Erwartung" and songs from "Rienzi" and "The Flying Dutchman."

The *Era* (London) is worth reading, not merely because it is known as "The Actor's Bible," but on account of the musical criticisms. Here are two instances:

"'Sakimtala' was the overture to one of Carl Goldmark's earlier operas. The composer, though little known in this country, is recognized in Austria as one of the ablest musicians."

This is still better:

"That César Franck will ever be popular in this country we do not believe, but as an original musician, who died too early to fully develop his ideas, much interest has been taken in his career." Poor Franck! If he had lived another month he would have been sixty-eight; and at eighty he might have done something with "his ideas."

Successful Faculty Concert.

THE studios of the American Institute of Applied Music were crowded Friday evening last week, when a recital was given by several members of the teaching staff. The following was the program:

Violin Sonata in G major.....Rubinstein
Alfred Donaldson Wickes.
Arioso Benvenuto.....Eugene Diez
McCall Lanham.
Sonata, C minor.....Beethoven
Mme. Lisa Delhaze-Wickes.
Songs—
Air.....Henry III
C'est mon ami.....Marie Antoinette
Dormez, ma mie.....Bergé
McCall Lanham.
Violin soli—
Aria (on G string).....Bach
Scherzo.....Van Goens
Alfred Donaldson Wickes.
The Quest.....Smith
McCall Lanham.
Scherzo in B minor.....Chopin
Mme. Lisa Delhaze-Wickes.

In response to enthusiastic encores Mr. Lanham sang "Thou'rt Like Unto a Flower," by E. Ludwig, and "I Long for You," by C. B. Hawley; and Madame Wickes played Chopin's Etude in A flat, op. 25.

INGA HOEGSBRO PLAYS FOR CHARITY.—Miss Inga Hoegsbro was the solo pianist at a concert given in the Hanson Place M. E. Church, Brooklyn, last week, for the benefit of the Deaconess' Home at 238 President street, Brooklyn. Miss Hoegsbro played brilliantly four numbers on an interesting program. The vocalists of the concert were William C. Thompson, baritone, and Mrs. Alice Merritt-Cochran, soprano.

LAMBERT PUPILS.—Among the many gifted piano students of Alexander Lambert, of the New York College of Music, the following will give piano recitals during the winter in New York and vicinity: Miss Mercedes O'Leary, Miss Gussie Zuckerman, Miss Nellie Baldwin, Miss Leonora Wally.

Last night (Tuesday, November 5) the first meeting of the Metropolitan Choir was held at the American Institute of Applied Music at 8 p. m. Rehearsals will be held every Tuesday evening through the season, and candidates may apply at any time to the conductor, Thomas Egbert Perkins, organist of Pro-Cathedral.

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727 Emma Spreckels Building,
San Francisco, October 28, 1901.

THIS is the last week of grand opera at the Tivoli and with "La Bohême" and the ever popular "Carmen," of which latter the people never seem to have enough, the season will close. Paul Steindorff is to have a testimonial performance.

It is something of a disappointment not to have had fulfilled the promise of Saint-Saëns' "Samson et Delilah," the "Jewess" and other new names on the Tivoli's repertory for the grand opera season, but when we all learn to live up to our promises I suppose the millennium will have arrived. That is not saying that some of us at least do not try to live up to our promises—but this is moralizing.

Mrs. M. E. Blanchard has been one of this week's attractions in song recital. Mrs. Blanchard is a pupil of Mme. Julie Rosewald and for three years filled the position of contralto at Trinity Episcopal Church, under Dr. H. J. Stewart. Two years ago she went East and studied arduously all the time she was there, first with Lena Little, of Boston, and afterward with Oscar Saenger and Isadore Luckstone in New York. The effect of her Eastern trip is most salutary. Always possessing a lovely voice, the spirit was lacking to give it life. She has returned imbued with the atmosphere in which she lived while East. She has temperament, lovely interpretation and phrasing and in the two recitals given from old French to modern English it was a constant source of enjoyment. But one criticism is to be made: She needs resonance in her lower register. There is not volume enough, but that is easily remedied, and Mrs. Blanchard is even now an almost perfect singer of lieder. Fred Maurer accompanied Mrs. Blanchard at both recitals, and as an old concert-goer remarked, "It was worth the price of admission to hear his delightful accompanying."

Mary, Susan and Dorothy Pasmore, the charming little trio that we have heard before in concert always with most intense pleasure, were the chief attraction at the first of the Pasmore popular concerts, which took place in Maple Hall, of the Palace Hotel, on Tuesday night last. These children have played together so long and have become so used to audiences that their work is unmarred by the faintest symptom of nervousness, and the whole soul of each performer seems to go into her fingers. The first trio, violin, piano and 'cello, was the Haydn in G and the "Gypsy Rondo," which in the last movement was taken with strict tempo and closed in a storm of applause. The Schubert Trio was no less pleasing, and proclaimed the true artist in each of these talented little performers.

Mary, the eldest, and the violinist, gave the andante, allegro and moderato from the Seventh Concerto, De Beriot, and I have never heard an amateur render it with more earnestness and intelligence. She has a strong yet supple wrist and gets a very mature tone for so young a player. Her execution is clean, her tone warm and expressive. The children, though young, are veterans in study, and might easily put older heads to shame.

The vocal part of the program was given by Mr. Pasmore himself, who was in excellent voice, and some of his pupils, Mrs. Florence Wyman Gardner, a soprano of rare sweetness of quality, and Mrs. Edith Scott Basford, whose deep contralto gave a hint of fine possibilities for the future. Two quartets were sung by Mrs. Gardner, Mrs. Basford, Mr. Nowlan and Mr. Pasmore, accompanied by Arthur Fickenscher. Mr. Pasmore teaches the Shakespeare system of tone production and is an enthusiast in the building of voice. One of the best known vocal teachers in 'Frisco, he has the names of some of our sweetest singers on his list of pupils.

I had the pleasure one day this week of listening to little Enid Brandt while she played the "Concertstücke" of Weber, the whole thirty pages of which she is to perform at her coming concert November 5, with an accompaniment of four string pieces and second piano, which will be taken by her mother. Enid was a marvel last year. This year, still a babe of but nine years, she plays as one who has complete mastery of her instrument, and has the confidence of perfect knowledge in her own ability.

She could not reach an octave last year, now she plays octave runs with perfect ease. Her phrasing is wonderful, and the value of each individual note has been so carefully studied, the effect as a whole is marvelous. What this infant will become in a few years more is a matter for conjecture. The compositional gift is well developed, and her ideas are very original and quaint. She is a beautiful child, perfectly healthy, an utter baby at her play and entirely devoid of one particle of self-conceit. S. H. Friedlander, who has her concerts under his management, hopes to tour her ere long in a repertory that is one of the surprises accomplished by this really prodigious genius of tender years.

Hugo Mansfeldt writes from Berlin that while in Dresden recently he and Mrs. Mansfeldt were the guests of Emil Sauer and were charmingly entertained. Sauer w recently appointed director of the Vienna Conservato of Music. He was planning to be present at Alma Ste cel's first concert in Berlin, October 26. Mr. Mansfeldt expected home shortly and will give a piano recital, a sisted by Mrs. Oscar Mansfeldt, in Sherman-Clay Hall December 6.

The first "Artists' Day" of the Sacramento Saturd Club took place on October 26 with a fine program giv by Mrs. C. J. Wetmore, contralto, and Louis Von d Mehden, 'cellist. Miss Adelaide Dierssen was the acco panist.

Across the bay, Miss Fern Frost, a pupil of Elizab Westgate, gave a recital of her piano pupils in the parl of the First M. E. Church, Saturday afternoon, October They were assisted by Master Fred Seiffert, a pupil on violin of Alexander Stewart.

Concerts in prospect are those of the Loring Club a Orpheus Concert Company, both of which take place Thursday, the 31st, and Frederic Biggerstaff, pianist, sisted by Mrs. Sedgeley Reynolds, Saturday afternoon, N vember 2. The Loring Club is entering on its twenty-fi anniversary year and for this concert have prepared extraordinarily fine program. Miss Annie Louise Dan will be the lady vocalist of the evening.

Mrs. A. Wedmore Jones

Severn Pupil as Orchestral Leader.

EDWARD A. RUSHFORD, the leader of the orche at the Northampton (Mass.) Academy of Music a professional pupil of Edmund Severn. Local m lovers have been delighted with the music of the theatr performances under Mr. Rushford's baton, and now critics are beginning to notice his skill as leader. Her an extract from a report in the Northampton *Gazette* a performance of "Mistress Nell," by Henrietta Crosm and her company:

Just a word in reference to the orchestra. We can learn lessons from European countries, and one is to give the orch a share of our applause. So far the work of Leader Rushford his men is far better than that of any previous season. Kee pace with the improvements made by the academy's manager is giving a higher class of music. Their playing between the was to me the principal source of enjoyment, far better than play itself. If the work of the orchestra pleases you, do no afraid to show your satisfaction by hearty applause.

Elizabeth Weller.—Miss Elizabeth Weller, a yo woman who has recently entered the ranks of the pro sional accompanists, might be called a "born" accompa When a child she often played accompaniments for pleasure it gave her, and it seems but natural that should make that her profession later in life. Miss W received her training at the American Conservatory Music, Chicago, under the director, John J. Hattsta supplemented by a special technical course in this For over a year she has been the studio accompanist Harry Wheeler, the noted vocal instructor, and last sm mer she was his accompanist at Chautauqua, N. Y.

Some of Miss Weller's recent engagements were: " Persian Garden," at a concert for a quartet, a concer the Y. W. C. A., and the "Elijah," played last week Choral Union, under Tali Esen Morgan. She has quently played at fashionable receptions, and last wi she played Beethoven symphonies and music of that for concerted instruments, for both professionals and teurs.

Miss Weller will devote two days each week to te ing accompanying at her studio, "The Winchester," West Fifty-seventh street, New York.

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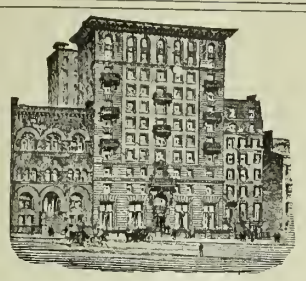

HOTEL BELLEVUE,
17 BEACON STREET,
BOSTON, November 2, 1901.

T Carl Sobeski's studio last Saturday afternoon a most interesting program was given by Miss Elisa rthley, assisted by Charles Turner. Miss Worthley has ne soprano voice, which she uses in an artistic manner, ging in a broad style with color and great finish. She studied with Mr. Sobeski for the past three years, and work justifies the many compliments she was the re- ent of. Mr. Turner also studies with Mr. Sobeski, and a fine voice. Teacher and pupils were complimented l congratulated upon the success of the afternoon's gram. The musicale was a social success alone. The gram is given to show the range of music that Miss rthley sings:

il's Lament.....Leighter
-de Chase.....Johns
ets .....Ellen Wright
Years at the Spring.....Mrs. Beach
Miss Worthley.
the Forest.....Kritzer
Forge.....Rodney
Charles Turner.
Desir.....Nevin
Melodies.....Brahms
nade .....Brahms
gonie .....Johns
from La Tosca.....Puccini
Miss Worthley.
lelaro .....Stewart
ning Star, Tannhäuser.....Wagner
Charles Turner.
Love but a Day.....Mrs. Beach
di Cristi.....A. Lotti
Grand, Queen of Sheba.....Gounod
, Hark, the Lark!.....Schubert
Spring.....Sobeski
Miss Worthley.

addition to the above program, Miss Estelle Neuhaus, was present, contributed several piano solos.

ne of the most successful singers of this city, Frederic tin, has already made a large number of engagements the season that might almost be said to fill the entire er. Two most important ones are those with the Han- and Haydn Society at Christmas time, and with the on Symphony Orchestra December 28 and January 30. h the Symphony Orchestra the Brahms "Liebeslieder" mixed quartet is to be given. It has always been a er of comment and surprise that with so many good ers in Boston, soloists for the important concerts ld always be engaged from abroad, and it is therefore icularly gratifying and complimentary to Mr. Martin e engaged for the above events.

her engagements to be filled in the near future by Martin are in Bangor, Me.; Winchester, Brockton, Worcester, St. Johnsbury, Vt., and Concord, N. H.; in fact from November 12 until December 20 he has no open dates at all. Many managers of choral societies are negotiating with Mr. Martin, and his season promises to be a most successful one. Mr. Martin sang at the New Hampshire Music Teachers' Association at the Weirs in the summer and made a pronounced success.

Dr. H. J. Stewart, organist and director of music at Trinity Church, has completed the chorus written for H. G. Tucker's society. The words are from a poem by Longfellow, "The Three Singers," and the work is an unaccompanied chorus. It will be given during the winter at one of the concerts by Mr. Tucker.

Organ concerts to be given by Everett E. Truette are November 7, Mechanics Falls, Me., when a new organ will be inaugurated; November 12, Campello, also to inaugurate a new organ, and November 15 at the Union Church, Worcester.

The program arranged by Whitney Tew for his vocal recital at Chickering Hall on Wednesday evening next will include a number of songs and arias that he has sung with success in other concerts. This is Mr. Tew's first concert in this city. Isidore Luckstone will be the accompanist.

Heinrich Schuecker was one of the soloists at the first recital given under the direction of George B. Stevens at Gloucester on October 21. The *Times* in a review of the concert had the following to say about Mr. Schuecker, who is so well known as the harpist of the Boston Symphony Orchestra:

"The enthusiasm of the afternoon went to Mr. Schuecker, for the harp is truly most appealing, and he plays it so beautifully. His opening number, a Fantaisie by Saint-Saëns, was rendered with fluency of technic, creating an excellent impression, which was deepened in the rendition of a Minuet, E. Schuecker; Romanze, Godefroid; 'Spring Song,' Gounod, the performer being urgently encored after his two numbers, but only offered one in response."

In response to the offer of two prizes made by the New England Conservatory of Music for compositions for orchestra and chorus and for orchestra alone, twenty-seven compositions were submitted. These have now been examined and the decision of the judges, George W. Chadwick, Horatio W. Parker, Frank van der Stucken, is as follows:

That the first prize of $600, for the work for chorus and orchestra, be not awarded at the present time, as none of the compositions received are, in our opinion, of sufficient seriousness or artistic scope to warrant such a prize.

That the second prize of $400, for the best work for orchestra alone, be awarded to Henry K. Hadley, of New York, for his Symphony in F minor, entitled "The Four Seasons."

The tour of the Fadettes of Boston is under the direction of the Great Eastern Lyceum Bureau of Toronto this season and they have dates filled from October 14 to February 1. The tour began at Yarmouth, N. S., and goes through Nova Scotia, New Brunswick, Maine, Quebec, Ontario, Michigan, New York, Pennsylvania, New York, Connecticut and Massachusetts. The last half of January will be spent in New York, Pennsylvania and Ohio. Mrs. Caroline B. Nichols is conductor; Mary Reuck-Wilczek, violin soloist; Miss Mildred Rogers, mezzo soprano. The programs are always of interest and include the best of both classic and modern music.

Theodore Schroeder, baritone, will be the soloist at the Aeolian and Pianola recital this afternoon at Steinert Hall.

There will be a piano recital by Edwin Klahre at Steinert Hall on the afternoon of November 7.

On the evening of Sunday, November 17, a series of nine musical services from standard oratorios will be inaugurated at the First Baptist Church. The music will be under the direction of Norman McLeod. The quartet of the church recently has been reorganized, and will have the assistance of many of the leading oratorio singers of the city, among them Mrs. Walker, Arthur Beresford, Mrs. Jeannie Crocker Follett, Dr. D. Crosby Greene, Frederick Smith and others. The popularity of these services was so great last season that only about half of the applicants for cards of admission could be accommodated and for this reason it has been decided to give a repetition of each oratorio on the following Sunday evening.

Next Tuesday evening a free competition for two full scholarships, open to persons of both sexes from all over the country, will be begun at the New England Conservatory of Music. The judges will be Signor Bimboni, the head of the operatic school; George W. Chadwick, director of the Conservatory, and a third to be selected.

ANOTHER MILLER PUPIL.—Miss Ray M. Spencer, contralto, and a pupil of E. Presson Miller, is meeting with great success in her lecture-song recitals, and has already booked a large number of engagements for this season. The subjects of her lectures are "Woman's Creative Genius in Music" and "English and Scotch Ballads." Miss Spencer gives a short, interesting talk, and then illustrates by singing a number of songs in an artistic manner. Her voice, of fine quality, has been well trained and enables her to give to each number its proper interpretation and full musical value.

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JAMES GIBBONS HUNEKER, of THE MUSICAL COURIER, returned from Europe this week.

THE Election Day holiday will necessitate a delay of twenty-four hours in the publication of this issue.

OUR American millionaires and billionaires may be interested to hear that Tara's Hill, in the County Meath, Ireland, is for sale. This is the spot Irish kings and Irish beauties made their own for generations, and which inspired Thomas Moore to write the eloquent poem, "The harp that once through Tara's Hall."

MUSIC is as far removed from politics as the North Pole from the South Pole, but when a city elects a musician as mayor it becomes necessary to chronicle the event. Returns from San Francisco declare that Eugene E. Schmitz, a local orchestra leader, has been elected mayor. The twentieth century promises many unique movements, and the election of a musician to wield his baton over a great municipality is a fulfillment of some of the predictions.

OUR Brooklyn friends are determined to raise the standard of musical performances in the borough. The resolution is worthy of hearty support. As we have at other times pointed out, the journey over to Manhattan from Brooklyn on a cold winter night is one no normal person cares to undertake. Brooklyn needs a new music hall, and this will come, too, when the efforts are concentrated in the right direction. Association Hall is an auditorium unsuited for recitals, and while the acoustics of the Academy of Music are good, it is hard to get up any artistic enthusiasm in a building devoted to political meetings and balls.

AWARD PADEREWSKI PRIZES.

NEW YORK, October 30.—The judges in the competition for prizes from the fund established by Ignace J. Paderewski last year announced their decision to-day. There were three prizes of $500 each for the best work for orchestra, the best piece for chorus and orchestra, with or without solos, and the best piece of chamber music for any combination of instruments. The competition was restricted to composers born in the United States, and the prizes were awarded as follows: Work for orchestra, to Henry K. Hadley, musical director of the Cathedral School of St. Paul, Garden City, L. I., for his symphony, "The Four Seasons."

Choral work, Horatio W. Parker, Battell professor of the theory of music at Yale University, for "A Star Song," cantata for solo, chorus and orchestra.

Chamber music composition, Arthur Bird, for a serenade for wind instruments. Mr. Bird, although a native of the United States, is now a resident of Berlin.

The trustees of the fund are Henry L. Higginson and William P. Blake, of Boston. The judges appointed by Paderewski were Wilhelm Gericke, Carl Zerrahn, B. J. Lang and W. F. Apthorp, of Boston; H. E. Krehbiel, H. T. Finck, J. G. Huneker and W. J. Henderson, of New York, and S. S. Sanford, of New Haven. Sixty-eight compositions were entered.

MR. PADEREWSKI has done a service of unquestionable artistic magnitude in bringing about a successful competition, by means of which prominent American composers will enjoy not only a recognition of their respective merits but also a peculiarly powerful advertisement for their works, and advertising is exactly what the American composer needs badly.

If the works of Americans were gauged in accordance with their merits many American compositions would be played and sung in place of foreign works that are either superannuated or merely produced by force of a foreign flavor. The American composer requires and needs prestige, and this can be secured through judicious advertising (and by advertising we do not refer merely to newspaper advertising), such as is given to some of them by means of the publication of the abo prize distribution.

No doubt the judges decided properly in sele ing the three of the 68 compositions, and it wou be interesting to know who the other 63 compose or the composers of the remaining 63 works we at least it would be just to mention the seconds a thirds in each of the three classes, if for no oth reason than the encouragement such publicati would hold out.

Mr. Hadley is a very gifted composer. M Parker stands in the front rank of our young generation of composers, and so does Arthur Bi and either of them naturally stood in good cha to come forth as a winner. The next and m important step now is to have the works p formed—but only after thorough rehearsing.

WITH the first issue of THE MUSICAL COUR for this month of November we publish eleventh and last but one in the series of ins ments on musicians' natal days, with some refere to the astrological significance thereof. The wr of this series of arti has not been unmindfu scoffers and skeptics, for the many who have terested themselves in these casual and modest pers heartfelt gratitude is extended. Astrolo which may be described as the disinherited chil astronomy, is after all a science that is still attr ive to many rational minds in this day and gen tion. The writer has never been able to fathom man or woman who professes to believe in ort dox Christianity, and yet in the same breath denounce spiritualism as a humbug, and astrol as a theory of darkness and superstition. In "St. Mark's Rest" John Ruskin attempts to alyze what he describes as "The Protestant Mi in its attitude toward Catholicism, particul Roman Catholicism. The writer fancies a sin contrast might be drawn between those who ac such "hardshell" doctrine as man's creation f the dust, the Immaculate Conception and the urrection, while refusing to believe that the g planets in the solar system do influence the ph cal body. Most know that the changes of moon do affect the insane, but we know it because the medical fraternity has declared it t a fact. If the moon, a reflected, lifeless body, power to excite or alleviate disordered minds, it not seem logical for those powerfully bril stars, Jupiter, Venus and the Sun, to influence beings who inhabit Mother Earth?

MUSICIANS BORN IN NOVEMBER.

The modern writers on astrology agree with brethren in ancient times in asserting that hu misery is the result of ignorance of the zod laws. The nine planets named in astrology portend good or evil to mankind are Nept Uranus, Saturn, Jupiter, Mars, Sun, Venus, cury and the Moon. The astrologers have di these into three classes. Namely, the Sun, Moon, Jupiter and Venus are good planets. nus, Saturn and Mars are evil planets, and Me and Neptune are neutral planets. The élite i cient Egypt regulated their lives accordingly, of all ancient peoples the Egyptians were th strongest and most wonderful. They educ their children in a way that should be in har with the zodiacal influences under which they born. To-day if some wise man should arise proclaim that Lincoln and McKinley were b under Saturn, which happens to be the fact, w the rushing, selfish material world stop to lis James A. Garfield was born under Mars. W as George Washington, who bore a charmed was born under Jupiter. Lincoln and McKi were born in the zodiacal sign Aquarius, and urn is the ruling planet. Aquarius prevails on or about January 20 until February 19, and

succeeded by Pisces, which is ruled by Jupiter. Washington was born in Pisces. We considered the signs of Aquarius and Pisces in the instalments published in January, February and March, and with each instalment gave the dates of famous musicians and composers born in the signs.

Readers who find that they were born in Aquarius need not be apprehensive, because it frequently happens that the malefic influences of his Satanic Majesty Saturn are neutralized by favorable planets at the hour of birth. Aquarius is one of the most remarkable of all the signs. Mozart, Schubert, Mendelssohn, Auber, Hérold and Nessler are among the composers born in Aquarius. A superior mind and a kindly magnanimous nature are among the inborn traits of the Aquarius child, and fully these endowments were proven in the lives of Lincoln and McKinley and Mozart and Mendelssohn. Aquarius people are most likely to achieve success in music, painting, literature, journalism, the ministry, and in a few branches of commerce. They are warned against entering pursuits that deal with lead and the coarser minerals. Lincoln and McKinley died from wounds inflicted by leaden bullets.

The sign Scorpio, which began on or about October 22, prevails in November until on or about the 21st, when it is replaced by Sagittarius. Mars rules Scorpio and Jupiter rules Sagittarius. Scorpio is the second or middle sign in the Water Triplicity or Water Domain. Jupiter is the third and last sign in the Fire Triplicity or Fire Domain. Both are powerful signs, but the dissimilarity between the people born under these signs is as great as the contrast between water and fire. This contrast in the adjoining zodiacal houses is what most bothers the skeptic.

Here are the names and birthdays of musicians and composers born in November in the sign Scorpio:

November 3 (1801) Vincenzo Bellini, died September 24, 1835; November 4 (1841) Carl Tausig, died July 17, 1871; November 5 (1494) Hans Sachs, died January 20, 1576; November 6 (1859) Ignaz Jan Paderewski, very much alive; November 7 (1767) Bernard Romberg, died August 13, 1841; November 12 (1834) Alexander Borodin, died February 17, 1887; November 13 (1817) Louis James Alfred Lefébure-Wely, died December 31, 1869; November 14 (1774) Gasparo Luigi Pacifico Spontini, died January 24, 1851; November 15 (1811) Marie Leopoldine Blahetka, died January 17, 1887; November 16 (1766) Rodolphe Kreutzer, died January 6, 1831; November 17 (1816) August Wilhelm Ambros, died June 28, 1876; November 18 (1786) Sir Henry Rowley Bishop, died April 30, 1855; November 19 Friedrich Wilhelm Zachau, died August 14, 1712.

The musicians and composers who have left a name after them born in November in the sign Sagittarius are:

November 21 (1851) Arthur Goring Thomas. died March 21, 1892; November 22 (1710) Wilhelm Friedemann Bach, died July 1, 1784; November 22 (1780) Conradin Kreutzer, died December 4, 1849; November 23 (1697) Jean Marie Leclair, died October 22, 1764; November 24 (1817) Fritz Spindler (from all accounts this venerable musician is still living in Dresden where he settled many years ago); November 25 (1752) Johann Friedrich Reichardt, died June 27, 1814; November 26 (1811) Karl Franz Brendel, died November 25, 1868; November 27 (1804) Sir Julius Benedict, died June 5, 1885; November 28 (1830) Anton Rubinstein, died November 20, 1894; November 29 (1810) Louis Plaidy, died March 3, 1874; November 29 (1798) Gaetano Donizetti, died April 8, 1848.

The higher attributes ascribed to Scorpio people by the astrologers are adhesiveness and silence, and to the Sagittarius people introspection and benevolence. Some of the faults of the Scorpio who live on the lower or animal plane are terrible indeed if all the astrologers have written is to be regarded as the truth. Revenge is sweet to the unawakened Scorpio individual, and that is said to be so with all the water people. Ungovernable tempers, strong passions, a tendency to toady to the rich and powerful, the habit of procrastination, unfaithfulness in friendship and in the marriage relation, overweening vanity, are some of the leading faults which the astrologers ascribe to the Scorpio people who live on a material plane of existence. These people are naturally very gifted. They possess remarkable magnetism, skill in the use of their hands, have strong nerves and tremendous will power. Medicine, surgery, war, and, when the ruling planet Mars is favorably placed at hour of birth, music and literature are some occupations in which Scorpio people may achieve eminence. The superior people born in the sign Scorpio are those who have been wisely trained from youth. Scorpio boys and girls require the guidance of a watchful mother's eye, probably more than any other children. This, however, is the astrologers' statement, not ours.

Many beautiful traits have been ascribed to people born in the sign Sagittarius, the Archer, which prevails from on or about November 21 to December 20. They are prophetic, and are therefore advised to rely upon their own inspirations rather than upon the advice of their friends. Ruled by the just and beneficent Jupiter Sagittarius people demand justice in matters small and great. They abhor meanness, and cruelty to man, child or beast arouses their indignation to action. They are most loyal in friendship and in their love relations. Treachery in a friend or by a loved one crushes the Sagittarius man or woman, and in striking back the injured one frequently goes to extremes. Because of their inborn love of children Sagittarius people make the best teachers in the world. Purity is their native element, and thus we find them chaste in thought, word and deed. A powerful musical current radiates from Jupiter, and thus Sagittarius is credited as one of the most musical signs. Beethoven was born in December in this sign. Sagittarius people make ideal reformers, for they are inspired by their consuming love of justice. They are often repaid with brutal ingratitude, but as their aim is the betterment of their fellow men they work on indifferent either to praise or condemnation.

The closing instalment in this series of articles will be published the first Wednesday in December.

WAGNER THE INSURGENT.

IN the public library of Dresden there is a collection of papers left by the late Franz Adolf Schmidt, who was Richard Wagner's lawyer in a suit brought against him by a Dresden bookseller. Among these documents is a letter from Wagner, dated Berlin, February 20, 1863, to the following effect:

I thank you very much for your communication and your kind offer to serve my interests. After the harsh and unfair behavior of the Bookseller A, I am glad to have a favorable prospect of being now placed in a position to spare my poor wife unseemly annoyance. Have the goodness to induce Herr A to withdraw his complaint and to propose a note for the amount of the sum, payable 15th April this year at my home in Dresden. The form of the note, please send to me at St. Petersburg, in case the inclosed draft drawn up by me is not considered satisfactory.

Regarding this matter as disposed of, I am quite ready to execute a deed to transfer all my property to Dresden to my wife, although, as far as I know, no new annoyance need be expected from the remaining creditors, as I myself, for the satisfaction of Kriete's demands for interest, can find a way to pay it gradually.

But I now have another request, esteemed sir. Would you kindly undertake the commission of procuring for me, by the proper channel, an extract of the incriminating depositions in the records of the court respecting my participation in the Dresden insurrection in the year 1849. I have been advised by kind friends in high position to meet by these means the continued calumnies of ———, that I at that time tried to set on fire the Royal Palace in Dresden, which seems such a strong proof of my participation in those events that every endeavor even in the highest circles is answered by saying that with such a man one can have nothing to do, &c? It is quite impossible that such a charge against me can exist, and thus by these extracts I could place my good wishers in a position to oppose ———'s insinuation. But if such a charge against me was laid before the court, I should feel it necessary to have this point brought to actual investigation.

Perhaps you may think it useful under these circumstances to see the Minister of State, Baron von Beust. In the audience which he granted me last November in Dresden I was permitted to lay before him my urgent request to set at ease, by a favorable statement, the Government of the Duke of Saxe Weimar on this point, so that if he resolves to take me into his service in any way there could be no offense to the Royal Saxon Court. Herr von Beust promised me earnestly to consult with His Majesty on the matter. But it was reported to me from Weimar that such a favorable statement would not be made by the Minister there, Herr Von Watzdorf, and I must conclude from many indications that there still prevails at the Court of Weimar great anxiety in this respect. Consequently it would be very serviceable if you could induce in my name Herr Von Beust to intervene in a conciliatory spirit. My St. Petersburg address you will hear through my wife. I shall not stay there over three weeks, and after that shall be found in Vienna.

RICHARD WAGNER.

Schmidt examined the archives of the Dresden courts, and sent the depositions, leaving Wagner to do with them what he liked. "I rejoice to be able to assure you," he adds, "that the accusations originating in Vienna, of attempted arson, find no support in the documents," and concludes by attesting that most of the charges rest only on the report of an unsworn witness. Schmidt's extracts are:

A.—Before the Insurrection.

"Herr Wagner, in the year before the Insurrection, shall have taken part in conversations in his garden, which latter formed the basis of the pamphlet by Musikdirector Röckel on "Arming the People"; furthermore, about Easter, 1849, he shall have had meetings at Bakarin, and about the same time or earlier, ordered from a tinsmith 500, according to the statement of the tinsmith, very harmless hand grenades, and to have had at least a part of them delivered."

B.—During the Insurrection.

"Herr Wagner during the insurrection was seen by various persons in the rooms of the so-called Provisional Government. Further, he encouraged a body of Communal Guards from Chemnitz, both in Oederan and Freiberg, to go on to Dresden, and in Dresden to have led a body coming from Zittau through the streets. To Röckel, who during the first days of the insurrection was in Prague, he is said to have written a letter in which occurs the passage, 'We have only fear that the insurrection might break out too soon.' On May 6, 1849, that is, on the day of the insurrection, Wagner was seen on the Kreuzthurm, whence he observed the position of the troops and the approach of the popular processions, wrote down the result of his observations and let the written note down to the street. Watchers then took it up and carried it to the Provisional Government. Finally, although there is no mention in the documents of any complicity of Herr Wagner, a box was said to have been transported to his lodgings, which box belonged to Bakuneir."

C.—After the Insurrection.

"After the suppression of the insurrection in Dresden by the military, Herr Wagner got away from Dresden, met between Tharaud and Freiberg Heubner and Bakunier and went with them to Freiberg. He also remained a long time in Heubner's dwelling.

"Other accusations, having reference to a participation by Herr Wagner in the aforesaid insurrection, are not found in the records. Especially in no place is there any hint that Herr Wagner had made an attempt or had an intention of setting fire to the Royal Palace in Dresden or to any other public or private building."

So Wagner must be acquitted of having ever contemplated a grand scenic effect of troops marching and crowds rushing in tumult with the blazing palace in the background.

The rest of the Wagner-Schmidt correspondence, published in the *Zeitschrift der International Musikgesellschaft*, is occupied with the publication of his three operas, "Rienzi," "The Flying Dutchman" and "Lohengrin," and squabbles with publishers German and French and pecuniary complications of all kinds. As an excuse for no further mention of these we plead the Statute of Limitations.

THE PIPER OF DREAMS.

The desert of my soul is peopled with black gods,
Huge blocks of wood;
Brave with gilded horns and shining gems,
The black and silent gods
Tower in the naked desert of my soul.

With eyes of wolves they watch me in the night;
With eyes like moons.
My gods are they; in each the evil grows,
The grandiose evil darkens over each
And each black god, silent
Under the iron skies, dreams
Of his omnipotence—the taciturn black gods!

And my flesh and my brain are underneath their feet;
I am the victim, and I perish
Under the weight of these nocturnal gods
And in the iron winds of their unceasing wrath.

—Lingwood Evans.

I.

IT was opera night and the lights burned with an official brilliancy that challenged the radiance of the Café Monferino across the asphalt. There all was decorous gaiety; and the doubles of Pilsner never vanished from the little round metal tables that overflowed into the juncture of the streets Gluck and Halèvy. Among the brasseries in Paris this was the most desirable to lovers of the Bohemian brew. The cooking, Neapolitan and Viennese, perhaps explained the presence one June evening of tall, blond, blue-eyed Illowski, the notorious Russian symphonist. With several admirers he sat sipping bocks and watched the motley waves of the boulevard wash back strange men and women—and again women.

Lenyard spoke first. Young and from New England, he was studying music in Paris.

"Master, why don't you compose a music-drama?" Illowski, gazing into the soft blue of light and mist over the Place de l'Opéra, did not answer. Scheff burst into laughter. The one who had put the question became angry. "Confound it! What have I said, Mr. Dutchman, that seems so funny to you?" Illowski put out a long, thin hand—a veritable flag of truce: "Children, cease! I have written something better than a music-drama. I told Scheff about it before he left St. Petersburg last spring. Don't be jealous, Lenyard. There is nothing in the work that warrants publicity—yet. It is merely a venture into an unfamiliar region, nothing more. But how useless to write for a public that still listens to Meyerbeer in the musical catacombs across the street!"

Lenyard's lean, dark features relaxed. He gazed smilingly at the fat and careless Scheff. Then Illowski arose. It was late, he said, and his head ached. He had been scoring all day—more than sufficient reason for early retirement. The others demurred, though meekly. If their sun set so early how could they be expected to pass the night with any degree of pleasure? The composer saw all this; but he was sensibly selfish, and, buttoning the long frock coat which hung loosely on his attenuated frame shook hands with his disciples, called a carriage and drove away. Lenyard and Scheff stared after him and then faced the situation. There were many tell-tale porcelain tallies on the table to be settled, and neither had much money; so the manœuvring was an agreeable sight for the cynical waiter. Finally Lenyard, his national pride rising at the spectacle of the Austrian's penuriousness, paid the entire bill with a 10-franc piece.

Scheff sank back into his chair and grinningly inquired: "Say, my boy, I wonder if Illowski has enough money for his coachman when he reaches the mysterious, old dream-barn he calls home?" Lenyard slowly emptied his glass. "I don't know, you don't know, and, strictly speaking, we don't care. But I'd dearly like to see the score of his new work."

Scheff blinked with surprise. He, too, was thinking of the same dread matter. "What in God's name do you mean? Speak out! I've been frightened long enough."

"This Illowski is a terrible man, Scheff. Do you suspect the stories are true after all——?" Then both men stood up, shook hands and said: "Neshevna will tell us. She knows."

II.

Pavel Illowski was a man for whom the visible world had never existed. Born a Malo-Russ, nursed on little Russian legends, a dreamer of soft dreams until more than a lad, he was given a musical education in Moscow, the White City—itself a dream of old Alexander Nevsky's days. Within sight of the Kremlin the slim and delicate youth fed upon the fatalistic writers of the nineteenth century. He knew Schopenhauer before he learned to pronounce German correctly, and the works of Bakounin, Herzen, Kropotkin became part of his cerebral tissue. Proudhon, Marz and Ferdinand Lassalle taught him to hate wealth, property, power; and then he came across an old volume of Nietzsche in his uncle's library. The bent of the boy's genius was settled. He would be a composer—had he not, as a bare-headed child, run sobbing after Tschaikowsky's coffin almost to the Alexander Nevsky Monastery, in 1893—but a composer who would mold the destines of his nation—perhaps the destinies of all the world, a second Svarog. He early saw the power, insidious, subtle, dangerous power that lurked in great art, saw that the art of the twentieth century, his century, was music. Only thirteen when the greatest of all musical Russians died, he read Nietzsche a year later; and these men were the two compelling forces of his life until the destructive poetry of the mad, red-haired Australian poet, Lingwood Evans, appeared. Illowski's philosophy of anarchy was now complete, his belief in a social, æsthetic, ethical regeneration of the world fixed. Yet he was not a militant reformer; he would bear no polemical banners, wave no red flags. A composer of music, he endeavored to impart to his work articulate, emotion-breeding and formidably dangerous qualities.

Deserting the vague and fugitive experimentings of Berlioz, Wagner, Liszt and Richard Strauss, Illowski modeled himself upon Tschaikowsky. He read everything musical and poetical in type, and his first attempt, when nearly thirty, was a symphonic setting of a poem by a half-forgotten English poet, Robert Browning, "Childe Roland to the Dark Tower Came," and the music aroused hostile German criticism. Here is a young Russian, declared the critics, who ventures beyond Tschaikowsky and Strauss in his attempts to make music say something. Was not the classic Richard Wagner a warning to all who endeavored to wring from music a message it possessed not? When Wagner saw that Beethoven—ah! the sublime Beethoven—could not do without the aid of the human voice in his Ninth Symphony, he fashioned his music drama accordingly. With the co-operation of pantomime, costume, color, lights, scenery, he invented a new art—a patched and tinkered one, said his enemies, who thought him old fashioned—and so "The Ring," "Tristan and Isolde," "Die Meistersinger" and "Parsifal" were born. True classics in the devotion to form, repose and freedom from th feverishness of the later men headed by Richar Strauss—why should anyone seek to better thei to supplant them? Wagner had been the Moza of his century. Down with the musical Tartars the East, who spiritually invaded Europe to rob h of peace, religion, aye, and morals!

Much censure of this kind was aimed at Illowsk who continued calmly. Admiring Richard Strau he saw that the man did not dare enough, that h effort to paint in tone the poetic heroes of the pa century, himself included, was laudable, but th "Don Juan," "Macbeth," quaint "Till Eulenspiege fantastic "Don Quixote" were, after all, chiefly co cerned with a moribund æstheticism. Illowski be liked the Strauss setting of "Also Sprach Zarathu tra," because it approached his own daring proje though it neither touched the stars nor reached t earth. Besides this music was too complicated. new art must be evolved—not a synthesis of the c arts dreamed by Wagner—but an art consisting music alone; an art for the twentieth century, democratic art, in which poet and tramp alike cou revel. To the profoundest science must be unit a clearness of exposition that only Raphael h Even the peasant enjoys Velasquez. The Grec fathomed this mystery: all Athens worshipped marbles, and Phidias was crowned King of En tions. Music alone lagged in the race—music, p speech, part painting, with a surging undertow passion—music had been too long in the laborator of the wise men. To free it from its Egyptian bon age, to make it the tongue of all life, the interpre of the world's desire—Illowski dreamed the drea of madmen.

Chopin, who divined this truth, went first to people, later to Paris, and thenceforth he beca the victim of the artificial. Beethoven was born soon in a world grown gray under schola shackles. The symphony, like the Old Man of Sea, weighed upon his mighty shoulders; mu he believed, must be formal to be understood. lowski in his many wanderings pondered th things: saw Berlioz on the trail in his efforts to mulate a science of instrumental timbres; saw W ner captivated by the glow of the footlights; Liszt, audacious Liszt, led by Wagner, and trib laid upon his genius by the Bayreuth man; Tschaikowsky struggling away from the temp tions of the music-drama only to succumb to symphonic poem—a new and vicious version that old pitfall, the symphony; saw César Fra the Belgian mystic, narrowly graze the truth some of his chamber music, and then fall victim the fascinations of the word; as if the word, spo or sung, were other than a clog to the free wing imaginative music! Illowski noted the strug of these dreamers, noted Verdi swallowed by maelstrom of the theatre; noted Richard Str and his hesitation at the final leap.

To the few in whom he confided he admi that Strauss had been his forerunner, having the notion that music must be beautiful to be m and seeing the real significance of the chara istic, the ugly. Had Strauss developed the c age or gone to the Far East when young—Illo would shrug his high shoulders, graw his ciga and exclaim: "Who knows?"

Tolstoy was right after all; this sage, who u cover of fiction preached the deadliest doctri doctrines that aimed at nothing else than the equilibration of social conditions. Tolstoy had veighed bitterly against all forms of artificial ar the Moujik did not understand Beethoven, the the worse for Beethoven; great art should have Mozart's sunny simplicities without Mozart's orate technical methods. This Illowski belie To unite the intimate soul-searching qualitie Chopin and exclude his alembicated art; to s

ith torrential puissance the feelings of the com- non people, whether Chinese or German, Esqui- aux or French; to tell them things, things found either in books nor in pictures, nor in stone, either above the earth nor in the waters below; to berate them from the tryranny of laws and beliefs nd commandments; to preach the new dispensa- on of Lingwood Evans—magnificent, brutal and lood-loving—ah! if Illowski could but discover is hidden philosopher's stone, this true Arcana of l wisdom, this emotional lever of Archimedes, hy then the whole world would be his; his power ould depose Pope and emperor. And again he eamed the dreams of madmen—his mother had en nearly related to Dostoïewsky. * * *

"Of what avail the seed-bearing Bach and his gues—emotional mathematics, all of them! Of hat avail the decorative efforts of tonal fresco- inters, breeders of an hour's pleasure, soon for- tten in the grave's muddy disdain! Had not the age lowered music to the position of a lascivious ndmaiden? To the sound of cymbals it postured r the weary debauchee. No; music must go ck to its origins. The Church fettered it in its rvice, knowing full well its good and its evil. Be- re Christianity was, it had been a power in hieratic nds. Ancient Egyptian priests hypnotized the ultitudes with a single silvery sound; and in the epest Indian jungles inspired fakirs induced sions by the clapping of shells. Who knows how e Grand Llama of Thibet decreed the destinies of llions? Music again, music in some other garb an we now sense it." Illowski groaned as he at- ked this hermetic mystery. He had all the tech- of contemporary art at his beck, but not the ique tone; that unique tone by which he might come master of the universe and gain spiritual minion over mankind. Yet the secret, so fear- ly guarded, had been transmitted through the es. Certain favored ones must have known it, n who ruled the rulers of earth. Where could it found? "The jealous gods have buried some- ere proofs of the origins of all things, but upon shores of what ocean have they rolled the stone t hides them, O, Macareus?" Thus echoed he fatidical query of the French poet. * * *

Illowski left Europe. Some said he had gone to ia, the mother of all religions, of all corruptions. had been seen in China, and later stories were ated of his attempts to enter the sacred city, asa. He disappeared and many composers and ics were not sorry; his was a too commanding sonality: he menaced modern art. Thus far urch and state had not considered his individual stence; he was but one of the submerged units of rik's vast Slavic Europe, which now almost trav- ed the Eastern hemisphere. So he was forgotten l a minor god arose in his place—a man who te pretty ballets, who declared that the end of sic was to enthral the senses; and his ballets e danced over Europe, while Illowski's name ed away. * * *

At the end of ten years he returned to St. Peters- g. Thinner, much older, his long, spidery arms, ost colorless blond hair and eroded features gave n the air of a cenobite who had escaped from e Scandinavian wilderness into life. His Orien- reserve, and evident dislike of all his former so- habits, set the musical world wagging its head, alling the latter days of Dostoïewsky. But Ill- ski was not mad: he simply awaited his oppor- ity. It came. The morning after his first con- he was awakened by fame knocking at his gate, most horrible kind of fame. He was not called adman by the critics, for his music could never e been the product of a crazy brain—he was nounced an arch-enemy to mankind, because he infamous secrets in his music, secrets that had buried in the shale of a vanished epoch. And, the world grow cold, he drove to its very soul most hideous truths. A hypnotist, he conducted his orchestra through extraordinary and malevo- lent forests of tone. The audience went into the night, some sobbing, some beating the air like pos- sessed ones, others frozen with terror. At the sec- ond concert the throngs were so dense that the au- thorities interfered. What poison was being dis- seminated in the air of a music hall? What new device of the revolutionists? What deadly secret did this meagre, dreamy, harmless looking Russian possess? The censors were alert. Critics were in- structed by the heads of their journals to drive forth this musical anarchist; but criticism availed not. A week, and Illowski became the talk of Russia; a month, and Europe filled with strange rumors about him. Here was a magician who made the dead speak, the living dumb—what were the limits of his power? What his ultimate intention? Such a man might be converted into a political force would he but range himself on the right side of the throne. If not—why, then there was still Siberia and its weary stretches of snow!

When he reached Moscow rioting began in the streets. Leaving, he went with his dark-skinned Eastern musicians to the provinces. And the Gov- ernment trembled. Peasants threw aside spade, forgot vodka and rushed to his free concerts, given in canvas-covered booths; and the impetus com- municated to this huge, weltering mass of slaving humanity, broke wave-like upon the remotest bor- ders of the empire. The Church became alarmed. Anti-Christ had been predicted for centuries, and latterly by the Second Adventists. Was Illowski the one at whose nod principalities and powers of earth should tremble and fall? Was he the prince of darkness himself? Was the liberation of the seven seals at hand—that awful time foretold by the mystic of Patmos? The Metropolitan of the Greek Church did not long hesitate. A hierarchy that be- came endangered because a fanatic wielded hyp- notic powers must exert its prerogative. The aid of the secret police invoked, Illowski was hurried into Austria; but with him were his men, and he grimly laughed as he sat in a Viennese café and counted the victories of his first campaign.

"It has begun," he told his first violinist, a stolid fellow with black blood in his veins.

It had begun. After a concert in Vienna, Illow- ski was politely bidden to leave Austria. The unset- tled political condition, the disaffection of Czech and Hungarian, were a few of the reasons given for this summary retirement. Yet Illowski's orchestra did not play the "Rakoczy March"! The clergy heard of his impieties; a report obtained credence that the Russian composer had written music for the black mass, most blasphemous of missal travesties. When he was told of this he smiled, for he did not aim at attacking mere sectarian beliefs; with Bakounin, he swore that there must be total destruction of all ex- isting institutions, else—nothing!

He went to Germany, believing the countrymen of Nietzsche would receive with joy this Overman from the East. There was no longer any Bay- reuth—the first performance of "Parsifal" else- where had killed the place and the opera. In Mu- nich, the authorities forewarned, Illowski was ar- rested as a dangerous character and sent to Trieste. Thence he shipped to Genoa, and once in Italy he was free. On the peninsula his progress was that of a trailing comet. The feminine madness first manifested itself there and swept the country-side with epidemic fury. Wherever he played the danc- ing mania set in, and the soldiery could not put it down by force of arms. Nietzsche's dancing philos- opher, Zarathustra, was incarnated in Illowski's compositions. Like the nervous obsessions of me- diæval times, this music set howling, leaping and writhing the volatile Italians, until it began to as- sume the proportions of a new Evangel, an hysteri- cal hallucination that bade defiance to law, doctors, even the decencies of life. Terrible stories reached the Vatican, and when it was related that one of his symphonic pieces delineated Zarathustra's Cave with its sinister mockery of prelate and king, the hated Quirinal was approached for assistance, and Illowski vanished from Italy.

In the British Isles the same wicked tales were told of him. He was denounced by priests and publican as a subverter of morals. No poet, no demagogue had ever so interested the masses. Musicians of academic training held aloof. What had they in common with this charlatan who treat- ed the abominable teachings of Walt Whitman symphonically? He could not be a respectable man even if he were a sane. And then the unlettered, tiller of the soil, drunken mechanic, and gutter drab all loved his music. What kind of music was it to be thus understood by the ignorant?

The police thought otherwise. Illowski gathered crowds—that was sufficient to ban him, not as the Church, with bell, book and candle, but with stout oaken clubs. Forth he fared, and things came to such a pass that not a steamer dared convey him or his band to America. The United States Congress got wind of the seditious and disturbing music and hastily passed a resolution forbidding the landing of the agitator. Freedom, at all hazards, must be maintained in the country of Washington, Jefferson and Lincoln.

By this time the scientific reviews had taken him up as a sort of public Illusionist. Disciples of Char- cot explained his scores—though not one had been published; while the neo-moralists gladly denounced him as a follower of the Master Immoralist, a sub- limated emotional expression of the ethical nihil- ism of Friedrich Nietzsche. Others, more fanciful, saw in his advent and in his art an attempt to over- turn nations, life itself, through the agency of cor- rupting beauty and by the arousing of illimitable desires. Color and music, sweetness and soft luxu- ries, declared these modern followers of Ambrose and Chrysostom, were the agencies of Satan in the undermining of morals. Pulpits thundered. The press sneered at the new Pied Piper of Hamelin, and poets sang of him. One Celtic bard named him "Master of the Still Stars and of the Flaming Door."

For women his music was as the moth's desire. Wherever he went there were women—women and children. Old legends were revived about the an- cient gods. The great Pan was said to be abroad; rustlings in the night air set blushing young folks. An emotional renascence swept like a torrid simoon over Europe. Those who had not heard, had not seen him, felt, nevertheless, Illowski's subtle influ- ences in their bosoms. The fountains of democ- racy's great deeps were breaking up. Too long had smug comfort and utilitarianism ruled a world grown weary of debasing commerce. All things must have an end, even wealth; and to the wretched, to those in damp mines, to the downcast in exile and in prisons, and to the muck of humanity, his name became a beautiful, illuminated symbol. The charges of impiety were answered: "His music makes us dream." Music now became ruler of the universe, and the earth hummed tunes; yet Illow- ski's maddening music had been heard by few.

Humble, poor, asking nothing, always giving, he soon became a nightmare to the orthodox. He preached no heresies, promised no future rewards, nor warred he against church or kingdom. He only made music and things were not as they were be- fore: some strange angel had passed that way filling men's souls with joy, beauty and bitterness. Duties, vows, beliefs fell away like snow in the sun; families, tribes, states grew restless, troops were called and churches never closed. A wave of belated paganism rolled over the world; thinkers and steersmen of great political and religious organizations became genuinely alarmed. So had come the downfall of the classical world; a simple apparition in a far away Jewish province, and the Cæsars fell supine—their empires cracked like mirrors! To imprison Illow- ski meant danger; to kill him would deify him; for

in the blood of martyrs blossom the seeds of mighty religions. Far better if he go to Paris—Paris, the cradle and the tomb of illusions. There this restless demagogue might find his dreams stilled in the scarlet negations and frivolous philosophies of the town, thus the germ-plasm of a new religion, of a new race, perhaps of a new world, be drowned in the drowsy green of a little glass.

Illowski, this Spirit that Denied, this new Mephisto of music, did not balk his evil wishers.

"Paris, why not? She refused to understand Berlioz, flouted Wagner, and made mock of Rodin's marble egotisms, the ferocious, white stillness of his Balzac! Perhaps Paris will give me, if not a welcome, at least repose. I am tired."

To Paris he went and, excepting a few cynical paragraphs, received no attention. The Conservatoire, the Académie de Musique, did not officially welcome this gifted son of the Neva; the authorities blandly ignored him; though the police were instructed that if he attempted to play in front of churches, address mobs or build barricades, he must be confined. Paris had no idea of Illowski's real meaning; Paris, even in the twentieth century, always hears the news of the world last; besides, she conceives no other conquest save one that has for its object the several decayed thrones within her gates. Illowski was not molested and his men, despite their strange garb and complexion, went about freely. The Russian composer of ballets was just then the mode.

Some clever caricatures appeared of Illowski, representing him as a musical Napoleon, cocked hat, sleek white horse and all. Another gave him the goat's beard of Brother Jonathan, with the baton of a Yankee bandmaster; and then it was assured that the much advertised composer was a joking American masquerading as a Slav, possibly the vender of some new religious cure born in the fanatical bake-ovens of Western America. "Faust" alternated with "Les Huguenots" at the Opéra, Pilsner beer was on tap at the Café Monferino; why worry over exotic stories told of this visitor's abnormal musical powers? And little did anyone surmise that he had just given a symphonic setting to Lingwood Evans' insurrectionary poem with all its ghastly refrain: "I hear the grinding of the swords, and He shall come——" Thus did Paris unwittingly harbor the poet, philosopher, composer and pontiff of the new dispensation, Pavel Illowski. And Lenyard, with Scheff, was hastening to Auteuil to see Neshevna, whose other name was never known.

III.

Lenyard disliked Neshevna before he saw her; when they met he made no attempt to conceal his hatred. He again told himself this, as with Scheff he pursued the gravel path leading to the porter's lodge of Illowski's house. In Auteuil it overlooked the Seine, which flowed a ribbon of sunny silver between its green ribbed banks. Together the pair entered, mounted a low flight of steps and rang the private bell. Neshevna opened the door. In the flood of a westering sun the accents of her fluid Slavic face and her mannish head set upon narrow shoulders—all the disagreeable qualities of the woman—were exaggerated by this bath of clear light. Her hard gaze softened when she saw Scheff. She spoke to him, not noticing the other:

"The master is not at home." Lenyard contradicted her: "He is; the concierge said so."

"The concierge lies; but come in. I will see."

Following her they reached the music room, which was bare of instruments, pictures, furniture, all save a tall desk upon which lay a heap of music paper. Neshevna made a loping dart to the desk—she was like a wolf in her movements—and threw a handkerchief over it. Lenyard watched her curiously. Scheff gave one of his good natured yawns and then laughed:

"Neshevna, we come to ask!" "What?" she gravely inquired. There was a lithe alertness in the woman that puzzled Lenyard. Scheff lounged on the window sill. "Now, Neshevna, be a good girl! Don't forget Moscow or your old adorer."

"You fat fool, you and your clerical friend here, what do you want spying upon Illowski like police?" Her voice became shrill as she rapidly uttered these questions, her green eyes seemed shot with blood. "If you think I'll tell either of you anything concerning the new music——"

"That's all we are here to learn."

"All? Imbeciles! As if you or your American could understand Illowski and his message!"

"What message?" Lenyard's grave face was not in the least discomposed by the Cossack passion of the woman. "What message has Illowski? I've heard queer stories and cannot credit them. You are in his confidence. Tell us, we ask in humility, what message can any man's music have but the revelation of beauty?"

Lenyard's diplomatic question did not fail of its mark. Neshevna pushed back her flamboyant gray hair and walked about the room. "Mummies!" she suddenly cried. "As if beauty will content a new generation fed on something besides the sweetmeats and pap of your pretty, meaningless music. Don't you know that painting, literature, creeds—aye, and the kingdoms—are dying for want of new blood, new ideas? Music alone is a vital force, an instrument for rescuing the world from its moral and spiritual decay. Nietzsche was a potent force in the nineteenth century, but not understood. They condemned him to a living death. Lingwood Evans, poet, prophet, is now too old to enforce his message—it is Illowski, Illowski alone who shall be the destructive Messiah of the new millennial. 'He cometh not to save; not peace, but blood!'"

The fire of fanaticism was in her eyes, in her speech. She grasped Lenyard by the elbow: "You, you should serve the master. Scheff is too fond of pleasure to do anything great. He is to give the signal—that's glory enough for him. But you, discontented American, have the stuff in you to make a martyr. We need martyrs. You hate me? Good! But you must worship Illowski. Art gives place to life and in Illowski's music is the new life. He will sweep the globe from pole to pole, for all men understand his tones. Other gods have but prepared the way for him. No more misery, no more promises unfulfilled by the rulers of body and soul—only music, music like the air, the tides, the mountains, the moon, sun and stars! Your old-fashioned melody and learning, your schoolboy rules of counterpoint—all these Illowski ignores."

Lenyard eagerly interrupted her: "You say that he does away with melody, themes, harmony; how does he replace them, and how does he treat the human voice?" Neshevna let his arm fall and went slowly to the tall desk. She leaned against it, her hand upon her square chin. Scheff still gazed out upon the lawn where splashed a small, movable fountain. To Lenyard the air seemed as if charged with electric questionings. His head throbbed.

"You ask me something I dare not tell. Even Scheff, who knows some things, dare not tell. If Illowski's discovery—which is based on the great natural laws of heat, light, gravitation, electricity—if this discovery were placed in the hands of fools the world would perish. Music has been so long the plaything of sensuality, the theatre for idle men and women, that its real greatness is forgotten. In Illowski's hands it is a moral force. He comes to destroy that he may rebuild. He accomplishes it with the raw elements themselves. Remember—'I hear the grinding of the swords, and He shall come——!'" Neshevna made a nervous gesture and disappeared through a door near the tall desk covered with music paper—the desk whereon Illowski plotted the ruin of civilization.

"Now since you have seen the dread laborator don't hang around that desk; there's nothing the you can understand. The music paper is covere with electrical and chemical formulæ, not notes- Lenyard, let's go back to Paris and dine like sens ble men—which we are not." Scheff dragged h friend out of the house, for the other was in a stupo Neshevna's words cleaved his very soul. Tl American, the Puritan in him, swiftly rose to h eloquent exhortation. All life was corrupt, he h been taught; art was corrupt, a snare, a delusio Yet—was all its appalling power, its sensuo grandeur to be wasted in the service of the worl the flesh, the devil? Lenyard paused. "Oh, con on, Len. Why do you bother your excitable, si heart with that lunatic's prophecies? Illowski is big man, a very big man; but he is mad, mad! H theories of the decomposition of tone—he only in tates the old painter-impressionist of long ago—a his affected simplicity: why, he is after the big pu lic, that's all; as to your question about what pa the human voice plays in his scheme, I may tell y now that he doesn't care a farthing for it except color. He uses the voice as he would use a instrumental combination. And he mixes h colors so wonderfully that he sometimes polariz them—they no longer have any hue or scent. H should have been a painter, not a composer. H makes panoramas, psychological panoramas, n music."

"You heard them, saw them?"

"Yes," said Scheff, sourly. "Some of the ea ones, and I had brain fever for months afterwar

"Yet," challenged Lenyard, "you deny l powers?"

"I don't know what he has written recently," w the sullen answer, "but if the newspapers are to believed he is crazy. Music all color, no rhyth no themes, and then his preaching of Nietzsch it's all wrong, all wrong, my boy. Art was ma for joy. When it is anything else it's a dangero explosive. Chemically separate certain natural e ments and they rush together with a thunderc That's what Illowski has done. It isn't art! I science—the science of dangerous sounds. He c covered that sound vibrations rule the univer that they may be turned into a musical Roentg ray. He presents this in a condensed art, an elec cal form——"

"But the means, man, the methods, the inst ments, the form?" Lenyard's voice was tense wi excitement. The phlegmatic Scheff noticed t and soothingly said:

"The means? Why, dear boy, he just hypnoti people and promises them bank accounts and an wings. That's how he does the trick. Here's e tramcar. Jump in. I'm dying of thirst. To e Café Monferino!" * * *

Paris laughed when Illowski announced the p formance of his new orchestral drama nam "Nietzsche." The newspapers printed colu about the composer and his strange career. A s used monster music hall, near the Moulin Ro on the Montmartre, was to be the scene of the c cert, and the place was at once christened "Thé du Tarnhelm"—for a story had leaked out ab the ebon darkness in which the Russian's m was played. This was surpassing the almost r gotten Richard Wagner. Concert in the dark n be indeed spirituelle. The wits giggled over t jokes; and when the kiosks and bare walls w covered by placards bearing the names of "Il ski-Nietzsche," with a threatening sword beni them, the excitement became real. Satirical so were sung in the cafés-chantants, and several fa ionable clerics wove the name of Illowski into t Sunday preachments. In a week he was popu two, a mystery; three, a necessity. The authori maintained a dignified silence—and watched. Bli ties, Bourbonism, Napoleonism, Boulangerism r

is, had crept in unawares wearing strange dis-
ises. Perhaps Illowski was a friend of the Vati-
n, of the Czar; perhaps a destructive, bomb-
rowing Nihilist, for the indomitable revolution-
ts still waged war against the law. Might not this
usic be the signal for a dangerous uprising of
me sort? * * *

Lenyard was asked to sit in a box with Neshevna
at last night. Scheff refused to join them; he
ore that he was tired of music and would remain
town at the Monferino. The woman smiled as
said this, then she handed him a letter, made a
tle motion, the signal.

It was on the esplanade that Neshevna and Len-
rd stood. The young man, weary with vigils,
s face furrowed by curiosity, regarded the city
low them as it lay swimming in the waves of a
aking sun. He saw the crosses of La Trinité as
olten copper, then dusk and dwindle in the
adows. The twilight seemed to prefigure the
ding of the human race. Neshevna walked with
is dreamer to the rear of the theatre—the theatre
the Tarnhelm that was to darken all civilization.
e asked for Illowski, but she did not reply; she,
o, was steeped in dreams. And all the streets
ere thick with men and women tumbling up to
e top.

"We sit in a second tier box," she presently said.
f you get tired, or annoyed, you may go out on
e balcony and look down upon the lights of
aris; though I fear it will be a dark night. There
no moon," she added, her voice dropping to a
umble. * * *

They sat in a dark box that last night. The au-
torium, vast and silent with the breath catching
ence of thousands, lay below them; but their
es were glued upon a rosy light beginning to
eak over the space where was the stage. It
read, deepened, until it fairly hummed with scar-
tones. Gradually emerging from this cruel crim-
n the image of a huge sword became visible.
shevna touched Lenyard's hand.

"The symbol of his power!" she crooned.

Blending with the color of the light a musical
ne made itself seen, felt. Lenyard shuddered. At
t the new dispensation was about to be revealed,
e new gospel preached. It was a single vibratile
ne, and was uttered by a trumpet. Was it a
mpet? It pealed with the peal of bells shimmer-
g high in heaven. No Occidental instrument had
er such a golden, conquering tone. It was the
ne of one who foretold the coming, and was full
invincible faith and sweetness. Lenyard closed
eyes. That a single tone could so thrill his
ves he would have denied. This then was the
ret. For the first time in the Christian world
beauties of tonal timbres were made audible—
ost visible; for the quality appealed to the eye,
inner eye. Was not the tinted music so cun-
gly merged as to impinge first on the optic
ve? Had the East, the Hindus and the Chinese,
own of this purely material fact for ages and
arded it in esoteric silence? Here was music
ed upon simple, natural sounds, the sounds of
ds and air, the subtle sounds of silk. For cen-
ies Europe had been on the wrong track with its
lodic experimenting, its complex of harmonies.
wski was indeed the saviour of music—and Ne-
vna, with her great green luminous eyes, held
hand.

The sound grew in volume, grew less silken, and
re threatening, while the light faded into mute,
ty music like the purring of cats. A swelling
r assaulted their ears; nameless creeping things seemed to fill the tone. Yet it was in one tonality; there was no harmony, no melody. The man's quick ear detected many new, rich timbres, as if made by strange instruments. He also recognized interior rhythms, the result of color rather than articulate movement. Then came silence, a silence that shouted cruelly across the gulfs of blackness, a silence so profound as to be appalling. Sound, rhythm, silence—the material from which is fashioned the creative stuff of the universe! Lenyard became restless; but the grip on his fingers tightened. He felt the oppressive dread that precedes the fight of a nightmare; the dread that mankind knows, when sunk in shallow, horrid sleep. A low, frightened wail mounted out of the darkness wherein massed the people. Another tone usurped the ear, pierced the eyes. It was a blinding beam of tone, higher and more undulating; his heart harshly ticking like a clock, he viewed, as in a vision, the march of the nation, the crash of falling theocracies, of dying dynasties. On a stony platform, vast and crowded, he knelt in sackcloth and ashes; the heavens thundered over the weeping millions of Nineveh; and the Lord of Hosts would not be appeased. Stretching to the clouds were black, basaltic battlements, and above them reared white terraced palaces, as swans that strain their throats to the sky. The day of wrath was come. And amid the granitic clashing of the elements Lenyard saw the mighty East resolving into dust. Neshevna pressed his hand.

By the waters of Babylon he wandered and found himself at the base of a rude little hill. The shock of the quaking earth, the silent passing of the sheeted dead, and the rush of affrighted multitudes told him that another cosmic tragedy was at hand. In a flare of lightning he saw silhouetted against an angry sky three crosses at the top of the sad little hill. He reeled away, his heart almost bursting, when Neshevna grasped him.

"You saw the death of the gods!" she whispered hoarsely. He could not answer, for the music showed him a thunder blasted shore fringing a bituminous sea. This sea stirred not, while the air above it was frozen in salty silence. Faint, thin light came up through the waters, and Lenyard caught a glimpse in the deeps below of sparkling pinnacles and bulbous domes of gold; a dead sea rolled over the dead cities of the bitter plain. He trembled as Neshevna said with a grinding sob: "That was the death of life."

Lenyard's sombre soul modulated to another dream—the last. Suffocating and vague the stillness waxed and ran over the troubled edges of eternity. The Plain, gloomy and implacable, was illuminated on its anonymous horizon by one rift of naked, leering light. Over its illimitable surface surged and shivered women, white, dazzling, numberless. As waves that, lap on lap, sweep fiercely across the sky line, as bisons that furiously charge upon grassy waste, "as the rill that runs from Bulicamé to be portioned out among the sinful women," these hordes of savage creatures rose and fell in their mad flight across the Plain. No sudden little river, no harsh accent of knoll or hill, broke the immeasurable whiteness of bared breast and ivoried shoulder. It was a white whirl of women, a ferocious vortex of terrified women. Lenyard saw the petrified fear upon the faces of them that went into the Pit; and he descried the cruel and looming figure of Illowski piping to them as they went into the Pit. The maelstrom of faces turned to their dream master; faces blanched by regret, sunned by crime, beaming with sin; faces rusted by vain virtue; wan, weary faces, and the triumphant regard of those who loved—all gazed at the Piper as vertiginously they boiled by. The world of women passed at his feet radiant, guilty, white, glittering and powerless. Lenyard felt the inertia of sickness seize him when he saw the one capital expression upon these futile faces—the expression of insurgent souls that see for the last time their conqueror. Not a sign made these mystic brides, not a sound; and as in the blazing music they dashed despairingly down the gulf of time Lenyard was left with eyes strained, pulses jangled, lonely and hopeless. He shivered and his heart halted. * * *

"This is the death of love," shouted Neshevna. But Lenyard heard her not; nor did he hear the noise of the people beneath—the veritable booming of primordial gorilla men. And now a corrosive shaft of tone rived the building, as though its walls had been of gauze, and went hissing toward Paris, in shape of menacing sword. Like the clattering of tumbrils in narrow, stony streets, men and women trampled upon one another, fleeing from the accursed altar of this arch priest of Beelzebub—Illowski. They overstreamed the sides of Montmartre, as ants washed away by water. And the howling of them was heard by the watchers in the doomed city below.

Neshevna, her arm clutched by Lenyard's icy fingers, shook him violently and tried to release herself. Finding this impossible she dragged her silent burden out upon the crumpling balcony.

Paris was draped in flaming clouds, the blood red smoke of mad anarch's torches. Tongues of fire twined about the towers of Notre Dame; where the Opéra once stood yawned a blackened hole. And the air was shocked by fulminate blasts—the signals of the careless Scheff.

The woman, her mouth filled with laughter, cried: "Thou hast conquered, Pavel Illowski!"

A Von Klenner Pupil's Success.—Miss Grace Ames, a soprano singer of exceptional ability, who received her vocal training from Madame Von Klenner, recently gave a song recital in Davenport, Ia., her program being made up exclusively of compositions by American composers. Miss Ames sang songs by Bruno Oscar Klein, Sarah G. Foote Shelton, John Whiting, Edward MacDowell, Ethelbert Nevin, Arthur W. Korthner, Frank Van der Stucken and Dudley Buck. The large audience keenly enjoyed Miss Ames' artistic singing, and testified its approval in the most cordial manner. This was indirectly a great compliment to Madame Von Klenner.

Carpi.—Vittorio Carpi, the well-known baritone, will make his r'entré at a recital in Mendelssohn Hall on the evening of November 27 with a program of many interesting numbers.

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FROM PARIS.

PARIS, OCTOBER 17, 1901.

IF the interest taken by the public in orchestral and chamber music concerts be a criterion of its artistic advancement, then Paris must be a very musical city indeed. Another enterprise has just been added to the many claiming recognition. It is called the New Philharmonic Society of Paris, and has for its object the creation of a series of concerts at which the programs will be divided between classical and modern chamber music and soloists, either instrumentalists or singers. One feature of this undertaking is that concerted works will be performed only by quartets or trios of instrumentalists already established as such. Some of the most famous among these organization already engaged are: Quartets, Joachim, Berlin; Marteau, Geneva, and Ysaye, Brussels. The celebrated trios of Chaigneau, Paris and Frankfort are also engaged.

Among the vocalists will be heard Mmes. Marie Brema, Felia Litvinne, Mr. and Mrs. Henschel, Madame Wülner, &c. In the list of solo pianists I notice the names of D'Albert, Harold Bauer, Cortot (of whose wonderful playing of Wagnerian scores I have already written), Busoni, Fred. Lamond, &c. Solo violinists and 'cellists of the very first rank are also announced. It is true that these concerts bear a resemblance to those given on Thursday afternoons by Colonne at the Nouveau Theatre, but the addition of such distinguished artists should make them a success, which Colonne's are not.

Thinking it may interest the readers of THE MUSICAL COURIER I send you the programs of the three orchestral concerts taking place next Sunday:

COLONNE CONCERT, AT 2:15 P. M.

"Leonora" Overture, No. 3 (Beethoven); Concerto in F, for violin (Lalo), M. J. Thibaud. Hunting Symphony (first performance) (F. Gossec—1733-1829); Concerto in A, for piano, No. 2 (F. Liszt), M. Ar. de Greef, of Brussels. Symphony in G, No. 13 (Haydn); Concerto for two violins (J. S. Bach), Messrs. Thibaud and Oliveira. Venusberg Scene, "Tannhäuser" (Wagner).

LAMOUREUX CONCERT, AT 3 P. M.

Overture to "Benvenuto Cellini" (Berlioz); Dance, with chorus, extract from "Prince Igor" (first time at these concerts; Concerto in F minor, for piano (Lalo), Louis Diemer; Choral Symphony (Beethoven), Mlles. Lormont and Melno, Messrs. Feodorow and Challet. Orchestra and chorus of 250, conducted by Chevillard.

CONCERT, GRAND PALACE, 2:30 P. M.

"Lorelei" (Wallace), "Stances de Sapho" (Gounod), Mlle. Minne. First Symphony (Beethoven); Caprice Impromptu (Pierné), "Les Erinnyes (Massenet), "La Belle Fille" (G. Pfeiffer), sung by L. Bataille. "Revery" (Schumann), "La Jolie Fille de Perth" (Bizet), air sung by M. Bataille. "La Belle au Bois" Valse (Tschaikowsky). Conductor, M. L. Pister.

The director of the Royal Opera of Berlin, with the consent of the Emperor of Germany, invited Colonne and his orchestra to give a concert there October 2. Although Colonne has directed several concerts at Berlin, where he is highly appreciated, this is, I believe, the first time that a French orchestra has been heard at the Royal Opera House.

The difficulties of which I spoke last week at the Comédie Française have resulted in the formal abolishment of the reading committee, whose office it was to read and adjudicate on all manuscripts submitted to them. The onus of accepting new plays now devolves upon the director of the theatre, Claretie.

It was the fact of new pieces being received "for correction" which led to the outcry against the reading, and finally resulted in its abolishment. The theatrical amateurs of Paris are divided into two great camps on this matter, one side maintaining that actors of such reputation are fit and proper judges of new works; the other (with which, of course, are the authors) claiming that a man may be a very good actor, but very biased in his judgment of a play, and that an author's work should be performed as he himself wrote it. The affair made a great deal of commotion, and of course the columns of the daily papers were had recourse to, in order to air the different views of each party. As the sociétaires of the Théâtre Français are paid, not by fixed stipends, but by shares, it was claimed that they had a right to sit in judgment on the works to be produced, as their interests were involved. Some of the company were largely for going on strike. Among the many persons eminent in the literary and theatrical world who were asked their opinion on the matter was Sarah Bernhardt, who reveals herself so characteristically in a short paragraph that I give it. "Why do they not strike in a body?" said she. "They ought by all means to do it, and were I still a member of the troupe I would have worked unremittingly to bring this about. It is perfectly true, though," she added, "that not one-half of the company could find engagements anywhere else, not even in the provinces."

A theatrical career presents many fascinations to those unacquainted with its seamy sides. Take for instance the hardships experienced by the poorer theatrical companies on tour, especially those doing what I believe they call in the States the "one night stands." The getting up at all sorts of unearthly hours in order to be at the station for the next journey. How soon one recognizes these poor mummers, the men with their clean shaven faces and coat collars turned up; the women with a dowdy sort of pretense at finery. But pitiable as is the plight of some of the strolling companies, surely the lowest depth of misery is reached in the following description of a small company of actors going about doing a version of "The Passion" in school houses, town halls, &c., a class of performance not uncommon in Europe. It is communicated by an actor well known in Paris: "A dramatic company styling itself Parisian, on tour, gave a single performance of 'The Passion' in a small school house, and at which I was present.

"The performance was pitiful, but it is not of that I wish to speak, but of the quite unexpected epilogue at which I assisted the following day. The morning was wet, and I, with a friend, had started for an excursion in spite of the rain, when we perceived at a corner of the street a cart drawn and pushed by four poor creatures whom I recognized as being among the performers of the night before. In the cart were piled some old trunks whose age and great service allowed us to see many samples of the tawdry theatrical costumes contained therein. On these trunks a large cross was placed, carefully bound with pieces of sacking, and behind the cart followed three women carrying bundles. These women were the directress of the troupe, who, with the Virgin Mary and Mary Magdalen, was preceding the rest of the company. Being thoroughly interested we followed them to the railway station, where were already Pilate, Judas Iscariot, Simon the Cyrenian, and Barabbas, and who, on the arrival of the cart and trunks, busied themselves in conveying their belongings to the train.

"The cross, however, gave them some difficulty on account of its dimensions and weight. 'Be careful,' said the directress, 'not to let it trail in the mud. We had better wait for Jules; he is used to it.' Shortly Jules appeared on the platform, with the railway tickets for the company he had just purchased. He it was who had played the Christ the night before, but now clad in a soiled flannel suit, with goloshes on his feet, and on his head a straw hat which the rain had rendered shapeless. The other men drew on one side, and he alone raised and balanced on his shoulder the cross he bore every night in the performance. Placing it gently, and with infinite precaution among the other baggage, and assuring himself that it could not slip, he came back to the platform and rolled himself a cigarette. Who shall say if this thirteenth station of the cross, although not so widely known, is not also its pathetic side."

A vacancy for professor in the singing classes having occurred at the Conservatory M. Lassalle, who has been first baritone at the Opéra for a number of years was invited by several distinguished musicians to compete for the vacancy. Lassalle was first baritone at the Metropolitan Opera House, New York, for several seasons with Grau, beginning about 1890. Although he had a majority of votes for the post he was not selected by the Minister of Fine Arts, and is consequently incensed. Verily, the ways of Government institutions are hard to understand.

"Falstaff," by Verdi, has been revived at the Opéra Comique, with Delna and Maurel in the parts of Dame Quickly and Falstaff.

In the Paris edition of the New York *Herald* appeared the following advertisement:

"Can any of your musical readers tell me the present address (if he has one) of Letgitregsky, the teacher of Paderewski?"

"Les Barbares."

PARIS, October 24, 1901.

"Les Barbares," the new grand opera by Saint-Saëns, libretto by Sardou and Ghensi, was produced last night at the Opéra here, before a very large and distinguished audience. A great amount of curiosity had been excited by the industry with which the columns of the daily press told of the artistic wonders in store for us by the collaboration of such masters of music and stagecraft as Saint-Saëns and Sardou.

Although in this score there are many pages of surpassing excellence, revealing the originality and practiced hand of the composer of "Samson et Dalila," the Symphony in C minor, "The Deluge," &c., still I do not think "Les Barbares" will be considered as his masterpiece. I do not mean that it is unworthy of the great talent and science of Saint-Saëns, but that it will not add one single leaf more to his crown of laurel as the foremost living French composer. I spoke of the curiosity excited before the production of the work by the activity of the press. It may be that this very zeal militated somewhat against its success. The book seems to me weak, unconnected, without sufficient interest, and generally unworthy of the reputation of a man like Sardou. The story is reduced to practically one incident—that of the subjugation by love of Marcomir the leader of the Teuton (or barbaric) hordes against the Gauls. He is conquered by the sight of Floria, a vestal whom he beholds in the exercise of her duties in the temple. A mutual love ensues, but Marcomir is stabbed by Livia the widow of a consul whom the leader of the victorious army had killed before the walls of Orange. This is really the whole of the plot.

The opera commences with a long symphonic prologue which I am sure will, as I wrote some weeks ago,

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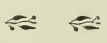
way into many concert programs this winter. This phony is interrupted by the voice of the Reciter, who, newhat in the fashion of the ancient Greek chorus, de- s the events that are to follow. The Reciter does not ne on in front of draperies, as in "Pagliacci," or sing ind the curtain like the tenor in "Cavalleria Rusticana," the chorus in "Dinorah." He is discovered, on the ris- of the curtain, in the antique arena of Orange, the scene ere the work is laid. Although the music of the first seemed a little tame, yet from this point it increased beauty of melody, color and rhythm, while it culminated a very beautiful climax at the end of the second act. hough the subject is largely one of warfare, yet Saint- ns has preferred to give the more prominence to the ter side of the story. This he does by the distinction his forms, the beauty of his harmonies, and the refine- nt of his orchestration.

he performance of the work in some respects was but diocre. All praise is due to the really fine playing of orchestra, which, in my estimation, is second to none en well conducted. Delmas, fine singer and excellent or as he is, had in the roles of the Reciter and Scaurus ts scarcely worthy of his incontestable talent. Gifted h a fine, sonorous voice, of beautiful quality, which he nages with excellent art, he sang the broad, expressive ases of the Reciter in an artistic and convincing man- . Vaguet, as Macomir, showed his beautiful voice, ch is constantly improving, and his competence gen- lly in the principal tenor role. The principal female sonages were not so successful, Mlle. Heth being some- at overweighted by her part, and Mlle Héglon, beyond g possessed of a beautiful face and figure and the ity to assume statuesque and effective poses, is not iciently mistress of her vocal powers for her singing give any real pleasure, a tendency to sing out of tune g her greatest defect.

he mise-en-scène was effective, and the whole work efully conducted by Taffanel. Many notabilities in the ial, artistic and literary world were present, among n President Loubet and the directors of various Euro- n opera houses.

he conductor of the Colonne concerts, the first of ch was given last Sunday, has conceived the idea of ng an historic résumé of the symphony, foreign and ve, in twelve performances. At the first concert was en a work by Haydn and also a symphony by Gossec. s scheme will be continued, a work of a French com- er always being put in apposition with one by a for- n writer of the same period. The soloists were M. baud, who played Lalo's Violin Concerto in F with largeness of style and purity of tone for which he is arkable; and Arthur de Greef, professor of the piano he Conservatory of Brussels, who gave us the Con- o in A by Liszt. It is in this composition that one rs many passages and harmonies afterwards used by gner in the "Valkyrie." I believe it was of this bor- ing of Liszt's themes by Wagner that made the former laim: "Take what you like. The subjects that you row from my works are at least sure of being pre- ved from forgetfulness. Besides they will still be in family."

t the Lamoureux concerts on the same day an im- se house assembled to hear the performance of Beet- en's Choral Symphony. It is not necessary for me to k of the rendering of this gigantic work, the same orchestra and chorus having frequently played it under the present conductor, Chevillard. Louis Diemer, professor of the piano at the Paris Conservatory, played Lalo's Concerto in F minor. This composer figured on both of the great symphonic concerts' programs last Sunday. Diemer played with his usual care and clearness of fingering and was recalled for his meritorious performance.

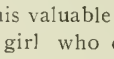


At the Opéra Comique there is nothing new to chronicle, an excellent revival of "Vie de Bohême" of Puccini having formed the principal attraction.

One of those singers who do not owe any portion of their success to a fantastic, geographical name is Miss Courtenay, of the Opéra Comique, Paris.

Miss Courtenay, who has been singing leading soprano roles for nearly five years at the second lyric theatre here, made her début as Dinorah in Meyerbeer's "Le Pardon de Ploërmel." Afterward she sang all the leading parts belonging to her type of voice, as Manon, Mireille, Lakmé, Michaëla, &c., but perhaps achieved her crowning triumph when she was lent by M. Albert Carré, the director of the Opéra Comique, to the ill-fated Opéra Populaire for a revival of "Traviata." Miss Courtenay in this work made a signal success, and filled the house every night that she sang. This valuable member of Mr. Carré's troupe is an American girl who does not seem to have found nationality a bar to success, or who, possessing talent, patience and perseverance, has succeeded in spite of it. Miss Courtenay had the misfortune, when she first began her studies in Paris, to place herself under a teacher who so thoroughly misunderstood the true character of the voice as to mistake for a dramatic soprano what is one of the most beautiful light soprano voices one can imagine. The quality of Miss Courtenay's voice is rich and telling, while she vocalizes easily and without alteration the high cadenzas of Lakmé and Manon. In appearance Miss Courtenay is dark, with very bright, expressive eyes, and a face admirably adapted to portray the griefs and joys of the numerous operatic heroines she is called on to personate.

Miss Courtenay has been granted the decoration of Officier d'Académie. She is at present studying the role of Galathée in Victor Massé's charming work of that name, which is to be the next revival at the Opéra Comique, where Miss Courtenay has still a two years' contract to run.



For "Die Götterdämmerung," to be given in Paris next spring, under the direction of Cortot and Schütz, I learn that the tenor Van Dyck has been engaged, as well as Felia Litvinne, who created Isolde here. Madame Schumann-Heink, the contralto, whom you know so well in New York and other cities of the States, will sing the role of Waltraute, in which, I believe, she made a good impression at Bayreuth. Madame Schumann-Heink has not yet been heard in Paris.

DE VALMOUR.

ESTELLE HARRIS ENGAGED.—Supplementary to an engagement of another sort which is announced in these columns, the young dramatic soprano has been engaged to sing at the concert at Trinity Church, Harlem, November 19, at Newark November 10, and inquiry has come for her services at Hazleton, Pa., and elsewhere.

Frieda Stender in Concert—A Great Success.

MISS FRIEDA STENDER, whose fine voice and artistic singing attracted so much attention at the Metropolitan Opera House last season, is making her name known in wider spheres, and wherever she appears she is winning new friends and new honors. She sang at the Harmonie Club, in Detroit, October 28, and these are abstracts from a few of the more important local papers:

Her voice is a large mezzo-soprano of rich quality, and she sings like one who has had abundant professional training. Her enunciation is practically flawless, and she sings with the sympathetic quality sometimes met in German voices. * * * Her first song, the aria "Er schläft," from Lortzing's opera, "The Armorer," she gave with orchestral accompaniment, and she responded to an unmistakable demand for more by singing Victor Holländer's dainty "Untern Machandelbaum." * * * Later on she sang a group of three songs charmingly, and responded to an encore with Frank Van der Stucken's "Die schönste Blume."—Detroit Free Press.

As soloist of the evening appeared Miss Frieda Stender, an artist from New York. It would have hardly been possible to have made a better choice. She sang an aria from Lortzing's "The Armorer," "Er schläft," most beautifully. Later on the rendering of Fielitz's idyll, "Es liegt ein Traum auf der Heide" and "Mein Liebster ist ein" (Weber von Hildach) were again extraordinary fine masterpieces of singing.—Michigan Volksblatt.

Miss Frieda Stender, from New York, was the principal attraction of the evening and pleased immensely.—Tribune.

Miss Frieda Stender, of New York, was the soloist of the evening. * * * She has a very fine voice and sang excellently and had to give many encores.—The Detroit To-day.

Last Sunday Miss Stender appeared as soloist in the Mozart Society's concert in Terrace Garden in this city; on the 11th she will sing at Hugo Troetschel's organ recital in Brooklyn; on the 12th, with Tonkuenstler Society, and on the 23d at the Waldorf-Astoria, for the benefit of the Free School for Crippled Children.

MRS. HADDEN-ALEXANDER BUSY.—Mrs. Hadden-Alexander gave one of her lecture-recitals on "Music as a Language," in the Board of Education Course last week, playing the Schumann "Carneval" entire, the Schubert-Liszt "Hark, Hark, the Lark," MacDowell's "The Eagle," "To a Wild Rose," "To a Water Lily," "The March Wind," the Chopin Study in A minor, and closing with the Twelfth Hungarian Rhapsodie. Arthur B. Alexander, basso, sang several numbers, and those present enjoyed the evening.

Mrs. Alexander was also the sole attraction at Miss Walton's "Home Literary Circle" evening, this well-known Southern woman having bidden some 100 people to hear the pianist. A goodly company accepted, and a most enjoyable evening was spent with the modern composers, chief of which was Chopin. Mrs. Alexander never played better and received rousing applause. Francis Fischer Powers assisted, singing Schumann and other songs, and his wonderful control of a magnificent voice elicited high praise.

Miss Walton's Musical Evenings are features here, and redound much to the credit of this scholarly Southern lady.

KATHRIN HILKE DATES.—The season promises well for Miss Hilke, a few dates being: Madison, N. J., November 7; Wm. C. Carl recital, November 12; organ opening, R. C. Church, Newark, November 10; Lenox Lyceum, R. C. Concert, November 25; with the Saint Caecilia Society, Boston, in Bach's B minor Mass, December 3.

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WHAT ABOUT MADAME VON KLENNER?

MME. MATHILDE MARCHESI, in a recent interview given out to the public, made the sweeping assertion that America held no singing teachers, and at the same time she is said to have denied emphatically that she has any representative or teacher of her method in America. About the latter statement she very probably knows whereof she speaks, but the first assertion proves her to be somewhat ignorant of what is being done in New York in the field of vocal analysis, training and artistic finish. We have in mind one teacher who alone proves the error of the belief entertained by the aged and respected authority in Paris, and that is Madame Von Klenner, who is so well and widely known on two continents, and particularly to readers of THE MUSICAL COURIER.

After graduating from a well-known university, in which she had devoted special time to systematic study of physiology, anatomy, physics, chemistry, psychology, as well as to literature and the fine arts, and naturally the regular course of instruction, Madame Von Klenner, who was already a proficient musician, went to Europe to learn everything possible having bearing on the subject nearest to her, namely, the art and science of teaching singing. It was fortunate that she always had ample means, and was thus enabled to secure the best masters and prosecute her studies without outside material worries. For one instance, she learned Italian of a teacher who had but two other pupils.

After spending some months in Berlin and carefully investigating every detail concerning the important vocal methods of the day, she decided that Paris alone could give her that of which she was in search—the best, most practical and rational method. After further investigation in Paris, although assured that Madame Viardot would accept no pupils save those of phenomenal ability, she rang her bell, sang for her, and became at once not only a pupil but almost a daughter of the house and the special delight of this grand old lady. Pretty good for an American girl still in her teens!

With Madame Viardot and her teacher-pupil Artot, the energetic young student commenced to acquire that knowledge which has made her famous while she is still an incredibly young woman. The summer and Easter vacations were spent in musical centres, where she heard everything musical from Wales to Prague in all tongues. Her renown was even then of such proportions that boxes and passes awaited her everywhere. By the way, since Madame Marchesi is herself a pupil of Garcia and Viardot-Garcia's and repudiates any representative who alleges to represent her in America, and as Madame Von Klenner is the last pupil to receive the Viardot diploma and to be authorized to represent this grand old school, does this not make of Madame Von Klenner the only representative of both Marchesi and Viardot in America? It certainly seems a logical deduction. Persons familiar with conservatory methods will know what it means when we relate that a certain conservatory in New York required a singing teacher and cabled Madame Viardot to send a representative capable of teaching her method. Madame Viardot answered that the only pupil she had at all fit for the position was a young American girl and Madame Von Klenner was forthwith engaged by cable at a large fixed salary on a five years' contract to fill this position. The move was perhaps more fortunate for the conservatory than for Madame Von Klenner, but it was the direct means of bringing her back to America wonderfully equipped, to enable us now to quarrel with Madame Marchesi's claim that we possess no teachers. Could Marchesi grasp the extent of work done in the Von Klenner studio she would be amazed, for the work is equally effective from the initiatory exercise to the "finishing" lessons, from English oratorio to music drama and back to German Lieder and French chansons. It is comprehensive, thorough, complete. But it is only fair to state that this teacher has "out-Viardoted" Viardot, for to the already marvelous method she has added the fruit of her individual, keen research and experience and brought the system to a state of perfection unknown in any studio but hers.

After translating all of Manuel Garcia's works, Madame Von Klenner, not entirely convinced on certain points, went to his house to question him. She presented his works, her opposing ideas, and he explained that what a man wrote at forty was not what he would write at eighty, and thoroughly indorsed all she had brought to light. To be more thoroughly within reach the Von Klenner studio has been moved from the now regretted old mansion on Stuyvesant street to a fashionable house at 230 West Fifty-second street. Here she will maintain a salon upon broader principles than formerly.

For fear of becoming too absorbed in her work, which is detrimental to anyone, this untiring woman is a member of the most distinguished and progressive woman's clubs of New York, and before them she reads technical papers on all sorts of subjects, and manages during the year to deliver a large number of lectures, for which the demand is constantly increasing.

The story of her decoration received at Paris is still too fresh in the minds of the public to bear repetition, but if America has no singing teachers, if Madame Marchesi is right, then the dignified body of international judges who awarded this prize must have become incompetent suddenly and mysteriously. Marchesi's own city gave the prize to an American teaching in America. Should this teacher follow the custom of many, namely, to give half a dozen lessons to one who has been Bouhy's or Delle Sedie's pupil for six years, and then claim him or her as the fruit of her own labor, she could produce pupils known the world over; but there is no Von Klenner pupil who has not taken the first and last lesson in the Von Klenner studio. Furthermore, Marchesi and others could not doubt the existence of a competent, dignified teacher here, if this great teacher would pursue the customs of lesser lights and flood the country with cheap circulars bearing the indorsement (alleged) of every great singer from De Reszké to May Irwin. No; Madame Von Klenner has stood, and now, on her merits, she avoids all of the "tricks of the trade," she simply teaches and teaches well, and she holds diplomas and documents to prove that she is skilled, capable and unique. She stands a young woman where others fifty years her senior stand; she progresses from their shoulders, and it is safe to conclude that if this ratio of advancement continues Europe will come to America to study. Marchesi is wrong; we have not many teachers, we have a few capable instructors, and foremost among them is this woman whom we have chosen to combat the edict from Paris. Doubtless it is the uneducated, untrained, ambitious, ignorant bodyguard of persons attempting to teach singing here that Marchesi had in mind, for, as in Europe, we have a large crop of tares and are bullish on wheat.

AUGUSTA COTTLOW TO PLAY IN NEW YORK.—Miss Augusta Cottlow, the American pianist, is to make her first appearance in New York since her return from Europe with the Paur Orchestra, in the Metropolitan Opera House, on the evening of November 30. Later she will be heard in a recital. Miss Cottlow, through her manager, Henry Wolfsohn, is to play during the winter with the Boston Symphony Orchestra, in Boston; the Thomas Orchestra, in Chicago; the Choral Symphony Society, in St. Louis, and with the Young People's Symphony, in Brooklyn.

MME. OGDEN CRANE'S MUSICALE.

MME. OGDEN CRANE gave her first musicale and tea for this season Wednesday afternoon, October 30, at Genealogical Hall. The room was well filled with a sympathetic and fashionable audience. These affairs are always enjoyable and social events. The program was well chosen and agreeably varied. Madame Crane was assisted by her pupils in receiving, and in her gracious and hearty manner welcomed each comer at the door. Madame Crane sang in several duets and was in her usual excellent voice. Miss Elizabeth Beck Petty and Miss Mary Bouton sang with intelligence and good method. The recitations by Mrs. Florence Robertson James were charmingly given, and the incidental songs showed progress under Madame Crane's tuition. She is a professional reader.

Miss Edith L. Gilbert sang "Should He Upbraid," by Bishop. It was well treated, as was also the solo from "Samson and Delilah," sung by Miss Cecilia Gruss. Miss Alma Rademacher has a contralto voice of great dramatic quality. She sang "Still wie die Nacht," by Böhm. Miss Edith Shafer has a resonant voice. Geggett, one of Madame Crane's professional pupils, sang "Ave Maria," from "Cavalleria Rusticana," with beautiful production and much dramatic fervor. Mrs. Pulsifer's sweet and telling tones charmed everyone. Proch's Recitative and Air and Variations was sung by Miss Mae Estelle Woodward, and her high, bell-like tones were readily with no apparent effort. Mrs. H. C. Davis' singing of "Salve Regina" went straight to the hearts of her audience.

Little Frieda Weigold is gaining in repose, and will bear comparison in her singing of Tosti's "Good-bye" with many a more mature singer.

The Ladies' Lyric Quartet, composed of pupils, a well matched selection of voices.

Frank Hunt was received with warm manifestation of approval. Others who sang were Miss Heuberer, Miss Ester, Miss Costello and Mrs. Eugene Freis. Miss Ester accompanied with skill. Words of praise were heard on all sides for the singing of these pupils, and Madame Crane may well be proud of them.

The second recital will be held at Genealogical Hall, 226 West Fifty-eighth street, Wednesday afternoon, November 27. Tickets may be obtained at the studio, 52 East Fourteenth street.

SARA ANDERSON IN INDIANAPOLIS.—The Symphony Orchestra has engaged Sara Anderson as soloist for the first concert, to be held on November 25. Sara Anderson sang in Indianapolis a few years ago, but as substitute for Madame Sembrich, who was indisposed. Her numbers will be:

Dich Theure Halle (Tannhäuser) ..... Wagner
Bois Epais ..... Lully
Where Be Going ..... Somervell (Old Country)
Polly Willis ..... Dr. Arne (Old English)
May Morning .....

FREE SCHOLARSHIP IN COUNTERPOINT.—A. J. Goodrich, the well-known theorist, offers a complete course in counterpoint to the most deserving young music student. Those who are expert in harmony need apply to Mr. Goodrich, at his studios, Carvel Court, 114th street, corner St. Nicholas avenue. Call November 9 or 11, 3 to 5 p. m.

ERNST BAUER.—Ernst Bauer, the well-known violin teacher, who has been in Europe for some months, has returned to New York to resume his activity.

Mr. Bauer has opened a new studio at 489 Fifth avenue.

Originally I intended securing only 50 Concerts for

WM. WORTH BAILEY

this Season, but everybody seems to want him, and I have now (Oct. 20th) more than 85 arranged for, so I have decided to secure another 75, which will not be difficult. Mr Bailey's Company includes

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ase, My Wandering Soul—
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Evangelical Church, Chicago, Ill.
Westminster Church, Utica, N. Y.
Who Madest Earth and Heaven—
Presbyterian Church, New York.
Methodist Episcopal Church, New York.
Unity Church, Cleveland, Ohio.
o Whom We Look Up Blindly—
Park Church, Elmira, N. Y.
Presbyterian Church, Newark, N. J.
Presbyterian Church, New York, N. Y.
Collegiate Church, New York, N. Y.
e Up, My Glory—
Plymouth Church, Brooklyn, New York, N. Y.
Baptist Church, Terre Haute, Ind.
Methodist Church, Brookline, Mass.
Presbyterian Church, New York, N. Y.
Collegiate Church, New York, N. Y.

Arthur Foote.

eum Laudamus, in B flat minor—
First Church, New York, N. Y.
Presbyterian Church, Buffalo, N. Y.
Collegiate Church, New York, N. Y.
Church of the Ascension, Mount Vernon, N. Y.
The First Parish Church, Dorchester, Mass.
, Shine! (Festival Anthem)—
Presbyterian Church, Indianapolis, Ind.
Congregational Church, Milwaukee, Wis.
Collegiate Church, New York, N. Y.
Still With Thee—
Presbyterian Church, Pittsburg, Pa.
Collegiate Church, New York, N. Y.
First Parish Church, Dorchester, Mass.
Congregational Church, Buffalo, N. Y.

E. W. Hanscom.

ite Deo, in G—
Presbyterian Church, Syracuse, N. Y.
the Pearly Gates.....Universalist Church, Lowell, Mass.
Homeland.....Congregational Church, Springfield, Mass.

Frank Lynes.

Unto Me.....Presbyterian Church, Pittsburg, Pa.
Lord Is My Shepherd.....Chippewa Hall, Truro, N. S.
ite in G.....First Church, Passaic, N. J.
Not, Ye Seek Jesus.....Universalist Church, Hudson, N. Y.

George W. Marston.

Lord Is King—
Presbyterian Church, New York, N. Y.
Park Church, Elmira, N. Y.
Old Stone Church, Cleveland, Ohio.
of the Depths.....Presbyterian Church, Rochester, N. Y.
I Arise.....Presbyterian Church, Rochester, N. Y.
ste and See.....Church of the Ascension, Boston, Mass.

P. A. Schnecker.

eum in B flat.....Congregational Church, Cleveland, Ohio
ers, Wake—
Central Church, Rochester, N. Y.
Presbyterian Church, New York, N. Y.
ou that Hearest Prayer..Presbyterian Church, New York, N. Y.

Charles P. Scott.

r, in Thy Mysterious Presence—
Universalist Church, Haverhill, Mass.
Temple Adath Israel, Boston, Mass.
Congregational Church, Braintree, Mass.
First Parish Church, Dorchester, Mass.
Baptist Church, Haverhill, Mass.
Hour of Prayer—
Second Church, Copley Square, Boston.
Swedenborgian Church, Brockton, Mass.
First Parish Church, Dorchester, Mass.
s My Strong Salvation..First Parish Church, Dorchester, Mass.

F. N. Shackley.

viour of the World....Church of the Ascension, Boston, Mass.
ificat and Nunc Dimittis in G—
Church of the Ascension, Boston, Mass.

C. Waring Stebbins.

God Is Great—
Church of the Unity, Springfield, Mass.
Presbyterian Church, Chicago, Ill.

Organ Music.

A. L. Barnes.

Marche Militaire.....Dean Academy, Franklin, Mass.
Andante in E.....Congregational Church, Braintree, Mass.

John Hyatt Brewer.

Canzonetta.....Presbyterian Church, Brooklyn, N. Y.
Romanza.....Congregational Church, Buffalo, N. Y.

George W. Chadwick.

Postlude, from Pedal Studies.....M. E. Church, New York, N. Y.

Arthur Foote.

Festival March—
Presbyterian Church, Denver, Col.
Protestant Episcopal Church, New York, N. Y.
Park Church, Elmira, N. Y.
Episcopal Church, Saginaw, Mich.
Congregational Church, Springfield, Mass.
Pastorale—
Presbyterian Church, Amsterdam, N. Y.
Plymouth Church, Rochester, N. Y.
Trinity Church, Lawrence, Mass.
Unity Church, Springfield, Mass.
Church of the Saviour, Brooklyn, N. Y.

The new collection entitled "Twelve Church Pieces for the Organ," op. 17, by Prof. Henry M. Dunham, the well-known teacher at the New England Conservatory of Music and organist at Shawmut Church, Boston, is artistically gotten up, and the various pieces are easy and adaptable for recitals and church use. The Prelude, Intermezzo and Elegy are specially worthy of attention.

A NEW BARITONE.—At a recital given on last Wednesday evening, October 30, in the Concert Hall of the Broad Street Conservatory, Nos. 1329 and 1331 South Broad street, Philadelphia, by some of the professors of the conservatory, R. E. S. Olmsted, the well-known New York baritone, who has just been added to the faculty, was heard in selections by Von Fielitz, MacDowell and Foote. Mr. Olmsted has a rare voice which he uses with consummate skill. His enunciation and phrasing were particularly good.

Stanley Addicks, the pianist, played a group of Chopin numbers and some compositions by Haberbier, Schütt, Moszkowski and himself. He also played the Schumann Sonata in D minor with Mr. Witzmann.

John K. Witzmann, the violinist, played the Vieuxtemps Concerto, the Russian Airs by Wieniawski, and the Hungarian Airs by Ernst. His playing was distinguished by its emotional warmth, accuracy of intonation and breadth of tone.

THEODORE VAN YORX.—Theodore Van Yorx, the tenor, continues to receive his due from the critics. Some of his recent appearances were noticed in THE MUSICAL COURIER, and now we add a few press opinions:

It is really educational to hear Mr. Van Yorx sing, combining as he does fine expression and a method equal to any of the great artists. All his numbers were exquisitely rendered, emphasizing his thoroughly artistic methods, his rare musical temperament and his wholesome, rich voice.—Hartford (Conn.) Courant.

Van Yorx covered himself with glory with the Boston Symphony Orchestra in the "Prize Song."

His singing was beyond criticism, encore followed encore until he had well earned his rest.—Hartford Courant.

At the Boston Symphony Orchestra concert Mr. Van Yorx sung the "Prize Song" with remarkably fine inspiration and with excellent musical and lyric expression. His voice is clear and sympathetic and his vocal elocution admirable.—Hartford Daily Times.

A WALDORF RECITAL.—Miss Stella Newmark, after three years' study at the Stern Conservatory in Berlin, will give her first piano recital at the Waldorf-Astoria Tuesday afternoon, November 12.

Obituary.

Fenelon B. Rice.

FENELON B. RICE, musical director of the Conservatory of Oberlin College, Oberlin, Ohio, died on October 26. He was born at Greene, Ohio, January 2, 1841. His love of music was serious, and as soon as opportunity permitted he went to Boston for study, graduating from the Boston Music School in 1863. He was called to Hillsdale College as professor of music in the same year, and remained in that position until 1867. He then went to Leipsic, and after two years of study there he was made a teacher in the then youthful Oberlin Conservatory of Music.

Tew's New York Recital.

THE principal number on the program which is to be sung by H. Whitney Tew at his initial appearance in this city, Monday afternoon, November 11, in Mendelssohn Hall, will be Liza Lehmann's song cycle, "In Memoriam." Mr. Tew was the first singer to give this cycle in public and at the time the piano accompaniments were played by the composer. The other songs and arias which Mr. Tew will sing at Mendelssohn Hall next Monday afternoon will be:

Ah, Mio Cor (Alcina).....Händel
Mat Man nicht mit seinen Kindern.....Bach
Qui s'degno non s'accende (Il Flauto Magico).....Mozart
Le Pas d'Armes du Roi Jean.....Saint-Saëns
Ständchen.....Brahms
Der Knabe mit dem Wunderhorn (Fanfare).....Schumann
A Song of Flight.....Elgar
Young Herchard.....Lucy E. Broadwood and Fuller-Maitland
(From English County Songs.)
Ethiopia Saluting the Colors.....Wood
O Captain! My Captain.....Wood
(Written on the assassination of President Lincoln.)
Little Mary Cassidy (from Songs of Four Nations).....Somervell
The Mist.....Hollins
A Memory.....White
The Border Ballad.....Cowen

HALLOCK PIANO RECITAL.—Miss Mary Hallock, pianist, will give a piano recital at Mendelssohn Hall on Thursday afternoon, November 14, at 3 o'clock. Miss Hallock was born in Beirut, Syria, educated in English, French, German and Syrian, and learned a number of Oriental dialects. Her progress on the piano in one of the French schools in Beirut was so great that, upon the advice of Rustem Pasha, the then Governor of Asia Minor, she was brought to Philadelphia to pursue her studies under the direction of Maurits Leefson. Later on she went to Vienna, where she became one of the favorite pupils of Leschetizky. Her début was made under the auspices of the Symphony Society of Philadelphia. Since then she has played with such well-known organizations as the Pittsburg Symphony Orchestra, the Knëisel Quartet and others.

HEMUS SINGS.—Baritone Percy Hemus, of whom only good things are continually heard, gave his lecture song recital in the Board of Education Course at Public School 15, last Monday, assisted by F. W. Riesberg, accompanist. He sang songs by five American composers, namely Chadwick, Shelley, Johns, Vannah and Gaynor, and a group by Elliott, Molloy, Gounod, Tosti and Schumann, making a great hit both as talker and singer. He and Mr. Riesberg have been engaged to give an evening of the "Songs of Nations," in the same course, early in December.

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Greater New York.

NEW YORK, November 3, 1901.

J. WARREN ANDREWS, of the Church of the Divine Paternity, Seventy-sixth street and Eighth avenue, gave the last Sunday evening in October Mendelssohn's "Elijah" in great part, and the first Sunday in November Mendelssohn's "Lobgesang," known also as the "Hymn of Praise." This was a good sized undertaking, especially since the number of singers is not large; nevertheless, a good performance of the difficult work was heard. Estelle Harris, Cornelia Marvin, Albert Quesnel and Gwilym Miles constitute the solo quartet, which is reinforced by an octet of selected voices. Mr. Andrews left on Monday for a week's touring in organ recitals in the West.

A. Y. Cornell, whose enterprise in giving the "Stabat Mater" with the best available soloists at Calvary M. E. Church, in Harlem, has been much commended, since it all turned out so brilliantly, is the young man who a few years ago had charge of the choir at Tremont M. E. Church, where he had also a choral society and played the organ. There his surroundings were modest, but he made the most of all opportunities, and where none existed created them. The writer recalls his giving a choral work there, with Shanna Cumming as soloist, and that this also went off with éclat. Aggressive, wide awake, this young tenor, organist, conductor and good business man combined, will bear watching.

Dr. H. R. Palmer, for many years the dean of the Chautauqua School of Music, has announced his intention of resigning that post, so that next year someone else will have to be provided for the difficult task of organizing and drilling the chorus, which forms such an important portion of the music at the New York Chautauqua. This will be all the more difficult, inasmuch as Dr. Palmer is universally loved, and has a personal following second to no one connected with the institution.

The "Singing Girls," consisting of Sally Akers, first soprano; Edith Chapman, second soprano; June Detweiler, first alto, and Miriam Griswold, second alto, have begun rehearsals for the season, preparatory to their winter's engagements. This women's quartet had some excellent appearances last season and the superiority of their singing aroused comment; they sing without the printed notes and present a charming appearance. Among their most successful appearances last winter was that at the Montclair Club, in one of their regular concert evenings. The high standard of this club is apparent, inasmuch as they last year had Shanna Cumming in vocal recitals, the Dannreuther Quartet, Brounoff and his Russian a capella, &c. Miss Akers is director and manager.

Addington Brooks and Kathrin Hilke were again associated as soloists at the opening praise service at the Roseville Presbyterian Church, where F. W. Riesberg is organist-director. Mr. Brooke sang with much feeling Mietzke's "Callest Thou Thus, O Master," and "O Heavenly Father," and appealed to all because of his fervor of delivery and refinement, as well as the good taste and control of his voice. He is one of the Francis Stuart pupils. Miss Hilke sang Schnecker's "The Earth Is the Lord's" and Rodney's "The Promised Land." Next Sunday evening, Estelle Harris, soprano, will leave her church, the Church of the Divine Paternity, Seventy-sixth street and Eighth avenue, and will sing for Mr. Riesberg at Roseville, with Heathe Gregory, basso.

Miss Alice Breen, the soprano, and Madame Fornier, pianist, have taken a studio at 138 Fifth avenue, where they are comfortably housed, in convenient location. Of Miss Breen many good things are known, she having sung and taught here actively for several years, and Madame Fornier is a newcomer, of whom nice things are said.

Fannie Hirsch's new studio in "The Niagara," on Eighty-seventh street, is artistically furnished, among other things a letter from Nordica prominently framed occupying conspicuous place. She praises Miss Hirsch as a participant in the same concert with herself. Miss Hirsch's London concert during the past season was very successful, as those who read our London letter remember.

Tenor Edward Strong has had the felicity of serving on a jury for the past ten days, but says he prefers singing in the Fifth avenue quartet, with Mrs. De Moss, Mrs. Leonard and Robert Hosea. Mr. Strong's success in Chautauqua and at Newport the past summer was pronounced and more of this tenor is sure to be known.

Clara Ludvigh, who was recently mentioned in these columns as an attractive and meritorious young singer with a fine soprano voice, has been engaged for the Daughters of the American Revolution affair at Dr. McComb's this month.

Miss Mary Mansfield has been engaged for her old position as soprano of Dr. Storrs' church, Brooklyn, which takes high place in the field of church music. Miss Mansfield is also soprano for the Friday evening and Saturday morning services at Temple Emanu-El, Fifth avenue and Forty-third street, where she has been for some years past.

Will E. Macfarlane announces a series of organ recitals on the first Monday afternoon of the months of November, December, January and February, at 4:30 o'clock, at St. Thomas' Church, Fifth avenue and Fifty-third street.

P. A. Schnecker gave the first of his series of organ recitals at the West Presbyterian Church, Forty-second street, last Monday afternoon.

The "Lira Colombiana," a typical string quartet, Colombia, South America, is now here, and the man Señor Fernando Ruiz, called on a MUSICAL COURIER They played with success at the Temple of Music, in falo, and the quintet consists of three bandolas, a tiple guitar. That second instrument sounds familiar; i too, South American?

Mr. and Mrs. Thomas J. Vivian have issued wed cards for their attractive young daughter, Miss Gl Rosewarne, to George Edmond Gordon, Saturday a noon, November 16, 4 o'clock, at Saint Matthew's Ch on West Eighty-fifth street.

The Albertus Shelley orchestral concert at the Ha Y. M. C. A. last Friday evening found a large audi gathered, who greatly enjoyed the program, presented der the conductorship of Mr. Shelley. One of the i esting features of the program was "Ten Minutes Ten Nations," devoted to the national melodies of va countries. The principal orchestral work played was overture to "William Tell," and Mr. Shelley also play violin solo.

M. Fonaroff, whose foreign pupil, Alex. Fiedeman, soloist at the Gewandhaus concert last month, desir known that Fiedeman studied later with Brodsky. Fon does not claim him as his pupil exclusively.

Elise Reimer says that "luck" brought her to the here, but I beg to disagree with her to the extent single letter of the alphabet, placing the letter P b "luck." This attractive young pianist, whose specialt accompaniment work, has a most artistic studio in negie Hall. She studied some years with Robert G beck, becoming a member of his household in Chic and comes from Ohio, where her father is a promi piano pedagogue.

Nellie Atwood Leverich, of 76 Hicks street, Brook plays accompaniments for soloists, studio work an occasions where the services of a first-class player needed. She refers to Shanna Cumming and others known.

Clara Ludvigh sang solos Sunday morning at the negie Lyceum meeting.

HEINROTH ORGAN RECITALS.—Beginning this (Wednesday) afternoon, November 6, Charles Heinroth, the organist of the Church of the Ascension, Fifth avenue Tenth street, at 3:30 o'clock will play the first of the s of monthly organ recitals. This is the program:

Toccata and Fugue in F major.....
Impromptu .....Du
Caprice .....Guil
Fourth Sonata, A minor.....Rheinb
Cantilene Pastorale.....Guil
Rhapsodie, A minor.....Saint-
Variations in A flat.....

Engagements?

----- 30 IN ALL —

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Direction of EDWARD STEVENS and ALBERT SUTHERLAND.—M. J. MURPHY, Representative.

Opening, Colonial Theatre, Boston, November 26.

FOR TERMS AND DATES, SPECIAL RECITALS OR CONCERTS, ADDRESS
Room 3 New Zealand Building, 37th Street and Broadway, NEW YORK CITY.

THE BERTHOLDT,
128 MARYLAND AVENUE S. W.,
WASHINGTON, November 2, 1901.

THE mistake made by many of the Washington musicians," said an advertising man with whom I was ersing last week, "is that they are not persistent igh in their advertising. They expect good returns a few insertions, whereas business men of experience ld never be misled.

was talking with a real estate man last week who ed my advice about the proper way of advertising of the suburbs. He said to me, 'Which is the best iod of advertising. Mr. Woodcutte? Would you use ulars, booklets and posters or would you advise me lace an advertisement of my property in the papers?' told the man to advertise in the papers the whole around, and besides this to send out circulars and klets periodically; to use pasters, illuminated station- and, in fact, everything which could be of any adver- g value, and to keep it going all the time. He took advice, using all forms of advertising, and dividing money up between them; and as a result he is doing uch better business now than other real estate men did not take all this trouble. The latest thing he was a megaphone. One of his employees stood at door and called out to every carload of people who e along that they ought to own a home in Wave t.

he musicians cannot advertise in exactly this way, it ue; but they can apply this same principle of trying ything and always keeping at it. To explain more ly what I mean, suppose that it were possible for a to arrange a series of advertisements which would t his prospective customer at every turn of his day's . Suppose that he could arrange to have a circular ed so that it would reach his man in the morning's . then have an attractive advertisement in the paper after breakfast and next a card tied on to the man's cle in some mysterious way, right on the handle bar re he would be sure to see it (of course this is a ly hypothetical case used for purposes of illustration): this, a folder containing different reading matter on same subject adroitly twisted around the knob of the 's office door, another still different device (something useful, such as a blotter, calendar or souvenir postal, bearing the advertisement) on the man's desk, and so on ad infinitum. The prospective customer might not take notice of the advertisement the first time, nor even the second or third. People are getting used to advertising schemes and are not so easily attracted as they used to be; and so it is is entirely probable that the advertisement would be entirely overlooked for awhile. Not repeatedly and continuously, however, for it has been proved again and again by successful people that constant hammering will take effect.

"When a man advertises for a little while and then stops or becomes discouraged it is a sign that he is losing confidence in himself. It has the same effect on the public as if he were to say to the public at first: 'I am a very good musician. You will like my performance, and you should engage me,' and then, after stopping his advertisement, should say: 'No; I guess I am not a good musician after all. Excuse me for making such a mistake.'

"He may stop advertising for another reason; perhaps because he is going to Europe, or because he is not ready at that exact time to accept engagements—all very poor reasons, by the way, as those affairs have no effect in increasing or diminishing the reputation he is trying to build up, while the cutting off of his advertisement has a very serious effect. The public does not know the reason for this reversal in his business policy. He has changed his methods, and has altered his former plans, and the public hears no more of him. The effect on the public, then, is the same as if he were to say: 'I thought I was a good musician, and could give satisfaction and pleasure to my audiences, but I guess I must have been mistaken, so I am not advertising any more.' In other words, just as soon as a man loses confidence or appears to lose confidence in himself, then the public loses confidence in him.

"There are a great many ways for musicians to help themselves, but many have not studied the subject and are therefore ignorant. There are a great many musical people right in this town who do not even know that there is such a thing in existence as an amusement directory, which gives the names and addresses of musical clubs all over the country. By using this book they could place their circulars where they would meet the eyes of the very people who are looking around for soloists to engage for their coming concerts.

"But one of the gravest mistakes made by the majority of Washington musicians," said the advertising man as he concluded his little speech, "is that they grow tired and discouraged too soon, and that they lack persistency and determination in studying the advertising question from all viewpoints, and in always 'keeping at it.'"

Anton Kaspar, the violinist, has been adding a number of vases and Dresden china pieces to the furniture of his artistic studio. There are many handsomely furnished studios in town, and there is no doubt that an attractive room attracts many pupils.

Some of the new teachers have hit on the plan of giving monthly recitals in their studios, and inviting those who may become future pupils. An excellent idea.

A well-known singer once said to me that the only proper way to have one's voice trained was to go to a tone specialist, being careful to avoid all singing teachers who attempted to teach a number of other things besides this one thing. I have often thought of this remark in connection with Jasper Dean McFall, who devotes himself entirely to this one object. His pupils, Mrs. Charles Bayly, Mrs. Joseph Chum, Mrs. Dana Holland, Mrs. M. K. Wiley, Miss Pickering, Miss Beulah Greene, Miss Elizabeth Alexander and Miss Adele Levers gave a little musicale at his studio last Wednesday. Mr. McFall was heard to fine advantage in an oratorio selection, for which his well placed, evenly balanced voice was eminently fitted. There was a ladies' quartet under the direction of Mrs. McFall.

The first lecture-recital in the MacReynalds-Koehle course was given on Friday. Miss Pauline Whitaker and a ladies' string quartet assisted.

The second concert of the Washington Saengerbund, under the direction of Henry Xander, will be given tomorrow evening. One of the soloists is to be Mrs. Alice Kraft Benson.

BERENICE THOMPSON.

HEINRICH MEYN, BASSO CANTANTE.—Mr. Meyn's new house at the Onteora Club, in the Catskills, is nearing completion, and will when completed be one of the largest and handsomest in those mountains. A peep into Mr. Meyn's new studio shows a handsome new Seinway baby grand (a present from Mrs. Meyn), and other artistic furnishings. Mr. Meyn, who is not to be confounded with the young tenor of the same name, has many important engagements booked, among others, in Boston with the Saint Cæcilia Society; in Washington, November 20; Northampton, Philadelphia, Pittsburg and other engagements pending.

Mr. Meyn will this year devote himself especially to concert and oratorio singing, in which fields he has made his greatest reputation. His fine style, superb control of several languages and personality go a great way to bring about his popularity and prominence.

TENOR JOHN YOUNG.—Appended are the dates so far made by the now well-known tenor: October 22, Englewood, N. J.; October 24, Goshen, N Y., "Joan of Arc"; October 28, Bloomfield, N. J.; October 29, North Salem, N. Y.; October 31, Hoboken, N. J., Columbia Club; November 8, musicale, Harlem; November 15, Scotch recital, Carnegie Lyceum; November 20, recital, city; November 27, Brooklyn Institute, Brooklyn.

BAERNSTEIN RECITAL IN BINGHAMTON.—Joseph Baernstein is advertised to give a song recital in Binghamton on November 21. That city has not had a vocal recital by a star for some years, and although the prices have been somewhat advanced over regular concert fees, there are over 400 reserved seats sold. This is by far the largest advance sale known of in the little town.

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Violinist.
HENRIETTE WEBER,
Pianiste and Accompanist.
FLORENCE SAGE, Pianiste,
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WHITNEY TEW

In America
November,
December
And January.

The London Press says of Mr. Tew's singing:

The Stage—"Mr. Whitney Tew proved himself a singer of excellent capabilities. His voice, which is a bass of great compass, is delightfully sympathetic—now full of tenderness, now instinct with passion and joy. He could not have been surpassed in his rendering of Schumann's 'Der Knabe mit dem Wunderhorn' and Liza Lehmann's curiously weird 'Myself when Young.'"—*July* 4, 1901.

London Musical Courier—"Mr. Whitney Tew's singing was marked by a high order of intelligence. He is one of the few singers now before the public who possesses the many qualifications that mean success. Besides a voice powerful and sympathetic he has a remarkable memory, and he never fails to display an intuitive knowledge of the poetic and dramatic significance of the text. In four songs by Bach, Brahms, Schubert and Schumann he exhibited great powers of vocalization and expression, and a style in singing German so thoroughly Teutonic that it was hard at times to realize his American origin . . . Three songs in English were equally impressive."—*July* 5, 1901.

Ladies' Field—"That fine bass singer, Mr. Whitney Tew, gave the first of his recitals in Steinway Hall. Madame Lehmann's 'In Memoriam' was a great test of Mr. Tew's manner and inflection, and he sustained the interest of his audience well throughout it; and it is a supremely hard work for a single voice—fragmentary, passionate, moody, with its pedal-note of acute sorrow. . . . Mr. Tew is fortunate in possessing a powerful voice of fine quality, and he has both the voice and brains for success."—*May* 25, 1901.

Daily Telegraph—"Mr. Tew is an artist who commands attention and deserves praise. Especially has he the gift of feeling and the power of conveying it to others, while in point of intelligence he leaves but little to desire. Mr. Tew essayed last evening songs of widely contrasting kinds and of various countres, but the manner and spirit proper to each were easily revealed, and the result was a conspicuous success."—*May* 23 1901.

Sole Representative:
Henry Wolfsohn
131 East 17th Street
NEW YORK

EUROPEAN NOTES.

A young violinist, Jaroslav Kocian, made his first appearance at Prague with brilliant success. His technic, as well as the soulfulness of his play, obtained general recognition.

Dr. Rochas Freiherr von Liliencross lately visited Vienna as representative of the Musical Historical Commission of Germany. He will open negotiations with the Austrian commission in order to define their separate fields of action and to come to a better understanding. He was received by the Minister of Public Instruction, Von Hartel, to whom he communicated the details of the foundation of the German "Denkmäler der Tonkunst." The Austrian "Denkmäler" has published in the last eight years sixteen folio volumes.

The dispute about Brahms' will is not yet settled. A new trial has been applied for on the ground of newly discovered evidence, namely, the draft of a will found in a drawer of Brahms, alongside the will published April 3, 1897, in the letter to Simrock.

The Polish Theatre at Warsaw, which enjoys a yearly subvention of 150,000 roubles, is to be thoroughly reformed. The ballet, on which immense sums have been spent, will be reduced. Protests are made against the high salaries paid to foreign artists. Italian opera will be discontinued and Polish opera must take its place. But where are the Polish operas?

At Cassel two novelties produced at the Hof Theatre had great success. The first, "Mutterliebe" words and music by Gustav Deppe of the Kullak Academy, Berlin, is a profound soul picture, with musical illustration of the words "Love never ceases." The characteristic independent tone painting of Deppe shows high endowments, his orchestra speaks a language which goes to the heart, while his technic is of the most modern style. The other piece, a Norwegian village story, text and music by Otto Dorn, royal music director at Wiesbaden, is very effective and presents a series of charming tone pictures.

Josef Bayer's new operetta, "The Aztek," will be performed for the first time at Moscow. The composer will conduct.

The Residenz Theatre, of Dresden, produced on October 5 the new opera, "Jadwiga," by Dellinger. The text is Scribe's libretto for the "Crown Diamonds," with the scene changed from Portugal to Poland. The music is full of melody, well harmonized and effectively instrumented. Some of the airs, such as the waltzes, will certainly be popular. On the same day the Royal Opera House gave "Das Mädchenherz," by Buongiorno, originally produced at Cassel. At Dresden it has been cut down from four acts to three, by the omission of almost all the third act except the finale, which is added to the second act. In spite of the loss of some dramatic effect, the piece was as successful as it had been at the first performance in Cassel.

A lady described as "Spanish-German" coloratura singer made her first appearance on any stage at Coburg in "Lucia di Lammermoor." Fräulein Schell was born a German, but her father was for a long time a resident of Barcelona.

The tenor Meister, accused by the Karl Theatre, of Vienna, of breach of contract, was arrested at the close of the performance at the Theater am der Wien. But peace seems to have been patched up, as he is again singing at the latter house.

A Vienna journal complains of the care and attention so zealously bestowed on Wagner's opera by the Hof Oper. The zeal is becoming over-zeal, which is not serviceable even to Wagnerophiles, and this overfeeding on Wagner is likely to produce a reaction such as took place ten years ago, when "Cavalleria Rusticana" was so bepraised. More attention ought to be paid to other composers. Works like "La Muette de Portici," "Les Huguenots," "La Juive," "Die Entführung aus dem Serail," have not appeared on its program for a long time.

In the village of Wychwatinez, in Podolia, the birthplace of Anton Rubinstein, an elementary school has been established to bear his name. The funds for it were contributed by his countless admirers. Attention will be given to training the pupils in music, especially in vocal music. It is intended also to make his birth house into a museum, and to erect a statue to him in the village.

The Arthur Sullivan Memorial Fund has not made much progress. As only $5,000 have been subscribed by a few rich men, while the public seem indifferent, it is probable that the plan of erecting a statue on the Thames Embankment will have to be abandoned.

Fräu Moran Olden, the well-known dramatic singer, intends to establish a school of opera and singing in Frankfort-on-the-Main. Her husband, Theodor Bertram, has been engaged for the next Bayreuth Festival to sing Wotan, Holländer and Amfortas.

The new Berlin music review, *Die Musik*, is a handsome book of about 100 pages, with numerous illustrations and many interesting articles by well-known musical writers. It is published once a fortnight.

Amie Gros, the director of the Musical Conservatory at Lyon, France, has died; as has also Giuseppe Carrili-Winter, conductor and singing teacher, whose death took place at Naples at the age of eighty-four years.

Falda, teacher of the trombone at the Verdi Conservatory, in Milan, died a few weeks ago at the age of fifty-five years.

Ernest Schmidt, director of the Schubert Singing Society, of Vienna, died September 20.

Madame Schroder Hanfstängl, formerly of the Metropolitan Opera House and, later on, in Frankfort, has accepted a position as singing teacher at the Royal Academy of Music in Munich.

In Bologna, Italy, Wagner's "Meistersinger" is announced for this season.

ROSENTHAL.

THE following cablegram was received from our e
lin office on Tuesday:

[By Cable.]

BERLIN, NOVEMBER 5, 1

Musical Courier, New York:

"Rosenthal fabulous triumph in Moscow; nothing ik
known before. HARMONIC."

Carl Organ Recitals.

WILLIAM C. CARL, organist and choirmaster o th
"Old First" Presbyterian Church, and direct
the Guilmant Organ School, played at the opening
new organ last night (Tuesday) in the Church o
Vincent de Paul, Chicago. Next Wednesday evening
vember 13, Mr. Carl will open the new organ in the
tenary Collegiate Institute at Hackettstown, N. J.

Mr. Carl announces four organ recitals in the
First" Presbyterian Church at successive Tuesday eve
At the first in this series of recitals, Tuesday, Nove
12, the assisting singers will be Miss Kathrin Hilke
prano, and Francis Rogers, baritone.

RUSSELL, OF NEWARK.—The Newark *Evening New*
the 28th ult., devotes much attention to musical and
atrical matters, making special mention of the ple
October choral service given at Clinton Avenue Refo
Church, under the direction of Louis Arthur Russel
short press excerpt:

During the singing of Russell's "Festival Magnificat" the
quickly showed the results of careful training in its clear
enunciation, precision in attack and the pure and agreeable
of tone produced. Its vocal capability and artistic resources
more fully and effectively revealed in its spirited and exalted s
of Louis Spohr's setting of the Eighty-fourth Psalm, beg
"How Lovely Are Thy Dwelling Places," and in excerpts
the late Sir Arthur Sullivan's cantata, "The Golden Legen
the subsequent choral services at this church reach the high
ard in musical performance attained last evening, the Audi
is likely to be crowded, not only by regular church attendant
by others attracted at first merely by their love of good music

BROOKLYN ARION REPEATS "THE BAT."—The Bro
Arion repeated its admirable performance of "Die Fl
maus" at the Amphion Academy last Sunday night.
thus Claassen conducted with vim. Mrs. Marie Ra
as Mrs. Von Eisenstein, was a picture as delightful t
eye, as her singing was agreeable to the ear. End
with a fine stage presence, a brilliant voice and dra
talent, Mrs. Rappold rightfully belongs in the front
of the professional singers. Dr. C. H. Klindt, as
Eisenstein; Dr. W. John Schildge, as the jailer;
Annie M. Tischer, as Adele, and the remainder of the
did as good work as at the first performance giv
Arion Hall three weeks ago.

ASSOCIATE SCHOOL OF MUSIC.—The Associate Scho
Music is increasing in influence, and the system of a
sociation of teachers to the end of affording pupil
advantages of private teaching with school privileg
not only past the experimental stage but an assured
cess. Herbert W. Greene still continues as its dir
Miss Caia Aarup, the principal of the piano depart
is having the promise of a very busy season. Piano, o
voice, theory and the string instruments are taught b
best masters at prices all can afford to pay. Amon
added features is a course in public school music
the direction of Miss Jennie Purves, assistant super
of music in the public schools of New York city.

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HAMLIN, Tenor
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TOURS and CONCERTS ARRANG

R. WATKIN-MILLS.

WHAT seems a wise arrangement is being planned for a second tour in this country of the eminent Eng- basso, R. Watkin-Mills. The manager of the singer, Spencer Jones, is about to book the artist for concert, itals and oratorio for the months of April, May and e, 1902, a time when there is a dearth of concerts in Eastern cities of this country. The coming tour is to lude the principal cities of the United States and Can- . Those familiar with the musical conditions in New rk and Boston have frequently wondered why the sical season ended so abruptly—about the middle of ril, two months at least before we get the real hot ather. Anyone who has studied the field can under- nd that a judicious manager with a good artist may nt upon a successful tour during the spring and early mer. When Mr. Watkin-Mills was heard here before captured his hearers in all the cities where he sang. voice, a noble, resonant organ, is accompanied by nanly presence and a sincere and irreproachable vocal thod. An English admirer of Mr. Watkin-Mills pays this tribute:

oratorio and concert work of the higher order, his is ever the t prominent name, and has come to imply so much in taste and eral excellence upon a program that those whose duty it may o arrange recitals and otherwise cater to the music loving com- nity invariably turn to scan the engagement list of this eminent lishman, in order that they may, if possible, secure his wonder- voice for the pièce de résistance of their several events.

ideed, so pressing have been many of the invitations offered to enter upon an operatic career that he has long since de- ed the highest credit for having remained in the field of ora- o and recital work. As such he is absolutely unrivaled. The s of two continents has claimed this for him and the world endorsed the opinion. Of his versatility there seems to be no t, his ability ranging from the heaviest "Elijah" roles to the dling of the most tenderly sentimental ballad music.

Following are some of the English press criticisms:

Watkin-Mills sang his very first notes with such grandeur and ness of tone that one was tempted to think him better than . His "Deign great Apollo," from Beethoven's "Ruins of ens," was a grand piece of vocalization without an atom of per- al display at the expense of the composer. He aroused the test enthusiasm, and responded with an English song.—Bir- gham Gazette, March 6, 1900.

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he high reputation of Mr. Mills was a sufficient assurance of his ess in the role of the Storm King, in which he sang with all his stomed vigor and spirit. He scored heavily in the well-known "O Ruddier Than the Cherry."—Bradford Observer, February 1900.

ROYAL CHORAL SOCIETY IN "ST. PAUL."

the strenuous air "Consume Them All," as in the devotional s, the popular English bass proved himself in full possession he natural and artistic gifts, making him so welcome in ora- . He has never sung with more intensity or judgment.—Lon- Daily Chronicle, January 26, 1900.

EDS PHILHARMONIC SOCIETY IN "THE MESSIAH."

f the soloists, Mr. Watkin-Mills most thoroughly realized he it of Händelian music. "Sound as a bell" is the epithet that ribes his voice; "firm as a rock" that which is most applicable is singing of the rapid divisions in such an air as "Why Do the ions." He sang it with a manly vigor that deserved the roar pplause with which it was received, but the compliment to the er need not have been coupled with an insult to the composer the applauders restrained their ardor for the few seconds nec- ry to play the final ritornel.—Yorkshire Post, December 20, 1900.

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wo years ago, when Mr. Watkin-Mills sang with the Brooklyn Oratorio Society in "The Messiah," THE MUSICAL COURIER referred thus to his share in the perform- e:

the four soloists, Watkin-Mills especially distinguished him- His solos, "The People That Walked" and "Why Do the ons," were given with all possible distinction and beauty of ession and phrasing; moreover, the gifted English basso pos- es a most glorious oratorio voice.

Appended are other criticisms from papers in the United States and Canada:

R. Watkin-Mills had reason to feel complimented last night by the enthusiasm of the audience at his recital. Not content with the thirteen numbers on the program, appreciation was evidenced by steady and determined encores.—Washington (D. C.) Post, January 9, 1900.

Seldom have I heard a concert basso who pleased me more than Watkin-Mills, who appeared in the Artist Series of Recitals on Wednesday evening. To his robust personality of style Mr. Mills brings a powerful and melodious voice of perfect basso quality, rich and resonant in all its range of two and a half octaves. He adds the training and mentality that stamp the thorough artist. He sings the most difficult music with perfect vocalization and beauty of tone. His program was entirely in English.—Cleveland (Ohio) Town Topics, December 15, 1899.

Whether as a concert or oratorio singer, R. Watkin-Mills, with a voice of wonderful power, distinction of finish and style, and with a personality as magnetic as his voice is attractive, never fails to charm an Ottawa audience. His singing was wholly artistic and intelligent. The opinion was generally expressed after the concert that never has he been heard in better voice in Ottawa.—Ottawa (Canada) Citizen, December 28, 1899.

If hearty enthusiasm and every manifestation of intense enjoyment count for anything, the song recital in the Auditorium last evening by Mr. Watkin-Mills was a great success. Mr. Mills is probably the greatest of English bassos, and was not unknown to London music lovers.—London (Canada) Advertiser, December 29, 1899.

Never perhaps in the annals of Cobourg has a more cultivated or fashionable audience greeted any artist than one assembled last evening to hear the renowned English basso, Mr. Watkin-Mills, and no one went away disappointed. In evenness of quality, firmness of timber and beauty of tone Mr. Mills' voice is remarkable.—Cobourg (Canada) World, December 8, 1899.

The City Hall was packed with a highly respectable and cultured audience to hear England's most eminent basso Mr. Watkin-Mills. The ablest critic admits that Watkin-Mills is without a peer in his class.—Kington (Canada) News.

He was in excellent form, spirits and voice, and swayed the large audience as he willed, and last night added honors to those already thick upon him.—Toronto (Canada) World.

Expectations fulfilled in the highest degree. A grand musical success from beginning to end.—St. John (N. B.) Globe.

Scored a veritable triumph.—Halifax Chronicle.

The greatest bass voice ever heard here. The recital was one of the best ever given in the city.—Halifax Herald.

R. WATKIN-MILLS.

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MUSICAL COURIER OFFICES—FINE ARTS BUILDING.

CHICAGO, October 30, 1901.

FROM a dramatic point of view, "Petticoats and Bayonets," the new so-called play which Ada Rehan's promising young nephew is presenting sumptuously this week at the Studebaker Hall, Fine Arts Building, has a peculiar effect upon the mind of the theatregoer.

To illustrate: It is painfully evident that the voluntaries of some organists are being "made up" as they "go along." And so it is with this play. As a theatrical improvisation it stands alone. At least that is the way you are inclined to feel about it, as you listen.

Perhaps the most absurd feature of all is the hat worn by the heroine in the last scene.

"Go, get your hat and coat!" cries the hero, who is about to escape somewhere or other with his lady love, in an hour of war time terrors.

Surely the most appropriate thing for the lady to do is to snatch the nearest antimacassar or shawl and throw it over her head. Or, better still, the heroine's brown hair might nestle (à la the second to last page of "The Crisis") in the blue coat of the hero, as gallantly—and how effectively!—he throws it round her.

But alas! No. The heroine disappears into the next room and returns with a sunbonnet, which is quite ridiculous enough to upset any dramatic situation. If it had been a picture hat with too many feathers you could have forgiven it. But the sunbonnet is mirth provoking.

A "lilac sunbonnet" did very well in a pretty story by a popular author. But that was a pretty story, and this is said to be a serious play.

Of course, the sunbonnet time being lost and gone forever, the enemics appear. But, heaven be praised! the rescuers draw nigh.

There is a tableau. Fondly the hero—you hope he is a hero, but you're not sure, because part of the time he is a spy—embraces the heroine, sunbonnet and all. But first come an array of sentences which you cannot make out. Were they improvisations? They just as well might have been. Finally, the hero says something about being perfectly contented with the "name of Ruth."

But what does he think of that sunbonnet, you wonder, as the curtain falls.

Arthur Byron is worthy of better productions than the above. Life is too short for the inartistic. The Studebaker Hall also is deserving of the best plays dramatic literature affords.

And the orchestra?

Last Monday night some of the selections which came between the acts were quite as remarkable, in their way, as the heroine's sunbonnet. "The Mikado" always is cheerful and other comic operas will do. But away with cannonading absurdities. We want music. And we hold that instruments of music must not be chastised.

It is said that when the name of Emil Liebling is carried down into history, people will speak of "Liebling and his bag." You see, Mr. Liebling teaches all day long. Letters and such things must not interrupt him. So into the little brown leather bag goes everything. And at night, when genius burns and the pen works quickly, the gifted musician replies to his correspondents or writes those brilliant and wide-awake articles which delight the great reading public. THE MUSICAL COURIER knows how Emil Liebling writes.

"Bag," did you say?

Emil Liebling's brain is his bag. It is receptive and it expands. It receives impressions of character, ideas on music, journalism, art; on a thousand and one things. Nothing that comes its way is turned aside. In very truth the world will remember Emil Liebling and his bag!

Mary Wood Chase, the well-known Chicago pianist, contributes to the October number of *Music* an interesting article on octave playing.

"Having recently been informed," writes Miss Chase, "that a certain adverse critic kindly called my octave work 'Playing octaves by the grace of God, and not by any possible result of Oscar Raif's teachings of octave practice,' I have been asked wherein lies the secret, if secret there were. Some attain a brilliancy and endurance in one way, some another. All I can say is that with far less hard work and almost physical suffering caused by striving after surety and endurance before accepting the Raif means to the end, I have since, through that means, attained what of result critics may find. With more willingness to expend more of vitality, the result might also undoubtedly be greater, but as technic is to me only rightly to be considered a means of interpreting the greatest musical thoughts, and not as a means of showing off wonderful physical or mental feats, which more rightly should belong on the vaudeville stage or in the circus ring, it seems useless to spend so much energy to astonish people. Teach people to love music, not to wonder at a few pyrotechnical displays. Art is too serious and too beautiful, and astonishment is cheap nowadays, with all our remarkable achievements and inventions.

"As for octaves, as one of the technical means to the end of interpreting the great tone poets, two ways of practice may be discussed. In the generally accepted method of practicing octaves, it has been held as the dominant point that the wrist needs to be more flexible, that the muscles of the forearm must be trained to raise and drop the hand from the wrist as rapidly as po and must be trained for endurance, with the musc the upper arm as support and impetus. While octave playing is frequently developed in this way, seldom, and then only by dint of most fatiguing pr that a brilliant, broad tone, combined with fluenc endurance as well as surety, are attained."

Miss Chase then gives a sympathetic and intell account of Oscar Raif's methods of octave practice.

To turn from the literary to the journalistic he some recent items:

Charles R. Baker will go to New York to attend I Feé's first American concert, which is to take place his personal direction at Carnegie Hall on Novemb

Sydney Lloyd Wrightson, the baritone, has been ing Washington, New York and other Eastern citie

William H. Sherwood will appear at Muncie, Bl and Wabash, Ind., on November 4, 5 and 6 respect giving a recital at each place. He will return to the State in March, being accompanied on the second to Mabelle Crawford, contralto; Clara Murray, harpist Glenn Hall, tenor.

SUPERFICIAL DISPLAY VERSUS BETTER THINGS.

This is not a case of "distance lends enchantment." scene is laid in the State of Illinois.

Miss Superficiality was just seventeen and she "p divinely," so her friends said. True, she was non sure of her scales, and a cruel critic once remarked: skimmed the keys." But, like Anthony Hope's Qui she had her "moments."

"When she interrupts rhapsodies, her hearers go raptures," so wrote Mr. Enthusiasm, whose mind is poetic variety.

Then she went to Sig. Eminence, just to get a few ishing touches."

"Play the chord of G," said the teacher.

And fumblingly she found the chord of G.

"Now let us have the chord of G minor."

But she didn't know the chord of G minor!

And the eminent piano instructor, who claims that chord in rhapsodies or in what you will must be stood and memorized, was in despair. Doubtless above mentioned poet would add: "He threw ope window for air."

Still the superficial pianist practices soul uplifting sodies, and her Quisante "moments" frequently occu

CONCERTOS AND DOUBLE ENCORES.

He came from a remote town in ——. No, of cou was not Wisconsin.

And he waited to hear the great violinist play a certo in three movements.

And when he went home he told his wife all abou

"It was great," he said. "The man with the violin p one piece, and the people liked it so much that he p another piece, and after he got through that, sure en he had to play another! That made three times he p altogether."

"Yes, just so," said his wife."

THE REPORTERS MISSED THIS.

THE MUSICAL COURIER is offered the exclusive rig the ensuing story, the one provision being that the nouns remain undisturbed:

It happened at the Chicago World's Fair.

The moon shone far over Jackson Park. A g passed by. "And this is in the night," said she to h

A tenor's exquisite voice came across the waters. the hired boatman singing in the gondola.

She and he were in ecstasies. Their hearts went unison and blended with the melodious strains.

But alas! A Yankee boy stood near. "I wonder boatman gets extra for that singing," said the boy.

This was too much for the two, suspended be

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oonlight and music. They reeled (no, it wasn't the Virnia reel) and fell into the dark lagoon.
"What happened next" did you say?
Oh, the tenor boatman rescued them.
And so she married him.
But history doesn't relate just what became of he.

NOVEMBER 2, 1901.

Readers who delight in the traditional will be interested learning that at Charles R. Baker's concerts, to be held re on December 9 and 10, Victor Herbert will be invited wield the baton used by Sapio at the opening of the ditorium in 1889, on which occasion Madame Patti sang, d President Harrison was among those who heard her.

The annual faculty concert of the Sherwood Music hool is to take place at 2:30 p. m. on Tuesday, November in the Music Hall, Fine Arts Building. An interesting ogram will be given by W. H. Neidlinger, Leon Marx, orgia Kober, Shirley Gandell, Eleanor P. Sherwood, athilde Heuchling, Leone Langdon Key, Clara Murray d Mary Dennis Manning. Miss Kober and Mr. Marx ve arranged to play a Grieg Sonata for piano and volin.

An artistic studio recital was given at the Hamlin Comny's attractive Kimball Hall studios on the afternoon of tober 31. Miss Jessie Harding read "Enoch Arden," to piano accompaniment of Mrs. Mason. Miss Harding a magnetic personality, and her reading of the well-own poem was admirable, while the musical setting by chard Strauss heightened the dramatic effects. Mrs. cille Stevenson Tewksbury, soprano, accompanied by s. Leone Langdon Key, sang this group of songs, which asioned additional interest in the event: "The Willow," ring Thomas; "Until God's Day," Buck; "In Summer ne," German; "Lullaby," Henschel, and "Morning mn," Henschel.

The Spiering Quartet announces its ninth season in Chio. Three concerts will be given at the Music Hall, Fine s Building, on Tuesday evenings, November 19; Deber 17 and Jannary 21. W. C. E. Seeboeck and Sidney en will be the soloists for the first concert. At the sec- event Miss Bertha M. Kaderly and Walter Spry will st. In the third concert a pianist of distinction may ticipate.

Musicians in this city are glad to learn that Arthur Bird, a hicagoan, has won the chamber music prize in the recent lerewski competition. Mr. Bird belongs to a well-wn musical family.

The following account of the career of one of the Sher-d Music School's most prominent teachers will be read interest:

Miss Eleanor P. Sherwood, like W. H. Sherwood, re-ed her elementary instruction in music from her er, who conducted the second music school founded in America. Miss Sherwood has studied piano chiefly with her brother and theory and composition with O. T. Boise, in Berlin, where she has recently spent two years. Her work as a teacher has been under the direction of Mr. Sherwood. She held the position of resident director of music at St. Mary's School, Knoxville, Ill., for four seasons, Mr. Sherwood visiting the school as examining director.

"This musician has now become her brother's principal assistant in his school. She possesses a superior general education, and is a player of much musical ability and artistic temperament. Her development and understanding of teaching methods, including technic, touch and phrasing, have been on the same line with her brother's work for some twelve or fourteen years. Her ability as a composer has been demonstrated by some very creditable productions. She has prepared a goodly number of the best trained pupils, who have afterward attended the Sherwood Music School, and her value as first assistant teacher in the piano and theory department puts that institution on even a more thorough basis of equipment for elementary and medium grades. For the past two summers she has been Mr. Sherwood's first assistant at the Chautauqua Assembly."

The gifted baritone, Frederick Warren, of the Chicago Auditorium Conservatory, is giving an artistic series of Tuesday afternoon recitals, in his studio. The programs include "All the World Awakes To-Day," Edward German; "The Dew Upon the Lily," Edward German; "My Love and I Sat Close Together," Edward MacDowell; "The West Wind Croons in the Cedar Trees," Edw. MacDowell; "The Fountain Mingles With the River," Gounod; "Songs My Mother Taught Me," Antonin Dvorák; "The March Wind," Arthur Foote; "Don Juan's Serenade," Tschaikowsky; "Bright Are the Stars, Love," Frederic Grant Gleason; "My Heart and I," Korbay; "The Harp," Grieg; "The Danza," Geo. W. Chadwick; "Irish Love Song," Margaret Ruthven Lang; "To My First Love," Lohr; "You'd Better Ask Me," Lohr; "King Duncan's Daughters," Allitsen; "Long Ago in Alcala," André Messager.

Elizabeth Blamere, the talented soprano, who recently has come to Chicago from New York, possesses a dramatic voice of wide range, much flexibility and excellent quality. She has received careful instruction from Oscar Saenger, of New York, and her repertory is varied and extensive. The following are a few of Miss Blamere's press notices:

The second concert of the fourth season of the Woman's String Orchestra, Carl Lachmund director, was held in the Astor Gallery of the Waldorf-Astoria yesterday afternoon, and was attended by a large audience, manifestly pleased with the various musical offerings. Miss Elizabeth Blamere, a new singer, showed herself possessed of a beautiful soprano voice of expressive quality, singing the Bemberg "Concert Waltz" brilliantly, receiving a hearty encore.—New York Sun, February 21, 1900.

A large audience listened to the several numbers of "Stabat Mater," given under the capable leadership of Glenwood Preble, in Englewood, last evening. Miss Elizabeth Blamere, recently from New York, who possesses a high, clear soprano voice, rendered the solo in "Inflammatus" with finished effect.—Chicago Evening Post, March 4, 1901.

We herewith present a picture of Miss Elizabeth Blamere, who delighted the Pen Women's Club and guests last evening with her charming singing. Miss Blamere is a successful singer from New York and is a decided gain to Chicago's musical circles.—Chicago American, February 30, 1901.

The recital given this afternoon by Elizabeth Blamere, of Chicago, and Julius Seyler, of Detroit, was a highly artistic affair. The critics were unanimous in declaring these artists very talented.—Terre Haute (Ind.) Tribune, June 24, 1901.

WILLIAM A. WILLETT.

William A. Willett, of the Chicago Auditorium Conservatory, has entered upon a very busy season. On November 19 he will sing at a concert to be given under the auspices of the Rogers Park Musical Club. His other engagements include a recital at the Library Hall, Ravenswood, Ill., November 26; December 5, the Schumann Club, Chicago, oratorial lecture; recital at the Auditorium Conservatory, December 7; recital at the Kenwood Hotel, December 14.

Last Thursday evening Mr. Willett's singing aroused enthusiasm at the Hayden Hotel, in this city, when he was compelled to respond to a number of encores. The audience was essentially musical. This afternoon three promising pupils of Mr. Willett, Rose Nusbaum, soprano; Theckla Leafbourg, contralto, and Albert A. White, baritone, will take part in a musicale at the Chicago Auditorium Conservatory.

Victor Garwood, the eminent piano instructor, is engaged in teaching a large class of pupils at the American Conservatory, where Mr. Garwood's musicianship and general artistic culture rightly are held in very high esteem.

THE AMATEUR MUSICAL CLUB.

Last Monday afternoon the Amateur Musical Club, of Chicago, held its first concert of the season in the Music Hall, Fine Arts Building. A representative and appreciative audience heard the program, which proved to be an interesting one. The gifted soprano, Miss Mary Peck Thompson, sang "O, Sleep," aria from "Semele," Händel; "Fruhlingslied," Mendelssohn, and Blumenthal's "En dormant." As a concluding number Miss Thompson gave Coombs' "The Sea of Sleep." Her interpretations were worthy of high praise. Arensky's trio for piano, violin and 'cello, played by Mrs. Annetta R. Jones, Mr. Kraus and Mr. Brueckner, was an important feature. On this occasion the other competent performers were Miss Veronica Murphy, pianist; Mrs. C. Furness Hately, vocalist, and Mrs. Magnus, accompanist.

THE AMERICAN CONSERVATORY'S RECITAL.

At Kimball Hall last Saturday afternoon a recital was given by Allen Spencer, pianist; Holmes Cowper, tenor; Adolf Weidig and Miss Louise Robyn. The names of these performers are of themselves an indication that the event was a success, and the large audience present did not fail to show its approval. The program included composi-

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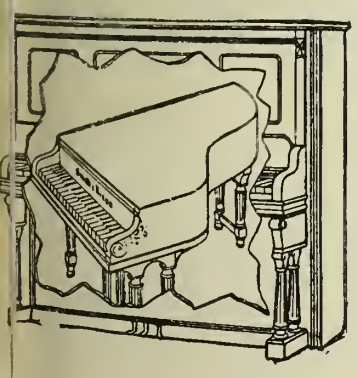

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tions by Händel, Arthur Sullivan, Chopin, Liszt and Paganini-Liszt.

Miss Mary Peck Thompson and Miss Edith V. Rann gave a studio musicale in the Fine Arts Building last Tuesday afternoon, when Miss Zoe Tuthill and Miss Thompson contributed piano and vocal selections.

Louis Francis Brown makes the following announcement: Burton Holmes, the eminent lecturer on travel, is to open this his ninth season in Evanston, Ill., on November 18, when he will deliver the first of his new series of lectures at the Congregational Church in that city. The following evening, November 19, he will appear in Milwaukee at Pabst's Theatre, and on the evening of November 21 will make his first Chicago appearance of the present season at the Studebaker Theatre. He will also appear in the latter place the evening of November 22, and the afternoon of Saturday, November 23. On Thursday and Friday evenings and Saturday afternoons for four weeks thereafter he will be at the Studebaker. During the season Mr. Holmes will be heard in most of the principal cities of the country, both East and West.

Mrs. St. Clair Martens.

Eunice St. Clair Martens appeared here last week for the first time since her return from Paris. The occasion was a reception given by Mrs. La Verne Noyes in honor of the North Side Art Club, and Mrs. Martens' singing made a most favorable impression. Upon the development of her voice and other equally satisfactory signs of artistic progress she was enthusiastically congratulated by many musicians present, who were not surprised to learn of the encouragement which this soprano's European teachers, Sbriglia, of Paris, and Panzani, of London, have given her. Mrs. Martens' voice is described as a dramatic soprano, the volume of which is peculiarly combined with sweetness of tone. She possesses temperament and the ability to interpret the meaning of a composer. This singer will be heard frequently in public, and it is very probable that she will meet with exceptional success.

William C. Carl's Recital.

The distinguished New York organist, William C. Carl, will give a recital at the Church of St. Vincent de Paul, in this city, on November 5. Glenn Hall, the well-known tenor, has been engaged to take part in this notable event.

Sunday Afternoon Concerts.

The Musical Courier has received the following contribution in regard to an interesting venture:

The idea of popular Sunday afternoon concerts has been tried in Chicago, but has yet failed to materialize as satisfactorily as it has in the East, perhaps due to the fact that they have not been systematically given, or that the attraction was not great enough to warrant the popular following that such an undertaking should have, yet on Easter Sunday last, Hofmann, the great pianist, succeeded in filling the Studebaker Theatre, thus demonstrating that when a true artist is advertised there is a sufficient number of music loving people in Chicago to patronize such a venture. Under these circumstances the announcement will be greeted with pleasure that a combination has been formed and arrangements concluded for a series of popular Sunday afternoon concerts, to be given on the last Sunday afternoon of each month, respectively, November 24, December 29, January 26, February 23, March 30 and April 27, in the Music Hall (formerly University Hall), Fine Arts Building.

It is appropriate to state here that one of the most successful series of popular Sunday afternoon and evening concerts ever given took place last season, under the direction of Mrs. Jean D. Ives, in Her Majesty's Theatre, Montreal, Canada.

Liela A. Breed.

Miss Liela A. Breed is one of the most competent and painstaking singing teachers in Chicago, and her pupils are forcibly illustrating that the results of her work are exceedingly satisfactory. Her studio in the Fine Arts Building is a scene of much activity.

Miss Bertha Williams, pupil of William Willett, has been engaged as soprano soloist at the First Congregational Church, Omaha, Neb.

Mrs Patrick Campbell, the English actress, will make her American début in this city on December 30.

Edmond Aman-Jean, member Société des Artistes Française, contributed to last Sunday's *Tribune* an article entitled "America Will Lead in Art."

Mary Wood Chase.

Mary Wood Chase, the accomplished pianist, has been engaged for the following local events: Handel Society concert, December 10; lecture-recital, Hyde Park Hotel, in December; lecture, Chicago Woman's Club, February 12, and the Temple of Music orchestral concert. Miss Chase will play at the Ithaca Conservatory, Ithaca, N. Y.; Knox Conservatory of Music, Galesburg, Ill.; before various clubs and colleges in Kentucky, Tennessee, Ohio, Iowa, Minnesota and North Dakota, and during the present season will be heard also in New York city.

A violinist who will be heard frequently in public this season is Jan Van Oordt, of the American Conservatory. Mr. Van Oordt's professional engagements embrace extensive teaching, as well as solo playing and ensemble work.

Mrs. Regina Watson.

Mrs. Regina Watson, the highly esteemed and eminently successful teacher of piano playing, is this season engrossed in professional duties which are to her a pleasure and an inspiration. Mrs. Watson directs not only her own school, on Indiana street; she has charge of the music at educational institutions conducted by Mrs. Stella Dyer Loring and Professor Coulter; also at the Girton School, in Winnetka.

The Second Orchestral Concert.

Berlioz's Overture, "King Lear," constituted the opening number at the Chicago Orchestra's concert, under Theodore Thomas' direction, in the Auditorium yesterday afternoon.

Next came Symphony in E flat, by Felix Weingartner, which on this occasion was heard for the first time in America. The work is dramatic and melodious. It is occasionally overwhelming and incongruous. Yesterday afternoon the audience seemed hardly to know what to make of it. But they liked it, that was evident. A local critic claims that it is lacking in originality. In originality of conception it may sometimes be lacking; but there is much charm and originality of treatment.

A detailed analysis of this interesting novelty might well occupy several columns devoted to musical criticism. The brilliant young musician, Felix Weingartner, possesses genius, and when he does not display genius his ingenuity is apparent.

The remaining selections were Wagner's "Vorspiel," "Die Meistersinger"; Bach's noble Suite, No. 4, in D, and Symphonic Poem, "Le Chasseur Maudit," Franck. This program was well chosen and arranged, and it was not too long. To-night it will be repeated in the Auditorium.

ZELDENRUST ARRIVES.

(Reprinted from last week's Musical Courier Extra.)

MR. EDUARD ZELDENRUST, the eminent Dutch pianist, arrived here last week from Europe on the steamship Potsdam, and will begin his concert tour in Cincinnati with a performance in conjunction with the Cincinnati Symphony Orchestra, of which Frank van der Stucken is conductor.

Mr. Zeldenrust will play the Baldwin Concert Grand piano, and will supplement still further the distinguished honors that have already been awarded to this remarkable musical product, for it is by this time known on both continents that the Baldwin Piano received the highest possible honors at the Paris Exposition last year, and that it has since then sustained the reputation it secured, and has been the means of placing the house of Baldwin in the very front rank of eminent piano producers.

Mr. Zeldenrust's tour has been outlined, and he will also play with other orchestral organizations in this country, and will give a series of recitals in New York and Boston.

Cincinnati is a musical city sui generis, being the only city in the United States with musical organizations that secure artists from Europe, irrespective of their performances in other cities. The great soloists that are engaged by the Cincinnati May Musical Festival are engaged for it solely, and they come to Cincinnati and return directly to Europe without appearing in any other cities. It is a peculiarity of Cincinnati in that it demonstrates its own musical judgment independent of any other city, and solely upon its own judgment and experiences. Therefore the novelty is presented to us in the case of Zeldenrust appearing for the first time in Cincinnati. We understand that for the next May Musical Festival, Ben Davis, the tenor, and Andrew Black, the basso, have been engaged to sing, and that they will then return at once to Europe, but Mr. Zeldenrust may make a tour of the country. Mr. Zeldenrust, being a native of Holland, has been invited to give a recital under the auspices of Baron Gevers, the Ambassador from Holland at Washington, and this recital will be given in January, and may be an orchestral performance instead of a recital.

As for Mr. Zeldenrust's playing, there is not anything to say regarding it at present, except that he is one of the leading solo pianists of Europe, and will ratify the good opinion held of him on that subject by his performances on this side of the ocean. His first appearance will be on November 29 and 30, and he will upon that occasion introduce himself with the Beethoven Emperor Concerto.

Florence Ranstead.—Miss Florence Ranstead, a Futher singer, who recently returned from Europe, will give her first New York recital at the Waldorf-Astoria, Friday afternoon, November 15. Miss Ranstead is a contralto. The London critics highly praised her voice and style. The young artist is a pupil of Bouhy.

MR. JOSEPH SMITH HAS THE HONOR TO ANNOUNCE THAT HE HAS ARRANGED FOR A TOUR IN THE UNITED STATES, CONSISTING OF A LIMITED NUMBER OF CONCERTS ONLY, DURING JANUARY AND FEBRUARY, 1903, OF THE CELEBRATED

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Telegrams:
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DRESDEN, FRANKLINSTRASSE 20,
October 20, 1901.

ENZO BUONGIORNO'S new opera, "The Heart of a Girl" ("Das Mädchenherz"), met with an enthusiastic reception here when brought out r the first time, October 5, on the Court Opera stage. ; for the artistic success of the work, it was duly knowledged after the initial performance in Cassel last nter, when it was highly spoken of and favorably criti- ed in nearly all musical papers of the world, including e columns of this paper.

Buongiorno's rich powers of expression are especially ling in lyric episodes. The music is free from all bar- ric effects, startling progressions and abrupt changes moods. Full of melodic charm, sweetness and feeling, impresses the hearer as a touching outflow of personal periences in the composer's life, which apparently has t been spent in idle contemplation of its various freaks, : in full sympathy with its misery, such as revealed in ial and artistic circles—mostly behind the scenes—and the tramp of everyday life's happenings and annoy- es.

The composition consists of three acts and an epilogue. r the Dresden production it had been curtailed, ap- ring here—after the wise and artistic suggestions of unt Seebach—in three parts, very much in its favor, the diction (by Illica), which is composed exclusively episodes and moods in the emotional or satirical key, ot important nor interesting enough to fill four acts. a "lyric opera" (so it is entitled) it fully realizes ex- tations. Dramatic it is not, despite the deeply moving l scenes at the death bed of the heroine, whose char- er is but too dimly drawn—or was not distinctly out- d by the performer—to arouse our sincere sympathy. king backbone, and above all, passionate intensity of ing. she is a sweet, weak willed creature in the hands ate, succumbing to her own fickleness, which finally ls her into physical and psychical decline. A sad y, but a true one drawn directly from life.

udwig Hartmann, the successful German translator of Italian text, in his criticism of the opera, gives a most pathetic sketch of the plot, which—as seen through spectacles—gains much in intensity and poetic concep- . Illica's libretto is less attractive to me. Full of p stage effects without variety—a little of the "Travi- ' a little of the "Figaro"—it lives in the light of long displaying scarcely any physiognomy.

s mentioned above, the plot deals with the fate of a Alba Bonomo, who, on account of her extreme beau- er fine voice and great talent, is persuaded to go on the e. Leaving her parents, her lover, Marino, her e—everything—behind, blinded by the false splendor he world, by success and by the "protection" of an duke, she runs straight into misery. After an only short period of luck, the sad lessons of life set in, and mournful recollections begin to haunt her troubled imagination. Marino, her true lover, looms up in her memory—that same Marino, who from despair at seeing himself jilted had entered the Church—pangs of remorse and a severe illness finally so tear upon the thread of her delicate health that she one day finds herself face to face with death. A clergyman is sent for—Marino the priest enters, and Alba breathes her last in the arms of her former playmate, now the apostle of truth, forbearance and peace.

Both public and press indorsed the composer's successful welding together of sound and text, music and language. His rich melodic invention, his temperament, stage experience, sentiment and the easy flow of his musical inspiration won the audience at once. Frequent recalls followed. Personally Mr. Buongiorno's truly Southern looks, his winning ways and unassuming manners greatly enhanced the favorable impression received by his first Dresden operatic début, for the success of which he, like the audience, will be obliged to all concerned—to Count Seebach, the intendant; to Von Schuch, the soloists, the orchestra and the excellent mise en scène under the experienced stage manager, Mr. Moris.

Von Schuch's conducting gave to the performance a spontaneous air. He is irresistible. The orchestra under his baton brought out indescribable beauties contained in the score, caressing the ear in the truly Italian fashion. Among the soloists Wedekind, as Alba, did very well. Vocally she has rarely achieved a more complete triumph.

In the second and third act she really "looked" the part, Alba being described as an uncommonly beautiful girl. A pity the wig and the rococo costume in the first act were so little becoming to her. Otherwise, as mentioned above, Frau Wedekind's vocal reading was artistic. Fräulein von Chavanne, as Corilla (the rival of Alba), acquitted herself successfully. Perron made the most of the part he had to sing. Frau Staudigl, as the Mother, was equal to all demands, looking very striking in her comely, stylish dress, which fitted her à merveille. Fräulein Nast, pretty as ever, made a charming chambermaid. Dr. Rabl conducted the small orchestra which played behind the scenes during the "musicale at the court of the Duke," this scene forming one of the features of the play. He did so both to Schuch's and the public's satisfaction. Weisbaden and Brünn will be the next cities to produce it. Herrmann Seemann's "Opernführer"—an exquisite collection—contains all the principal themes of the opera, the melodic strength and the "motifs" of which are so pronounced that they haunt the ear long after the representation is over.

The programs of the symphony concerts of the Royal Orchestra are uncommonly interesting this season. Except old, well-known works by Beethoven, Mozart, Schubert, Schumann, Berlioz, Brahms, &c., novelties will be brought out from the following composers: Volbach, Sinding, Lalo, Leo Blesh, Max Schilling, Gustav Mahler, Richard Strauss, G. Göhler, Saint-Saëns, Borodin, Tschaikowsky and Jean Sibelius, of Finland, whose legend, "The Swan of Tuonela," will be played. Soloists are Paderewski, Geloso, Arimondi, Pugno and d'Albert.

Novelty composition evenings are announced by Emil Kronke, the Dresden pianist, who, with the assistance of artists such as Burmester and Lillian Sanderson, will perform music never heard before. A very praiseworthy undertaking.

The next novelty at the opera will be Richard- Strauss' "Feuersnoth." "Figaro" was given lately with a guest from Leipsic, Fräulein Seebe, who is reported to have been successful in her role as Susanna. At the Neustadt Court Theatre a cycle of Shakespeare's dramas is running at present. "Jadviga," the operetta by Rudolf Dellinger, fills the Residenz Theatre every night.

Fräulein Maria Spies, the Dresden alto singer of the Haenish school, will give a concert in Berlin November 4. Fräulein Spies is a cousin of the late Hermine Spies. Some of our critics do not hesitate to place her even above her famous relation, her interpretative powers being quite prominent.

Next week the concert season will be on in full blast.

A. INGMAN.

"STABAT MATER" WELL SUNG.

ROSSINI'S "Stabat Mater" was sung last Thursday evening by the choir of Calvary M. E. Church, 129th street and Seventh avenue, under the direction of A. Y. Cornell. The chorus included sixty selected voices and these were assisted by the regular choir of the church. Miss Kathrin Hilke, soprano; Mme. Josephine Jacoby, contralto, and Theodore Van Yorx, tenor, were the soloists who impressed the audience and made it possible to admire the Rossini airs.

Madame Jacoby was in splendid voice. Her solos were heartily applauded, and in the duet, "Quis est homo," with Miss Hilke, the rich, beautiful quality of her voice blended finely with that of the soprano.

Mr. Van Yorx's sympathetic tenor seems always at its best in sacred music. Miss Hilke sang the "Inflammatus" brilliantly, as she always does. Before the "Stabat Mater" was sung a miscellaneous concert was given. The choruses sang "The Miller's Wooing," by Fanning; "Vocal Combat," for male voices, by Buck. The soloists also added to the musical success of the earlier part of the evening, Mr. Cornell adding an organ number by Lefebvre-Wely.

Goodrich Engaged by Mr. Carl.

WILLIAM C. CARL, director of the Guilmant Organ School, has engaged A. J. Goodrich, formerly of Chicago (author of "Musical Analysis," "Analytical Harmony," &c.), to give a course of twenty lessons in musical analysis and musical history at the Guilmant Organ School, Thursday afternoons at 4 o'clock, beginning November 7

The work will be of interest and benefit to all students of music, and affords an exceptional opportunity to study with Mr. Goodrich. It is important that each member of the class shall be in attendance at the first lesson.

Sebastian B. Schlesinger's Songs.

MADAME NORDICA, during her tour in this country, will introduce several of S. B. Schlesinger's new songs. A. Quinzard & Co., of Paris, have just brought out four of Mr. Schlesinger's songs with French text: "Toujours," "La première harme," "Sirène" and "Lettre à Ninon."

The same firm will publish later "Recueil de 17 Melodies," by the same composer.

MARIE WITHOW.—Miss Marie Withow, the London vocal teacher, who has been in this country since June, sailed for England last Saturday on the steamer Campania, of the Cunard Line. Miss Withow was accompanied by her pupil, Miss Margaretha Bruntsch, of Alameda, Cal. The ladies spent several days in New York last week attending theatres, sight seeing and visiting friends here. Miss Withow passed most of the summer at her old home in California. She is one of the successful teachers of London now. Her new book on "The Liberation of the Voice" is soon to be published.

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WINTER SEASON NOW OPEN. For Prospectus, &c., apply to Secretary and Treasurer.
Public Performances will be given in the Broadway Theatres during the season.
SPECIAL CHORUS CLASS.—First public performance Thursday, November 7, in the Herald Square Theatre. The following program will be given: "The Marriage of Jeannette," "Scenes from Aida," "Cavalleria Rusticana."

ROSENTHALIANA.

PROBABLY nowhere is the deadening inactivity of the dog days felt more keenly than in the offices of a large daily newspaper. At least, so young Barthmann had just said, sitting at his desk in the reporters' room of the Berlin *Mittagblatt* and tapping his nose rhythmically with a loose wrist and a long lead pencil.

"A nice profession for a man of ambition, I must say," he continued to complain; "nothing but dog bites, sunstrokes and accidental drownings."

"What did you expect to do when you came here?" queried grizzled old Boetticher, laying down his pen and looking quizzically at his younger colleague.

"Interviewing," replied Barthmann enthusiastically; "the interviewing of great personages. That's where I could show my real powers. Studying a man's face and character, divining the hidden meanings in his answers; matching my wits against his; questioning, probing, counter-questioning, dodging, fencing, sparring and wading forth from the encounter with the truth triumphant, the armor of reserve, the bulwark of deceit, the breastwork of prevarication shattered and banged to bits, the naked facts standing forth——"

"Clothe those facts at once and come in here, Barthmann," suddenly spoke the managing editor, appearing in the doorway of his private room. Sheepishly Barthmann followed him.

"I happened to hear something of what you said," began the managing editor. "Those are admirable sentiments for a young newspaper man. You should succeed with such principles. You complained of a lack of opportunity. I shall give you a chance. You've done some good musical articles for us. Moriz Rosenthal, the pianist, is in town, at the Reichshof Hotel. Do you think you could get an interesting interview for us; draw out some new facts?"

"I'll try, sir."

"Find out what he thinks of his colleagues. Get his opinions on modern men and things in music. He is keen and caustic and spares no one. Lead him on to the bitterest outbreaks against everybody and everything. That will make some spicy reading in the *Mittagblatt*."

"Yes, sir," said Barthmann, and left the room. Like a true reporter he went to work at his assignment the moment he received it. Already he was preparing in his mind some of the shrewd questions that would force important musical truths from the caustic Rosenthal.

"It's awfully easy," reflected Barthmann as he neared the Hotel Reichshof; "like all great artists, Rosenthal will be only too glad to talk. In my hands he'll be like wax. I'll mold him as I please."

"Herr Rosenthal is dining on the terrace," announced the stately portier. Barthmann sent a card advertising himself as the *Mittagblatt's* representative.

Some moments later our young journalist, with his most engaging smile, faced his unsuspecting victim, who, seated before an elegantly appointed table, seemed absorbed in X sharps and Y flats stirred up by the strenuous performance of Vörös Miska and his celebrated band.

"An interview for the readers of the *Mittagblatt?*" asked Rosenthal, good-naturedly; "take dinner with me. Waiter, another convert. Double the order I gave you. And get that dinner here with the speed of a hunted tortoise. If you do I'll include you in my evening prayer—or give you a tip, whichever you prefer. Now I'm at your service, Herr Barthmann."

"Um-ah! oh, yes," hastened the young man, asking his last question first, "Do you think a true artist should be bound by tradition? Should he not have an opinion of his own?"

"Some have several, suitable to various climes and times," answered Rosenthal.

"Should one practice scales?"

"One should not practice scales—one should play them perfectly."

"Whom do you consider a great modern composer?"

"Strauss."

"Johann or Richard Strauss?"

"Why be particular about such a trifling detail as a Christian name? Let us hold to the main questions."

"What do you think of 'Till Eulenspiegel?'*"

"A most valuable book for young and old. A pure source of innocent delight, of healthful merriment."

"Well, then, what do you think of 'The Bat?' ('Fledermaus.')?"

"A very unpleasant animal, commonly supposed to have predilections for one's hair."

"Should pianists compose?"

"A thousand times one resolves never to write down a musical idea, then one happens to hear a pretty melody somewhere, and instantly one composes it."

"What do you think of some of our younger artists, Hofmann, Kreisler, Hambourg, for instance?"

"I consider Johannes Kreisler‡ one of the happiest delineations of that wonderful author, E. T. A. Hofmann. Hamburg, too, I like, but my favorite harbor town is Genoa."

"Do you consider d'Albert a great composer?"

"I know his opera, 'The Departure' ('A breise'). What varied thoughts are suggested by the very title! A cold, dreary day, for instance; lovers bidding each other farewell, perhaps forever; tears, kisses, vows, more tears—the mere idea is heartrending."

"Idea is heartrending," stenographed Barthmann. "But how would you classify Busoni?"

"Busoni?" cried Rosenthal enthusiastically. "How Italian sounds the very name. Truly, Italy is the real home of beauty. The Levantinic Riviera, and the surroundings about Lago Maggiore are among the most enchanting spots on earth. And lower Italy, Sicily, stately Vesuvius, with its crown of smoke, and at its feet the three ghostly, buried cities. Pliny, the ancient and celebrated historian wrote: 'For a while one could hear subterranean rolling almost as loud as thunder——"

"I believe I read that in Bulwer's 'Last Days of Pompëi.' Pardon me, but I'd like your opinion on Godowsky's arrangements."

"I think he has made arrangements for a winter tour through Germany."

"I see, but how does De Pachmann's left hand impress you?"

"It is small, white and well kept."

"Do you consider Franz Liszt the father of modern piano playing?"

"Certainly of some of his chief exponents were I to believe all I hear from them."

"Whom do you regard as the greatest living composer?"

"Fréderic Chopin."

"And the greatest dead composer?"

"My friend, Max Breitenfeld, a piano teacher in Vienna. I believe he has just been appointed professor of counterpoint at the Conservatorium there."

"What do you think of THE MUSICAL COURIER?"

"He is certainly to be preferred to an unmusical one if he possess the other necessary qualifications."

"What form of composition do you like best?"

"Square, thick print, flexible cover."

"Should a composer print his Opus I.?"

"No; he should induce a well paying publisher to print it."

"Where is the most intelligent public to be found?"

"At my concerts."

During the last few questions and answers Barthmann's face had gradually assumed a vacant, then a pained expression. He drew forth his handkerchief and mopped it nervously across his forehead.

"Aren't you well?" inquired Rosenthal, regarding the young man anxiously; "you haven't touched your dinner."

"I—I—I'm quite well, thank you. I don't care for any dinner. I—I think I'll go."

"Are you sure there's nothing else you'd like to know?" urged Rosenthal, almost eagerly.

"N—No. Except that I intended to ask you for an autograph. I wanted to ask you to write only a line—something characteristic in one line."

"H'm! let me see," mused the great pianist; "in one line. Suppose I write the repertory of some of my brother pianists?"

Rosenthal's leave taking of the young reporter was truth fraternal. "Good-bye, my dear young man," he said, "whenever you'd like information about music, informations unadorned, frank and free, without pitfalls or prevarications, always come to me. I shall be only too happy to do everything in my power for you and your esteemed paper."

Later the portier found Barthmann wandering up and down the corridor, murmuring: "De Pachmann remembers him of Italian scenery; Liszt has a small hand; Busoni has a thick, flexible cover; Chopin is alive——"

When the portier politely asked him where he was going, Barthmann rather rudely replied that he didn't know, and what's more, he didn't give a damn.

LEONARD LIEBLING.

* A symphonic poem by Richard Strauss. Also a standard work in German literature; an account of the ludicrous adventures of a fictitious personage.

† Well-known operetta by Johann Strauss.

‡ An opinion that was shared by Robert Schumann, who expressed it musically in his set of pieces called "Kreisleriana."

Venth-Kronold String Quartet.

The Venth-Kronold String Quartet will give the first four concerts at Wissner Hall, Brooklyn, Monday evening, November 11. The assisting artists will be Mme. Sara Kronold, soprano, and Vahram Sevadjian, pianist. The program includes:

Quartet, A major, op. 136.....Goldmark
Piano—
  Berceuse.....Tschaikowsky
  Fantaisie.....Ghorghanoff
Songs—
  O wuesst ich doch den Weg zurueck.....Brahms
  Since First I Met Thee.....Rubinstein
  Er der herrlichste von allen.....Schumann
Quartet—
  Andante cantabile, from op. 11.....Tschaikowsky
  Intermezzo, from op. 27.....
Piano—
  Oriental Dance.....Sevadjian
  Impromptu.....Sevadjian
  The Wind (A Study).....Sevadjian
Songs—
  Im Herbst.....
  Slavonic Song.....Chaminade
  Erlkönig.....Schubert
Quartet, E flat major, op. 12.....Mendelssohn

TROETSCHEL ORGAN RECITAL.—Hugo Troetschel will open his series of organ recitals Monday evening, November 11, in the German Evangelical Lutheran Church on Schermerhorn street, Brooklyn. He will be assisted by Miss Frieda Stender, soprano, and Carl Grienauer, 'cello. The remaining recitals will be given the second Monday evenings in December, January, February, March and April.

BLANCHE DUFFIELD.—The new circular just issued by the attractive young soprano bears a good likeness of herself, calls attention to her closing her second season as soloist with the Sousa Band, during which time she was for five months, in 242 concerts, meeting everywhere with much success, and contains also a few press notices from Kansas City, Portland, St. Paul, Chicago, Indianapolis and other cities.

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HOTEL CECIL, LONDON,
October 28, 1901.

N Saturday, October 19, Mark Hambourg gave his second piano recital in Queen's Hall.

On the same afternoon Mr. Vert's annual con- t took place. The program was of ballad type. Ma- me Albani was the bright particular star, and she ored tremendous success with Mozart's "Non Temer," o songs by Noel Johnson and Max Bruch's "Ave aria," the last being a particularly fine performance. her singers and instrumentalists were Miss Ada Cross- , Lady Hallé, Mrs. Beerbohm Tree and Ben Davies, drew Black and George Grossmith.

On Monday evening the first Richter concert was held St. James' Hall. One cannot help regretting that Dr. chter has got so much into a groove. The programs the present series contain nothing that is at all novel, l though no one can possibly quarrel with Beethoven's eonora" No. 3 Overture, Dvorák's "New World" Sym- ony, Prelude to "Parsifal," and the two usual move- nts from Berlioz's "Romeo and Juliet" Symphony on ssical grounds, one can hardly avoid wishing that Dr. hter would treat us to something that we have not heard te so often. That they were all magnificently played s without saying.

t Steinway Hall on the same evening Edgar Sweet, eciter and singer, gave a program which covered a tinctly wide field, ranging as it did from Shelley's a Skylark" to a humorous song called "Clara pps."

On Tuesday night a remarkably interesting experiment s tried at the Queen's Hall promenade concert. The gram was made up entirely of works by living British mposers, and the results certainly justified the experi- nt. Parry's orchestral Variations, Stanford's beautiful dipus Rex" overture, Coleridge Taylor's "Ballade," slow movement from the beautiful Symphony in C nor by Frederic Cliffe, German's popular "Henry I." dances, Cowen's "Butterflies' Ball" and MacCunn's nd of the Mountain and the Flood" overture all found es and were all admirably played.

ut by far the most successful performance of all was given of two military marches by Dr. Elgar, called mp and Circumstance." These marches are all that ches should be, full of life, with well marked rhythms, llent tunes and magnificent scoring. They evoked t enthusiasm, which they fully deserved, and the second to be repeated.

n Wednesday evening a very successful performance given of Mr. MacDowell's "Indian Suite," which was played for the first time in London. Other novelties ng the week have been Reginald Steggall's dramatic ude, "Oreithyia," George Schumann's "Dance of nphs and Satyrs" and Norman O'Neill's "Ouverture nnelle."

the afternoon Frederick Dawson gave a piano re- at St. James' Hall. He was at his best in Brahms' fine set of variations on an original theme, op. 21, No. 1. Of these he thoroughly caught the spirit, playing them with excellent taste and skill. He varied in Schumann's "Fantasiestücke," giving some of them remarkably well, such as "Fabel" and "Warum," while in others, notably in "Traumeswirren," he fell short in the matter of tone and clearness.

On Friday another English pianist, Miss Fanny Davies, gave a recital at the same hall. The program was entirely selected from the works of Brahms and was admirably chosen. Miss Davies was at her best in some of the lighter pieces, playing the B flat Intermezzo and three intermezzi, op. 117, particularly well.

The Monday Popular Concerts are now defunct, but Saturday concerts are beginning again at St. James' Hall. Since Mr. Chappell's retirement they have been taken over by William Saunders and the concerts promise to be as interesting as they have always been. At the first concert, which took place on Saturday, October 25, Mendelssohn's Quartet in E flat and Schumann's Quintet in the same key were played, the executants being Fräulein Wietrowitz and Messrs. Vladimir de Pachmann, Friederich, Gibson and Fuchs, and the vocalist, Miss Helen Henschel.

Next week the Carl Rosa Opera Company has a short season at the Coronet Theatre. Since it last appeared in London it has added "Siegfried" to its repertory, and that work will be played twice.

An interesting experiment is about to be made by Miss Adela Verne, the well-known pianist. In December she announces a concert of English music, and in order to give young and unknown composers a chance of being heard, she is advertising for manuscripts for consideration. The concert should be one of unusual interest.

MYRTA FRENCH.—Myrta French, the soprano who has toured with Sousa's Band, and filled engagements as prima donna of several operatic companies, will again enter the concert field this year. The singer has signed a contract with Remington Squire, and she will be under his sole management.

NEVADA'S PRESS AGENT.—Myles J. Murphy has been engaged by Messrs. Stevens & Sutherland for the advance and newspaper work of the Emma Nevada Company. In addition to being an educated musician, Mr. Murphy has been a prominent figure in journalism for some years.

HENRY XANDER.—Henry Xander, the director of the Washington Saengerbund, presented a pleasing program at the club rooms last Sunday. Two new Xander piano compositions will be published shortly, one a romance, and the other a graceful salon piece.

COPENHAGEN.

HALBERSGADE, NO. II., COPENHAGEN,
October 17, 1901.

COPENHAGEN, the Athens of the North, as we, not altogether without some pretension to right, fondly style it, will be, fifty or sixty years hence, the centre of art, literature and science. The principal town for music in the three Scandinavian countries, Sweden, Denmark and Norway, it is a kind of Berlin en miniature.

Owing to the unusually warm summer, the musical season can hardly be said to have begun yet, as the concert going public are still lingering at the bathing places and the delightful surroundings of the city, but till a few concerts have actually taken place, and as we have already quite a number of foreign artists who have announced their intention of giving one or more concerts or recitals here, among them the noted Scotch pianist, Frederic Lamond, who gives a series of not less than four Beethoven evenings, playing seventeen sonatas of the great Bonn master, and a number of others, the musical season promises to be both interesting and of unusual variety.

Of course, the city is really never without good music, owing to the fact that the celebrated Copenhagen "Tivoli," an institution with all kinds of amusement from the ridiculous to the sublime, has its daily concerts and devotes two evenings a week to symphony concerts, from May to October. They have a most excellent orchestra under the leadership of Joachim Anderson, who has gained his experience as a conductor in St. Petersburg and Berlin.

This autumn the great chorus of Finnish singers, mostly students from the University of Helsingfors, who appeared at the Tivoli concerts, met with an overwhelming success, not alone for their really beautiful and highly artistic reading of their own melancholy folksongs and their equally joyous student songs, but also to a very high degree, simply because they were from Finland, and since the Czar of Russia has abolished the free constitution of the old principality and made it a part of the great empire, these singers have received a welcome all over Scandinavia amounting to a perfect ovation, as a protest against the action of the mighty ruler of Russia. But also looking at it from a mere artistic standpoint, these singers deserve a great deal of praise, as they sing with an ensemble second to none, a clearness of expression seldom heard in a chorus, and above all, which is truly delightful to an artist, with a faultless intonation. But as they only sing "à capella" they do not aspire to a high standing from a severe musical standpoint, no more so than the glee and banjo clubs of the universities of the United States could be counted among the higher class of music, however well and, at times with real artistic finish, entertaining they sing their joyous songs.

The season of chamber music opened last Friday night with the inauguration of a new string quartet. The new organization consists of Georg Hoeberg, first violin; Louis Witsansky, second violin; Anton Block, viola, and Ernest Hoeberg, 'cello. The first number on the program was a quartet in E flat major, op. 14, by a Danish composer, Carl Nielsen. As far as the players are concerned, they did excellent work, and the composition, particularly the first part, is one of the modern type. The two following parts, Andante and Allegro Pastorale, gave more pleasure and distinct promise that this talented composer will some time succeed in giving to the world works of more clearness and ripe artistic value than this composition, op. 14. The playing of the very difficult work was highly appreciated by the large attendance, and the applause was as much for the four gentlemen as for the encouragement of the composer.

The second number on the program consisted of songs by Händel; Aria from "Rinaldo," Brahms; "Liebestrau,"

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Grieg, Sinding and P. Heise. They were sung by Mrs. Henriette Goos-Flagstad, who possesses a rather dark, mysterious mezzo soprano of unusual charm. As No. 3 on the program we heard the well-known Quartet in E minor, by the Bohemian composer Smetana. This piece of music is too well known to need any comment here, and I shall, therefore, restrict myself to the performance only. The quartet is called "Aus Meinem Leben," and is from beginning to end full of passion, fantasie, and at times even a very melancholy mood. To put such a piece of music on the program at a first evening of a new organization is undoubtedly a great mistake, as it takes the greatest artist to understand it, and therefore must be rehearsed and understood by each player in order to give a comprehensible idea of so intricate a work. This I cannot say was done. Everybody did his very best, but instead of hearing one single mass of sound, one could easily hear and distinguish four separate parts, which made a rather unfavorable impression.

The concert given by the chorus of the Royal Opera House took place September 22, with the assistance of the Marquis de Souza, who sang an aria from "Traviata" and the cavatine from "Faust," with great success.

AUGUST HYLLESTED.

NEVADA'S HOME.

MME. EMMA NEVADA is to sail on the St. Paul of the American Line, instead of a French liner, as was first arranged. This was the news received on Monday by Messrs. Stevens & Sutherland. Two of her company, Messrs. Pablo Casals and Moreau, are booked for the same steamer and will most probably come over with the prima donna.

The latter defers sailing until the last moment, for she is devoted to her home in the Avenue de Wagram—a section of Paris where every other house is the abode of an artist. A short distance from the house of Madame Nevada lives her old friend and teacher, Madame Marchesi, who pays almost daily visits to her favorite pupil, whom she affectionately styles the "Nightingale of Paradise." Close by are the homes of Sibyl Sanderson and Emma Calvé, Sarah Bernhardt, Sir Benjamin Constant, the painter, and a host of others who are equally celebrated can be found in artistic little villas nearby.

The home of Madame Nevada seems to be the rendezvous for not only these world famed people, but for most of the great singers and musicians who visit Paris. It is not rare of a summer evening to find Paderewski, Rosenthal, Hambourg or Moreau awakening the echoes of the avenue from Madame's house, or to hear the voice of the diva herself swelling out and caught up by the evening breeze.

Madame Nevada's tour, in the meantime, is being rapidly completed. There are but a few nights left open in the Eastern States, and Messrs. Stevens & Sutherland expect to close them before the opening of the tour, at the Colonial Theatre, Boston, on November 26.

THE HEINK RECITAL TOUR.—The representative of the New York Metropolitan Concert Bureau (Edward Kimpton, manager), Harlan A. King, under whose direction Heink's tour is being conducted, will be in Pennsylvania and Ohio during the next two weeks.

The programs represent a brilliant array and variety of the best and most enjoyable of musical selections, also containing some new works of special interest that will be welcome novelties in many of the Southern and Western cities which Herr Heink will visit. We find represented thereon the name of Schumann, Liszt, Ravina, Gounod, &c., songs by Sognai, Bohm, Dudley Buck, &c., compositions by Heink himself, also the difficult Ravina study for the left hand. Heink's versatility as singer, pianist and composer, covering an extraordinary extent of musical works, is said to be phenomenal.

GERARD-THIERS MUSICALE.—A musicale inaugurated the season at the Gerard-Thiers studios last Saturday evening. Miss Braun, a violinist, played several solos, and Merle Manning, tenor, from San Francisco, delighted all with his singing.

FANNY RICHTER FUCHS.

FANNY RICHTER FUCHS, who has been declared to be the most sympathetic woman pianist now before the public, has the honor of being re-engaged by the New York Liederkranz for their next concert.

She will play the C minor Concerto of Beethoven, and the society gives her the assistance of the members of the New York Philharmonic Orchestra, who will play under the direction of Dr. Paul Klengel.

While studying abroad she was requested to play this same concerto with the grand orchestra of the Philharmonie, at Berlin, on the occasion of Beethoven's Jubilee on two days' notice only. She accepted at once and during the concert Manstaedt, the famous leader (Emperor Wilhelm's favorite), now at Wiesbaden, laid down his

FANNY RICHTER FUCHS.

baton, and she led the whole orchestra and received seven tremendous recalls. All the papers, musical and otherwise, declared her a most intelligent musician.

Madame Fuchs will play before the A Capella Club, at Milwaukee, on November 18, and on the 21st she will give a concert of her own in the same city, and in December she will play at the German Hospital concert in New York city.

Of her playing Reginald de Koven, the composer, said: "At the concert on Tuesday last a young lady pianist, Miss Richter, made her appearance, who, if one mistakes not, will be heard of again in pianistic and artistic circles, as her merits as a pianist deserve public recognition. Miss Richter has been studying with Eugen d'Albert for the past four years, before with Liszt, Stavenhagen, Barth, Lessmann, and made a successful début in Boston in the spring of 1895 under the direction of Gustave Lange, when she played Beethoven's Concerto.

"Miss Richter possesses not only a really remarkable technic with a wonderfully sympathetic, firm and authoritative touch for a woman, but she has also real musical intelligence, and plays with a finish and refinement of feeling and expression which are wholly admirable and enjoyable. Her selections on Tuesday afternoon were confined to the modern romantic school, Liszt, Grieg and Paderewski. She played Grieg's "Carneval" and a polonaise of Paderewski's with really commanding virtuosity, but one would be glad of an opportunity to hear her in something more classical, where one feels sure that her artistic temperament would have even fuller scope. Miss Richter is certainly a credit to her master to whose technical correctness and solidity and breadth of style she can add her own sympathetic and really artistic temperament."

NORDICA HERE.

MME. LILLIAN NORDICA reached New York Sa urday on the American Line steamship St. Louis f her first transcontinental recital tour under the sole rection of Manager Loudon G. Charlton. Madame Nord is in superb health, having enjoyed a long summer's rest the Black Forest, and fresh from her triumphs in Muni where she sang the roles of Isolde in "Tristan und Isold and Elsa in "Lohengrin," in the Prince Regent Thea in September. Since then until she sailed, October Madame Nordica has been in Paris, where she augment her wardrobe with some gorgeous gowns, which she w wear on her forthcoming tour, and where she prepar with great care, her recital programs.

On her arrival in New York Madame Nordica found cable announcing that her conditions had been accept and the engagement closed for her to sing the Wagneri roles in the Covent Garden season next year, commen ing in May. This is another triumph for the great American singer, similar to that accorded her in t Munich engagement, where she made such a sensation success that she was immediately re-engaged for Se tember, 1902. Paris tried to get Nordica for "Trista and "Götterdämmerung" next summer, but the dates London (during the Coronation) and in Munich later w preclude the possibility of her singing in France.

Madame Nordica's tour, which commences Novem 14, will cover 80 or 100 recitals, and will extend Canada, Texas and Pacific Coast points. She will travel a private car, "Brunnhilda," and from all present indi tions her American season will be a long series of bi liant ovations.

All rumors and statements to the contrary notwithstan ing, Madame Nordica will not sing in opera once this s son, her recital tour having been so fully booked and such long duration that she will return to New York ju in time to sail for England to fill her Covent Garden dat

Amy Murray.

MISS AMY MURRAY has a number of dates New Jersey for the month of November. Nove ber 18 she will give a Scottish song lecture-recital at Su mit and the next evening she will open the lecture cou of the Town Improvement Association at Glen Rid The title of her Glen Ridge lecture is "Historic Songs Scotland." The program will be diversified by a Hig land piper and dances. This evening (November 6) M. Murray will give a lecture at the Alfred Corning Cla Neighborhood House in this city. November 11 M Murray will give a lecture recital in Public School N 133, Borough of Brooklyn.

Miss Murray's "Historic Songs" program includ many songs which are rarely heard—"The Bonnie E o' Moray," "Prince Charlie's Welcome to Skye," "H Johnnie Cope" and "The Bonnie House o' Airlie"—songs connected with chapters in Scottish history.

CONFEDERATES CHEER VON GRABILL.—S. Becker v Grábill, the pianist, closed the Confederate Reunion Petersburg, Va., October 25, with a piano recital. T most distinguished guests of the South being present. M. Von Grábill was enthusiastically cheered; the entire au ence arose to contribute a most glowing ovation.

Von Grábill also played at St. Mary's College, Rale N. C., and the National Park Seminary for Women, n Washington, D. C., during the week.

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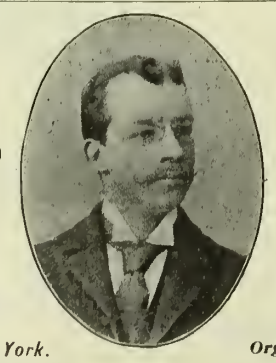
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John Church Company's Music in England.

THE John Church Company's music has been used very extensively in England lately. Here is a partial list composers whose songs have been sung there during e month of August with date, places and names of igers:

lly's Eyes.....C. B. Hawley
Percy Oakley (2d).....Margate
The Serenaders (3d).....Maidenhead
Miss Moncrieff (5th.....Bognor
Miss Moncrieff (6th).....Bognor
Miss Moncrieff (7th).....Bognor
Miss Moncrieff (8th).....Bognor
Miss Moncrieff (9th).....Bognor
Miss Moncrieff (10th).....Bognor
Miss Moncrieff (11th).....Bognor
Miss Moncrieff (12th).....Bognor
Miss May Davy (12th).....Paignten
Wilson Bamber (12th).....Canterbury
George Beckett (13th).....Lytham
George Beckett (15th).....Lytham
Miss May Davy (28th).....Hastings

s of Blue.....Oley Speaks
Miss Moncrieff (5th.....Bognor
Miss Moncrieff (6th).....Bognor
Miss Moncrieff (7th).....Bognor
Miss Moncrieff (8th).....Bognor
Miss Moncrieff (9th).....Bognor
Miss Moncrieff (11th).....Bognor

Miss Moncrieff (12th).....Bognor
The Japs (21st).....Shanklin
The Japs (22d).....Sea View
The Japs (23d).....Sandown
The Japs (24th, afternoon).....Bembridge
The Japs (24th, evening).....Ryde
The Japs (30th).....Andover

Maytime.....Oley Speaks
David Wilson (6th).....Stonehaven
Mme. Leslie Arnott (14th).....Lythem
Mme. Leslie Arnott (17th).....Lythem
Mme. Ida Wales (19th).....Colwyn Bay
Miss Alma Ribella (26th).....Glasgow Exhibition
Miss Alma Ribella (28th).....Glasgow Exhibition
Miss Alma Ribella (30th).....Glasgow Exhibition

nese Lullaby.....Neil
Mme. Leslie Arnott (13th).....Lythem
Mme. Leslie Arnott (16th).....Lythem
Miss Grainger Kerr (19th).....Grange-on-Sands
Miss Grainger Kerr (20th).....Ulverston
Mme. Alice Esty (21st).....Ambleside
The Japs (21st).....Shanklin
The Japs (22d).....Sea View
Miss Grainger Kerr (23d).....Windermere
The Japs (23d).....Sandown
The Japs (24th).....Bembridge and Ryde
Miss Kerr (24th).....Kenswick
The Japs (30th).....Andover

English Lullaby.....Evans
Madame Arnott (14th).....Lytham
Madame Arnott (17th).....Lytham

re the Bee Sucks.....De Koven
Madame Esty (20th).....Ulverston
Madame Esty (21st).....Ambleside
Madame Esty (23d).....Windermere
Madame Esty (24th).....Keswick

Lark Now Leaves Its Watery Nest.....Horatio Parker
Miss Ida Soldi (20th).....Skegness
Miss Ida Soldi (24th).....Skegness

LIST OF DATES—SEPTEMBER.

est Flower.....C. B. Hawley
Wilson Bamber (2d).....Ilfracombe
Madame Moore (3d).....Eastbourne
Miss Lilian Clifford (8th).....Deal
Wilson Bamber (17th).....Bognor
Wilson Bamber (20th).....Bognor

Miss Mabelle Z. Waite, who is known to many concert-goers throughout America as a soprano singer of unusual attainments, sings W. L. Blumenschein's "All For You," Frederick Stevenson's "Love is All in All," C. Mawson Marks' "The Little Dutch Garden," Alberta Stowell ns' "Linger Near Me," Marie Von Hammer's "A Once Grew," W. S. Berwald's "Love's Whispers," Carlo Minetti's "One Day," all of which have been hed recently. Miss Waite is a Bostonian. She sses a natural musical temperament, and as an ntigable student has earned a desirable position in anks of the younger concert singers of America. catalogs of Oliver Ditson Company, sent upon re- contain also many other such songs as these, the of eminent American and foreign composers.

Miss Wornald (24th).....Blackpool
Wilson Bamber (24th).....Bognor
Mme. Sophie Moore (26th).....Margate
Wilson Bamber (27th).....Bognor
Mme. Sophie Moore (28th).....Southbend

Eyes of Blue.....Oley Speaks
Mme. Bertha Moore (3d).....Eastbourne
Mme. Bertha Moore (4th).....Eastbourne

Rainy Day.....Blumenthal
Mme. Bertha Moore (4th).....Eastbourne
Madame McKenzie (22d).....Bridlington

All For You.....Guy d'Hardelot
Reginald Groome (4th).....Southsea
Miss Jessie McLeod (4th).....Tewkesbury
R. Greene (8th).....Southsea
Miss Annie Clifford (17th).....Worthing
Miss Edith Clegg (28th).....Buxton
Miss Edith Clegg (30th).....Bolton

Stars and Stripes.....John Philip Sousa
Orchestra (14th).....Queen's Hall

The Lark Now Leaves Its Watery Nest.....Horatio Parker
Madame Squire (14th).....Tynemouth
Miss Gregory (22d).....Bradford

Rose Fable.....C. B. Hawley
Madame McKenzie (16th).....Buxton
Madame McKenzie (17th).....Harrogate
Madame McKenzie (18th).....Whitby
Madame McKenzie (19th).....Scarborough
Madame McKenzie (20th).....Saltburn
Madame McKenzie (21st).....Bridlington
Wilson Bamber (24th).....Bognor
Madame McKenzie (25th).....Bexhill
Madame McKenzie (26th).....Tunbridge Wells

It Was a Lover.....Reginald De Koven
Madame McKenzie (16th).....Harrogate
Madame McKenzie (17th).....Whitby
Madame McKenzie (18th).....Buxton
Madame McKenzie (19th).....Scarborough
Madame McKenzie (20th).....Saltburn
Madame McKenzie (21st).....Bridlington
Madame McKenzie (24th).....Bournemouth
Madame McKenzie (25th).....Bexhill
Madame McKenzie (26th).....Tunbridge Wells

Where the Bee Sucks.....Reginald De Koven
Madame Esty (18th.....Whitby
Madame Esty (19th).....Scarborough
Madame Esty (20th).....Saltburn
Madame Esty (21st).....Bridlington
Madame Esty (22d).....Bridlington
Madame Esty (24th).....Bournemouth
Madame Esty (25th).....Bexhill
Madame Esty (26th).....Tunbridge Wells

In Maytime.....Oley Speaks
Madame Esty (18th.....Whitby
Madame Esty (19th).....Scarborough
Madame Esty (20th).....Saltburn
Madame Esty (21st).....Bridlington
Madame Esty (22d).....Bridlington
Madame Esty (24th).....Bournemouth
Madame Esty (25th).....Bexhill
Miss F. Canter (25th).....Holloway
Madame Esty (26th).....Tunbridge Wells

Slumber Song.....Oley Speaks
M. Smith (21st).....Leeds

El Capitan March.....John Philip Sousa
King Cotton March.....John Philip Sousa
Rex Clifton (25th).....Stratford

Necklace of Love.....Ethelbert Nevin
Miss Ada Phillips (27th).....Skegness

Denny's Daughter.....Fox
My Love Nell.....Fox
Charles Phillips (28th).....Whitby

Japanese Lullaby.....Neil
George Taylor (28th).....New Cross
Miss Edith Clegg (28th).....Buxton
Miss Edith Clegg (28th).....Bolton

LIST OF DATES—AMERICA.

Rose Fable.....Hawley
Mlle. Maud Roudez (June 28).....Oil City, Pa.
Mlle. Maud Roudez (September 2).....Atlantic City, N. J.
Mlle. Maud Roudez (July 15).....Meadville, Pa.
Mlle. Maud Roudez (July 18).....Cambridge Springs

Harold Bauer.

HAROLD BAUER, the pianist, returned to Paris on October 31 from a very successful tour of Spain, and the day after left for Holland, there to give six recitals, his engagements elsewhere not permitting him to give more.

On November 14 he will play at the Hallé concerts to be given in Manchester, England, which Richter will conduct, subsequently appearing with Ysaye at the concert of the Nouvelle Société Philharmonique in Paris. Following the latter engagement Mr. Bauer will return to England for the purpose of playing at the concert of the Liverpool Philharmonic on December 3, under the direction of Cowen. Later, on December 6, he will give a recital in St. James' Hall.

GREGORY HAST A SUCCESS.

GREGORY HAST, "the tallest tenor in England," and one of the foremost concert singers in Britain, reached New York Sunday morning on the Umbria for his American tournée under the direction of Loudon G. Charlton. Mr. Hast had a delightful journey across the ocean after the first three days, which were very rough, and he frankly expressed enthusiastic interest in his first visit to this country.

He completed a concert tour of the English provinces only the day before he sailed, and he has other engagements abroad which will limit his American visit to November and December only. Unlike the majority of tenors, Mr. Hast is commanding in figure, appearance and bearing, and his European reputation, which has preceded him, gives promise that his voice and his art will command for him a like pre-eminence in this country. He left immediately for Milwaukee, where he filled his first engagement Monday night. He will be heard in oratorio, concert and recital in most of the large cities of the East and Middle West.

Mr. Hast's début in Milwaukee was an emphatic success. THE MUSICAL COURIER wired for news of the concert and received the following reply:

"Hast scored big success. Niebuhr, the prima donna of the evening, made a good impression. These two the favorites."

Minnie Tracey in Stockholm.

"MISS MINNIE TRACEY, a young American singer, appeared on Tuesday at the Musical Academy before a well filled auditorium. Applause was not restrained as the concert progressed, and its warmth induced the lady to give an extra number.

"After the first number it was clear that we had a great soprano with remarkable dramatic power."—Stockholm Journal Dagen, October 15, 1900.

"Miss Tracey's voice is that of a genuine soprano, with warmth of tone and clearness. Her piano is especially effective."—Nza Dagliel Allehandes, Stockholm, October 16, 1901.

"The American singer has a strong voice of great compass (soprano) and a well developed technic; the mezza voce is her specialty. The applause of the public was warm, and the singer's success indisputable."—Stockholm Afton Bladet, October 16, 1901.

"Miss Minnie Tracey gave yesterday evening a concert at the Musical Academy. Her voice is a strong, full and extensive soprano, with a metallic tone of great power in the forte. Her piano, pianissimo and mezzo voce are remarkably full. Born in America Miss Tracey completed her studies in France. She gave what was a novelty to most of the audience, Wagner's youthful piece, 'L'Attente.' written by him in Paris."—Stockholm Svenska Dagblatt, October 16, 1901.

"The concert last evening introduced us to an American singer, Minnie Tracey. She sang numbers from Brahms, Schubert, Schumann and others, the opening number being from Gluck's 'Alceste.' Her voice is strong, remarkable in the lower and middle register."—Stockholm Tidengen, October 16, 1901.

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HARLEM PHILHARMONIC MUSICALES.—The first musicale of the Harlem Philharmonic Society will be given at the Astor Gallery, Thursday morning, November 1 The artists engaged as soloists for the occasion are Ev Williams, tenor; Gwilym Miles, baritone, and Mrs. Mc ris Black, contralto. December 12 is the date of the ne musicale. The dates of the musicales after the New Ye are January 16, February 6 and April 3.

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October 22, 1901.

WITH much éclat the first of the annual ten Nikisch concerts burst upon the season. Unfortunately, however, the éclat was lent by the vast audiences, consisting of representatives from n's best social circles.

hen Nikisch first began his fortnightly trips from ic, in order to conduct these Philharmonic concerts famous by Hans von Bülow, everybody felt that the conductor had undertaken a vast, a serious responsi- . We hucksters of phrases all vied with one another oin such euphonious epithets as "Molder of Berlin's cal taste," "Heir to a great art heritage," "The new w," &c. We all agreed that Nikisch had a "mission." d so he had. The Philharmonic concerts were become erious, too pedantic. Real music lovers went there not ntertainment, but in order to learn.

kisch, the magnetic, soon changed all that. The music ne less, the man more. The prices for admission rose. real music lovers, who never can afford to pay much, shut out and society came in.

writer in your columns said last week: "What have nd fashion in common?" Very true.

kisch is still a man with a "mission," but the nature s "mission" has changed. The Nikisch concerts are vate enterprise, and they are a paying enterprise. So have art and fashion in common. Society started the ch cult, and society must keep it up. If society de- Nikisch, then someone will lose money. Therefore ty must be pleased. It is all as plain as day, and any- who doubts need only study the scheme of the Phil- onic programs as they will be presented this winter.

e first concert opened with Mendelssohn's overture, resstille und glückliche Fahrt." It received a very nctory reading, and was rewarded with exceedingly applause.

en followed "Barbarossa," a symphonic suite, in three , for orchestra. The composer delights in the feudal of Siegmund von Hausegger. "Barbarossa" re- d its very first production in Munich, at the Kaim rts, on March 21, 1900; and its first Berlin produc- at the Wagner Society concert, in the Philharmonie, mber 3, 1900. The latter performance was fully re- d at the time by our conscientious O. F. He gave also a review and analysis upon which it were im- ble to improve.

course, you all know the "Barbarossa" legend. If don't trouble to acquire it. The story is about irich II., of the Hohenstaufen family, and a misty stor of our present Kaiser Wilhelm. Friedrich and court were sleeping one of those endless Rip Van cle sleeps on the Kyffhäuser Mountain. For why, ry saith not, nor does tradition. Friedrich sat at a table, and there sat he so long, chin in his hands, his beard grew through the table and into the earth. he meantime the Popes Innocent IV. and Gregory were playing ducks and drakes with the rights of lrich's people. Suddenly, for some unexplained n, the sleeping monarch and his court awoke, seized swords and waged terrible and successful war upon apal oppressors. And thus, say the German school ries, "was laid the foundation for that glorious Ger- empire which to-day," &c. A point that has always ed me was the disposition of Friedrich Barbarossa's d. How did he get away from that table? Was the d clipped? I expected this matter to be cleared up on Hausegger's music, but he labeled his three parts ly "Need of the People," "The Enchanted Moun- and "The Awakening." Of these I can truthfully that when Barbarossa finally awoke, after much loud music for forty-five minutes, most of us were very nearly asleep. Apropos, if you do not believe the Barbarossa legend, you can easily convince yourself of its absolute truth by going to the Kyffhäuser Mountain, in Westphalia, where the stone table and a few strands of beard will be shown you by a most obliging *castellan*. You must not be disturbed by the fact that the strands are gray, while Geibel's "Barbarossa" poem speaks of a "long, golden beard."

At the Nikisch concert the suite was very coolly received. I could detect a few hisses mingled with the scanty applause. That was unfair, for as O. F. has already said, Von Hausegger is talented, and promises well for the future.

Madame Carreño played Rubinstein's faded D minor Piano Concerto, of which only the first movement has any musical value. The so-called "lioness of the piano" was meek as a lamb last Monday. This is evidently the somnolent season for lions. Madame Carreño's technical facility is much impaired, and her vaunted strength seemed puny, handicapped as it was by the large hall of the Philharmonie and the overloud orchestra. Only a Rosenthal and a d'Albert ever held their own at these concerts. In the slow movement Madame Carreño's tone was cold and hollow. In the finale, she was lamentably lacking.

Beethoven's Eighth Symphony, in a reading full of Nikisch mannerisms, ended a rather joyless evening.

Ernest Schelling is a technician, first, foremost, and all the time. At his piano recital in Beethoven Hall this was even more apparent than at his orchestral concert the week before. An orchestra is a cloak which covers a multitude of musical sins. Without this noisy partner, Mr. Schelling's playing is denuded of all poetry. He seems unable to lose himself in any composition. He cannot go below the surface. He has admirable technic, refreshing strength, and unshakable confidence. These be not the sole qualities that make a great pianist, however. Neither in Schumann's majestic C major Fantaisie, nor in Beethoven's Sonata, op. 57 (Appassionata), did the pianist reveal the necessary dramatic qualities. It was always the player we heard, never the composition. This is excusable only when the performer can boast of a distinct individuality, which Schelling cannot. In a group of Chopin numbers he displayed his faultless technical mastery. Liszt's Sixth Rhapsodie furnished the bait with which the pianist secured two encores, Chopin's C sharp minor Valse, much distorted in rhythm, and the same composer's "Aeolian Etude" played on an automatic harp.

We have here an orchestra of about sixty musicians, known as the "Tonkünstler Orchestra," which has for several years been in the habit of giving very popular concerts in the extreme eastern part of the town, and in summer at the open air pavilion of the Zoological Garden.

There are persons in Berlin who do not believe that the sun rises and sets in Nikisch and Weingartner as orchestral conductors. These persons have an idol of their own, and his name is Richard Strauss.

For him the "Tonkünstler Orchestra" was reorganized, the membership was enlarged to 100, and one fine day we read announcements of six symphony concerts, to be directed by Richard Strauss at the New Opera House, formerly Kroll's Theatre.

Later Strauss published his purpose. A reactionary always, a man of flesh and blood, a modern of the moderns, a fighter, in plain terms if you will, it is his avowed intention to free the public from the fetters of convention and habit. Other leaders might serve up their perennial Beethoven and Mozart, and Wagner, and Haydn, and Schubert, and Mendelssohn, if they liked, but he, Richard Strauss, would have none of them, thank you. He would give us works we rarely or never get, and these works should be by great composers to whom our neglectful generation is not according proper recognition. A sturdy resolve, a noble program, a self-imposed "mission."

For his first concert Strauss selected Liszt's first symphonic poem, "Ce qu'on entend sur la montagne" ("What one hears on the mountain"); Bruckner's D minor Symphony, No. 3, dedicated to Richard Wagner, and Sgambati's Second Piano Concerto, op. 15, with Emil Sauer as the soloist. And on Monday, October 21, this great genius, Richard Strauss, played for us the first of his six concerts, played with what is technically termed a "scratch" orchestra, and achieved for himself, his program and his men a unanimous, frenzied triumph, such as staid, stolid Berlin has rarely known in all the many years of its musical history.

Whether the new venture succeeds or fails, whether the Weingartner and Nikisch subscribers become converts or remain sceptics, all musical Berlin must acknowledge the tremendous personal triumph of Richard Strauss. He performed an undeniable miracle, for with less than a month's rehearsing he molded this raw orchestral material into shape, and made of these odds and ends of musicians a body of players that can compare favorably with the very best symphony organizations. You smile at my enthusiasm, perhaps? I wish you had been at the concert. And to think that all this was done, not with classical symphonies that are a part of every German musician's musical alphabet, but with relatively "new" works, works of supremest difficulty, almost absolutely unknown to players and public.

Liszt built his piece on the Victor Hugo poem of the same name. The "mountain" is in Brittany, hard by the sea. The poet stands high above the earth and its troubles and turmoils. He hears two voices. On the one side the voice of the sea, of Nature; on the other, the strenuous hum of human existence and endeavor. Men live, and love, and fight and die. The sea echoes their screams. There is a storm. The two voices mingle. Then a lull. Again the sea, alone. The poem is over, the story told. Only a Hugo could hear such things on a Brittany mountain, and only a Liszt, with his phantasy, his command of orchestral resources, and his intellectual superiority, could fittingly interpret in music such a beautiful, philosophical poem. Not as "popular" in character as the "Préludes," this first symphonic poem of Liszt needs only to be heard more often in order to win a permanent place on the programs of our symphony societies.

The Bruckner work is an inspiration. It needs columns of description by itself, and I shall devote to it next week a special article for our leading American conductors. Here is a "novelty," gentlemen, as interesting as Tschaikowsky's "Pathétique" symphony, and that is saying much. I call it an inspiration, because Bruckner was so blessed with matter that he didn't have much time to think about form. All is spontaneous music making for the pure love of the task, the expression of an irresistible need. And Strauss as the interpreter of such a work!

Sauer played Sgambati's uninteresting Concerto with bravura and finish. Other qualities the music gave him no chance to display.

Without any doubt, Leopold Godowsky is one of the most significant pianists of our time, and possibly of all times. It is not that he excels in any one direction, that he is a specialist in technic, in sentimentalism, in classicism, or in eccentricity; his is well balanced art, healthy, complete and eclectic, dignified in conception and faultless in execution.

Godowsky impresses the intelligent listener, before all things, with the absolute seriousness and legitimacy of his endeavor. He has a purpose in music, and this purpose is never sacrificed. The true key to this purpose is the man's supreme musicianship.

Technic? Shades of Liszt, yes! But with Godowsky it seems a sine qua non. With furious fleetness, and fleetness unerring, he races over the keyboard, in scales of single notes, thirds and sixths. Brahms, the massive; Chopin, the agile; Poldini, the tricky; Tausig, the bold—he conquers them all with the most consummate ease. For him the book of technical difficulties contains no sealed pages.

With academic correctness, and yet with independent artistic spirit, Godowsky played Beethoven's "Les Adieux" Sonata. How is such a parodox possible? you ask. Hear Godowsky play. He is a dealer in musical paradoxes.

To my mind the pianist's best performance was Brahms' F minor Sonata. He completely understood and exposed all its poetical possibilities. The big grasp, the soaring grandeur of the first movement; the dreamy, dusky color of the andante espressivo, with its muffled gust of passion at the close; and the sardonic humor of the cyclopean

scherzo, were all musical moments that I shall treasure among my most valued musical recollections.

In a group of Chopin numbers, four preludes and four etudes, Godowsky achieved his greatest outward success. Here his intentions were more readily appreciated and understood by the majority of his hearers. The Preludes in B flat minor and in D minor were played with what seemed almost demoniacal virtuosity. In these two pieces Chopin evidently could have used a few more octaves of tones on both ends of the piano. Godowsky quite made this felt.

The Studies, G sharp minor (in thirds) and D flat major (in sixths), belonged to the realm of transcendental piano playing.

Four Concert Studies, op. 19, by Poldini, a wealthy Viennese amateur, are among the most original productions of recent literature for the piano. They are full of bright, sometimes whimsical ideas, melodious, well worked and exasperatingly difficult. Godowsky shook them all out of his sleeve, as it were, and even indulged in such a dangerous luxury as a staccato passage on black keys for the thumb of the right hand. More about this particular digit of Godowsky's on another occasion.

I wish I had space to tell you of the beautiful things in some Gluck transcriptions, and in the F sharp Impromptu and C sharp minor Scherzo of Chopin. Godowsky might well have spared us the concluding number, however, Tausig's ugly "Hungarian Airs." The program would have been too long even without them. Too much is never as good as too little.

One German critic said: "In the Brahms Finale there was apparent quite a lack of intellectual grasp." There was, Mr. Critic, but on whose part?

Among the admiring pianists in the audience I noticed Ossip Gabrilowitsch, Hugo Mansfeldt, Josef Hofmann, Gottfried Galston, Professor Jedliczka, Ernest Schelling, Ferruccio Busoni, Emma Koch, Anton Foerster, Albert Friedenthal, Felix Dreyshock and Prof. Franz Kullak.

At his second concert in Beethoven Hall, Henri Marteau played two new violin concertos, one by Tor Aulin, a well-known Swedish violinist, and the other by Christian Sinding, that gifted son of Norway. [See "Violin Echoes" in last week's MUSICAL COURIER.—ED.]

Hugo Kaun, of Milwaukee, Wis., is a composer of skill and ambition. He has studied much and studied well. He handles his pen with the air of a man who knows what he wishes to say and who understands how to say it. So far, so good.

But what does Mr. Kaun wish to say? I must confess that in his songs I could not follow his flights at all. It seemed as though he had laboriously tried to be original, and I must acknowledge his complete success. The thoughts are artificial, the melodies barren of charm and the harmonies annoyingly unconventional. The voice is given little opportunity, and only at rare moments did Miss Polly Victoria Blumenbach, the singer, seem to be able to get into touch with her audience. I hardly think that her interpretation was at fault.

In his numbers for orchestra, directed by himself, Overture, "The Painter of Antwerp," and two symphonic episodes based on Longfellow's "Hiawatha" poem, Mr. Kaun is much more at home than in the realm of song. He has an intimate knowledge of orchestral technic and color, and many characteristic touches, descriptive of moments in the poem, gave eloquent testimony to his aptitude for applying this knowledge. He knows his Wagner well, but nowadays that is hardly a reproach. Mr. Kaun announces a further series of tone-pictures, to complete Longfellow's beautiful Indian legend. When finished, this symphonic suite should easily become a standard work in the repertory of our good orchestras. A brilliantly orchestrated version of "The Star-Spangled Banner" brought the concert to a resounding close, and made the many Americans present swell out their chests and look aggressively patriotic. Mr. Kaun's works were received with every mark of favor, and he was made the recipient of an enthusiastic demonstration after the close of the concert.

Later in the week Arthur van Ewyk, an American baritone, sang some of Mr. Kaun's songs at a recital in Bechstein Hall. These pieces, "Das Mondlicht," "Königin der Nacht," "Wetterleuchten," "Der Sieger" and "Schneidermär," made me think better of Mr. Kaun as a song writer. They are natural in expression, and give the performer some chance for vocal display. The audience liked the numbers immensely, and rewarded both Van Ewyk and the composer, who accompanied delightfully, with enthusiastic applause and recalls.

Herr Weingartner, a man above criticism, does not honor the press with tickets for his concerts at the Royal Opera House. I won't offend him by discussing the work of himself or his orchestra.

Frederic Lamond is not a great piano virtuoso; that is why he gives recitals devoted exclusively to Beethoven compositions. His is a quiet, studious nature, that would far from the field where such men as Paderewski, Rosenthal, Godowsky and d'Albert are engaged in fierce Titanistic combat. I would hardly insinuate that Lamond is not able to enter such a fray—with what chance, is a matter by itself—but suffice it to say, he does not. He is a pianist for the student and the musician, and of the worthy class the greater part of his audience was composed at Beethoven Hall last Tuesday. Five sonatas is heavy musical fare. I tasted of two and one-half, and felt satisfied. What I heard was well done. Lamond is a first-rate musician, whose chief intention is to be faithful to the aim of the composer. In this he succeeds admirably. The form and the melodic and harmonic lines of the works were presented with rare truth and clarity. In Berlin Mr. Lamond will find quite a large public for his form of musical entertainment.

Emile R. Blanchet, a pupil of Busoni, played Saint-Saëns' G minor Concerto, Bach's D minor Concerto (arranged by Busoni) and Liszt's E flat Concerto. In all three performances Blanchet left nothing out and put nothing in. I suppose he must be given credit for a good memory and for some degree of technical facility. But for the rest of me, I could find nothing else in his playing. It was colorless, pallid, devoid of blood and pulse, bare of beauty, an empty shell.

Prior to her departure for America, Lilli Lehmann, assisted, gave a song recital at the Philharmonic. The prices were popular—with Lehmann. They probably enabled her to pay her passage to New York, with enough left over to buy several new varieties of leek and cabbage for the kitchen garden in the Grunewald. Lehmann's voice is gone entirely. The raucous remnants gave more pain than pleasure. Not even her warmest admirers could get up any genuine enthusiasm. Of course her recitation was excellent, although those of us who know her tricks of delivery are thoroughly aware of the woman's musical insincerity. She indulges in an incessant piano in order to avoid fatiguing climaxes and sustained fortes. It is well to do. Anything is more bearable than her forte. Bach was sung

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Beethoven, Beethoven like Brahms, and Brahms like g. Everything was heavy, dull and lifeless.

ie Berlin paper announces Lehmann's departure for Fatherland of Dollars." Another calls our gullible blic "Dollarland." There is much food for reflection ese titles.

a chamber music concert given in Bechstein Hall lbert Geloso (violin) and José Vianna da Motta, I I hear only the pianist. His performances made a g impression.

rguerite Heilbron and Max Wever gave a concert at Singakademie. One is a singer—I've forgotten n. The real artist was the young person who turned ages for the accompanist.

Berlin Gossip.

distressing scandal shocked Vienna musical circles week. Gaston Lhérin, twenty years old, the most talented pupil of Leschetizky, was found by his teacher in Ischl, Tyrol, under circumstances that were irrefutable. Leschetizky reproached the young man bitterly and rushed from the house. Some hours later Lhérin shot himself. The aged maestro has instituted divorce proceedings against his wife. Lhérin had been a protégé of Saint-Saëns, in Paris.

Godowsky has transferred the date of his fourth piano recital to Gabrilowitsch, who will thus be able to give a Berlin concert this winter. Such fraternizing among artists is as delightful as it is rare. Mr. and Mrs. Godowsky, by the way, are succeeding in establishing the most interesting musical salon that Berlin has known for many a day. At their informal Sunday afternoon receptions in the tasteful Luitpold Strasse home one can nearly always find Josef Hofmann, Hugo Kaun, Gabrilowitsch, Busoni, Dr. Pohl and many other musical celebrities. Among the artists who never pass through Berlin without a visit to the Godowsky salon are Moriz Rosenthal, Arthur Friedheim, De Pachmann, Marteau, Sinding and Petschnikoff.

There are many persons who would rather hear Heinrich Gruenfeld, the Berlin violoncellist, tell a story than play a violoncello solo. I am among the number. Recently Gruenfeld was asked "What do you think of critics?" "Critics," he replied, "might be divided into two general classes, the good and the bad. The good ones are those who write well about me; the bad ones are those who do not." There is candor for you.

Paderewski is to begin his German tour in Dresden on October 25. There are not wanting discerning persons who insist that the Polish pianist will play in Berlin this winter. Paderewski's manager says that he knows nothing of such a plan.

Colonne and his Parisian orchestra have been invited to give their orchestral concert, November 2, at the Royal Opera House. This distinction, together with the recent decoration of Saint-Saëns, another Frenchman, clearly shows which way the wind is blowing in the old Schloss on the Spree. Emperor Wilhelm is a shrewd statesman, to make music serve politieal purposes.

Waldemar Sachs, one of Berlin's best accompanists, has left town rather hurriedly, in order, it is said, to escape the pressing attentions of his creditors. Sachs is now settled in Zurich, Switzerland, where he should find a large musical field.

Miss Geraldine Farrar, whose successful début here as Marguerite ("Faust") I chronicled last week, has been engaged for three years by the Berlin Royal Opera. The contract is to go into effect on January 1, 1902.

"Feuersnoth," the new opera by Richard Strauss, will be produced at Dresden early in November. I defy anyone to translate into sensible English the word "Feuersnoth."

Fräulein Plaichinger sang Elizabeth ("Tannhäuser") at the Berlin Royal Opera several days ago. It was a creditable performance, but by no means a great one. The management should have courage enough to invite Madame Nordica for several Wagner roles.

Stavenhagen's appointment as director of the Munich Conservatory seems to have brought new life into the moth-eaten old institution. There have been many changes in the personnel of teachers. Frau Professor Schröder-Hanfstaengel will conduct the vocal department, and Prof. Martin Krause has been added to the piano staff. The composer Beer (!) Wallbrunn will teach harmony and counterpoint. (The fact that Herr Wallbrunn is named Beer, and lives in Munich, should suggest an interesting psychological study for James Huneker.) The board of directors are also negotiating with a violinist of international reputation.

Messrs. Felix Weingartner (piano), Rettich (violin) and Warnke ('cello) have formed a trio which has re-

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Conrad Ansorge, who formerly lived in New York, will give piano recitals here during February and March. He is to play also in Frankfurt, Leipsic, Munich, Stuttgart, Hannover, Dresden and Hamburg.

At the first of this season's Bohemian String Quartet concerts Risler, the pianist, will assist.

On October 7 there was opened a new municipal conservatory in Dortmund. Already over 100 pupils have registered. That is America's crying musical need—in every city a conservatory under municipal control. Then would our wandering students remain at home.

Alexander Friedemann, of Odessa, recently played a Vieuxtemps Concerto with the Leipsic Gewandhaus Orchestra, and was hailed as a great technician.

The famous Kaim concerts in Munich are to have the following artists this season: Mesdames Behr, Destinn, Münchhoff, Pregi and Wedekind, and Messrs. Burmester, Messaert, Petschnikoff, Ysaye, Reisenauer and Stavenhagen. Another series of orchestral concerts, under Professor Zumpe's direction, has been arranged by the Munich Musical Academy. Their artists will be: Mesdames Langenhan-Hirtzel and Huhn, and Messrs. Hugo Becker, Hermann Gura, Marteau, Sapellnikoff and Von Possart (recitation).

Burmester, the renowned violinist, has begun his annual winter tour. This season's engagements will include appearances in Berlin, Dresden, Munich, Vienna, Budapest, Warsaw, Lisbon, Paris and numerous smaller cities.

Smareglia has completed his opera, "Oceana." It will shortly be produced in Vienna and Carlsruhe.

Two works by Pirani, a Berlin music critic, are to be given in Prague this winter. The one is an opera, "Hexenlied" ("Witch's Song") and the other a ballet, "Künstlertraum" ("Artist's Dream").

Richard Strauss has been elected as president of the German Association of Musicians. This body is out with the rather premature announcement that its next festival meeting will be held in Crefeld, June 7 to 10, 1902. There are to be six concerts.

At his four Beethoven recitals here Frederic Lamond will play some pieces rarerly heard in public. Among these will be thirty-three Variations on a Theme by Diabelli; Rondo e Capriccio, op. 129; thirty-two Variations in C minor; six Variations, D major, op. 76; fifteen Variations and Fugue, op. 35, and Rondo, G major, op. 51.

Mme. Schumann-Heink has been engaged for the Parisian production, next spring, of Wagner's "Götterdämmerung."

The New York *World*, singing the praises of a Western girl violinist, says: " * * * The girl's power lies in the fact that as soon as the notes of her violin steal through the house, a strange lethargy seizes the audience, and they drop into a waking slumber." It is no doubt very wonderful to put an audience into waking slumber, but I know several Berlin violinists who put their audiences into real slumber.

Heniot Lévy, a talented German-American composer, has just gained a prize in competition at Warsaw. The successful work is a sonata for piano and violin. At present Mr. Levy is teaching in Halifax, N. S.

A petition is being prepared, praying the Reichstag to prolong the copyright of Wagner's works, and to guarantee the Bayreuth monopoly of "Parsifal." Many prominent Berlin musicians have refused to sign the paper.

Lortzing's 100th birthday is being celebrated all over Germany by cycle performances of his operas. They are great celebrators here in Germany. I suppose that after the present revival Lortzing's works will be pickled and shelved until the 200th anniversary. The Royal Opera and the Theater des Westens will give us this week: "The Two Archers," "Czar and Carpenter," "The Poacher," "The Armorer" and "Undine."

"Louise" is to be the next operatic novelty. Following its performance here, Charpentier's work will immediately be produced in Wiesbaden, Hamburg, Cologne, Leipsic, Bremen, Magdeburg, Elberfeld and Nuremberg.

Sam Lamberson, of Coshocton, Ohio, formerly a pupil of Barth, has joined the piano class of Madam Stepanoff. Mr. Lamberson found Professor Barth too gentle—also too modern.

Miss Martha Hofacker, of New York, about whose vocal achievements O. F. has often written in his "Berlin Budget," recently achieved exceptional success at the Strassbourg Opera, where she sang the role of Christine in Brüll's "Golden Cross." The *Post* speaks of Miss Hofacker's winsome presence, her sweet soprano voice, and her spirited acting. She is called a "valuable acquisition to Strassbourg's stage." The *Neueste Nachrichten* also is enthusiastic about Miss Hofacker's pleasing personality, her unusually intelligent acting, her vivacity, her splendid voice, and her fine musicianship. Both papers tell of an ovation after the opera, of flowers galore, curtain calls and demonstrative applause.

Anton Hekking, the famous solo violoncellist of the Philharmonic Orchestra, contemplates a series of "Popular" Quartet evenings. Admission is to be 1 mark; tables will be provided, and thirsty souls can have beer with their Beethoven, or vodhka with their Tschaikowsky.

The other night, at a dinner, Josef Hofmann was asked by an American girl: "Do you consider the people of Baltimore musical?" "I don't know," he answered; "none of them were at my recital there." "Oh! Mr. Hofmann," objected his questioner, "that is very unfair. You know you had great success in Baltimore." "Indeed?" asked the imperturbable pianist, "that must have been when I was in New York. I am like Wieniawski, the great violinist. you know. When he played in Paris he had great success in Warsaw, and when he played in Warsaw he had great success in Paris."

There were only thirty-seven concerts in Berlin's large halls last week, as against thirty-nine the week before. This won't do. The musical season is simply going to the dogs.

Alma Stencel, of San Francisco, and Minnie Methot, of New York, are two Americans who will be heard next week. Miss Stencel will play, at Beethoven Hall, piano concertos by Sauer and Liszt (E flat), and Miss Methot will sing at the Philharmonie an aria by Mozart, and Liszt's "Lorelei." HARMONICA.

A Big Soprano Position Filled.

THE Townsend H. Fellows Choir Exchange has added another to the long list of singers who have been placed in prominent churches through his Church Choir Exchange. The following letter just received at his offices in Carnegie Hall speaks for itself:

DEAR MR. FELLOWS—I write to let you know that I have been appointed soprano soloist in Dr. Paxton's old church, the West Presbyterian, of which Peter Schnecker is organist and director. The arrangements are most satisfactory to me, and I wish to thank you most heartily for the assistance I have received through your exchange.

The other members of the quartet are Mrs. Carl Alves, contralto; W. H. Reiger, tenor, and Ericsson Bushnell, basso.

Very sincerely yours, MRS. PENNINGTON HAUGHEY.

NEW YORK, November 5.

GREGORY HAST'S DEBUT IN AMERICA

MILWAUKEE, November 5, 1901.

GREGORY HAST, the English tenor, made his American début here last evening at the first concert of the Ball de Concerts given under fashionable auspices. The English artist covered himself with glory, although it was impossible for him to rehearse with the other singers who appeared with him. The ship from Europe was overdue, and this delayed the singer in reaching Milwaukee. Mr. Hast, however, scored a complete victory with his limited numbers. It is many a day since we have heard so artistic a tenor, and his success was instantaneous. We shall want him here again at the very first opportunity.

Miss Niebuhr is on the second round of the ladder of reputation only because the societies as yet have not heard her widely. Possessing a voice of great beauty, well trained under Bouhy, Miss Niebuhr instantly made a place for herself in that hard field, a Milwaukee audience, always though critical, recognize the efforts of an untiring student.

The local critics praised Mr. Hast without stint. His range and quality his voice is remarkable, his method irreproachable, and altogether his singing reveals the intelligence which wins admirers at each appearance. Those who heard Mr. Hast here predict for him great success in this country. There are, after all, not many tenors singing in concert, and when they reach a high plane of artistic excellence, as in the case of Mr. Hast, vocal art has the respect which it deserves.

Paragraphs from the Milwaukee criticisms, referring to Mr. Hast, follow:

There were some delightful features, chief among these being the singing of Gregory Hast, an English tenor new to us here. The artist Mr. Hast deserves every good thing that has been said of him—his voice and his art are equally remarkable. The range of voice, its wonderful sweetness and the splendid style with which he sings were given adequate opportunity in "Where Is Another Sweet as My Sweet?" "Phyllis Has Such Charming Graces," "Edward Gray" and the delightful bit of old French song; . . . ballads that will live long in our memory as interpreted by a wonderful singer. His clean pronunciation of such lines as "Sweet she was and I thought her cold" and "Phyllis has such charming graces" was little short of remarkable; and his perfect singing of the "mezza voce"—where every tone was like the vibration of a far distant bell—was a delight that we rarely have an opportunity to experience. He was repeatedly recalled.—Milwaukee Evening Wisconsin, November 5, 1901.

Gregory Hast, the English tenor, scored a distinct triumph in this his first appearance in America. Milwaukee is fortunate in getting hold of this artist during his short stay in this country. His singing is artistic in the highest degree, and he has a voice of great resonance and sweetness. His "mezza voce" is of exceptional beauty. His interpretation of Maude Valerie White's song "Sweet Mary," was wonderful, and the artist's touch was not more prominent in the rendering of "Ma Vie," one of the daintiest little French song we have listened to for a long while. In all of his songs we were charmed and delighted in great degree.—Milwaukee Free Press, November 5, 1901.

Gregory Hast is a finished artist in every respect. He secured the audience from the moment he opened his mouth. He has a tenor voice equal to all demands, and he uses it with a finish and refinement that are simply captivating. In the softest tones the words are distinctly understood, and the use of his sotto voce is very remarkable. The Brahms song, "Mainacht," was sung with intensity of feeling and grandeur that aroused the audience to real enthusiasm; and, too, the old English song, "Phyllis Has Such Charming Graces," was a gem of pure and beautiful shading and tone production seldom heard; in short, every number was enthusiastically received, and after three recalls he responded with another song. He is one of the great tenors of the world.—Milwaukee Journal, November 5, 1901.

The most interesting and artistic singer of the evening was Gregory Hast, an English tenor of fine appearance physically, possessed of a beautiful lyric voice, superbly trained. His control of the mezza voce is remarkable, and diminuendos and crescendos were given with phenomenal smoothness and ease. There were refinement, feeling and tenderness in his efforts, and it is not too much to say that Mr. Hast is, by all odds, the greatest tenor who has been heard here in many years.—Milwaukee Sentinel, November 5.

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MUSIC IN BROOKLYN.

HAT prosperity at once the wonder and envy of European nations was illustrated by the 2,000 Americans who attended the Boston Symphony concert in Brooklyn last Friday night. Since those who have the power to ate in social and musical matters across the bridge have ed the question of clothes as a factor in the present ical season, it seems necessary to dwell briefly upon the important subject, particularly since the musical pro- m proved so unsatisfactory. Interest in the visits of the ton Symphony Orchestra to Brooklyn waned until last son, when the listlessness threatened to cut off the night certs, as the matinees were cut off two years ago. Dur- the summer a man who is clever, though he may not it, suggested that the assistance and co-operation of ain prominent women be enlisted in the cause of bring- the Boston Orchestra to Brooklyn once a month. The nen responded nobly, and, woman-like, they introduced fashionable note—the note that makes the "wheels go nd"—even if superior minds seem indifferent to the dates of the modistes from Paris and Vienna. Last k the writer paid a tribute to the good taste in dress played by the women of Brooklyn. The social success the concert Friday night has startled Brooklyn, and se who did not go to the concert missed seeing one of the t brilliant audiences ever assembled in the old Academy Music. The entire orchestra and balcony were arrayed vening dress, and with it all there was no vulgar glit- or extravagance. Besides paying attention to their own arel, the ladies decorated the lobby and foyer, and in- y way emphasized the night as a festive occasion.

he Wagner program presented is the one the orchestra given on the tour. On another page of this issue of e Musical Courier there is a report of the perform- e at Carnegie Hall on Thursday night. We have heard German or original version of "Tannhäuser" and we were favored with the Paris version, and now r all these weary years we are obliged to listen to the ton version, as Mr. Finck has aptly put it. If Mr. icke were conducting Mendelssohn he could not have ded his baton with a gentler or more soothing hand he did during the "Bacchanale." All the solemnity grandeur were crushed out of the "Funeral March" n "Die Götterdämmerung" and not even the superb ing of the orchestra could atone for the lack of pas- and climaxes. The singers, Miss Milka Ternina and son van Hoose, who sing with the orchestra on the this month, appeared at the Brooklyn concert. In ra Miss Ternina is an artist who sways her audience ugh her intelligence and dramatic gifts, but unlike te of her associates in opera she does not or cannot herself justice in concert. The Venus music is not a voice of her timbre at all. Last Friday night her notes were unpleasantly shrill and there was neither suousness nor beauty in her singing of the "Tann- ser" music. She was more in her element in "Die terdämmerung" excerpts.

r. Van Hoose has discovered the secret of using his e beautifully. Resonant, pure and delightfully true is tenor, and he astonished his admirers by singing with ion in the "Tannhäuser" duet. His singing of the ize Song," from "Die Meistersinger," was one of the delights of the concert. Again, he showed that he has ied faithfully, when he returned and sang with Ter- in "Die Götterdämmerung."

Dr. Henry G. Hanchett gave the closing lecture in the series on "Musical Contrasts," in the Assembly Hall of Adelphi College last Thursday night. He was listened to by a large audience. The Maxwell House Orchestra, Miss Susan S. Boice, soprano; Miss Susan L. Eastman, contralto; E. Ellsworth Giles, tenor, and Albert E. Andrews, basso, assisted in the illustrations. The program was rather long, but Dr. Hanchett abbreviated several numbers. The sub-topic of the lecture was "The Lyric and the Symphonic." The illustrations played and sung were:

Overture to Stradella.....Flotow
First movement of Symphony in C, op. 21.....Beethoven
The Maxwell Orchestra.
Qual Mare, Qual Terra.....Verdi
Miss Boice and Mr. Giles.
Adagio grazioso, from Sonata, op. 31, No. 1.....Beethoven
Fantaisie Piece, op. 3, No. 1.....Dayas
Theme, Variations 1, 2 and 11, and Finale, from op. 13.....Schumann
Dr. Hanchett.
A Song of Thanksgiving.....Allitsen
Mr. Giles.
Intermezzo, from Cavalleria.....Mascagni
Serenade.....Moszkowski
The Maxwell Orchestra.
O Hush Thee, My Baby.....Sullivan
Where Are You Going, My Pretty Maid?.....Caldicott
Miss Boice, Miss Eastman, Mr. Giles and Mr. Andrews.
Coronation March (from Folkunger).....Kretschmar
The Maxwell Orchestra.

There is to-day no higher work in music than that which is instructing the people in the foundations of orchestral and piano music, and Dr. Hanchett has done his share to raise the standard of musical knowledge. The most important feature of the lecture-recital was the orchestral performance. While the playing lacked some things, the aim of the players was high and in evident sympathy with the lecturer, who was also the conductor. The singers pleased the audience, and they, too, sang as if they had been infused with the serious import of the occasion.

Last Monday evening the Venth-Kronold String Quartet gave a concert at Wissner Hall. The program was published in The Musical Courier last Wednesday. A review of the concert will be published in the next issue.

Hugo Troetschel opened his series of organ concerts at the German Evangelical Church last Monday evening with this program:

Sonata Pascale.....Lemmens
Solo, Lamb of God.....Jacoby
Miss Frieda Stender.
Prelude and Fugue in A minor.....Bach
Vision de Jeanne d'Arc.....Gounod
Scherzo (from Fourth Symphony).....Widor
Soli—
Lento espressivo.....Lassen
Evening Song.....Schumann
Karl Grienauer.
Souvenir de Lucerne.....Breitenbach
(Fantaisie pastoral and tempest in the Alps.)
Good Friday Spell (Parsifal).....Wagner
Solo, A Dream of Paradise.....Gray
Miss Frieda Stender.
Marcia Villereccia.....Fumagalli

The German Evangelical Lutheran Church on Schermerhorn street recently celebrated its sixtieth anniversary. The musical programs for the services were under the direction of Mr. Troetschel, a musician of lofty ideals. At the morning service the musical numbers were:

Organ Prelude, Festklange.....Hartmann
Mr. Troetschel
Twenty-third Psalm.....Becker
The choir.
Opening hymn, Lobe den Herren..... ——
Choir and congregation.
Organ, Interlude, Fugue in E major.....Bach
Mr. Troetschel
Solo quartet, Engel vor dir her.....Schurich
Hymn, Gott ist getreu..... ——
Choir and congregation.
One Hundred and Fourth Psalm.....Becker
The choir.
Organ Interlude at Collection (Andante Religioso).....Wagner
Mr. Troetschel
Closing hymn, Nun danket alle Gott..... ——
Choir and congregation.
Organ, Postlude, Finale in F major.....Widor
Mr. Troetschel

The solo quartet was composed of Mrs. Gertrude Albrecht, soprano; Miss Anna Winkopp, alto; Carl Niedermayer, tenor, and Alfred von Guelpen, basso. There are twenty-five voices in the chorus choir.

To-night (Wednesday) Whitney Tew and Miss Anna E. Otten will give a recital in Association Hall, under the auspices of the Institute. We published the program last week.

The Brooklyn Arion will give a choral and orchestral concert at the clubhouse Sunday evening, November 17. Conductor Claassen has arranged this attractive program:

Overture, Husitska.....Dvorák
Orchestra.
Male chorus, The Chapel.....Becker
A Scene from the Desert in Central Asia.....Borodin
Orchestra.
Male chorus, Rustle of Spring.....Munzinger
Will-o'-the-Wisp, from Damnation of Faust.....Berlioz
Orchestra.
Female chorus—
No Stars in Heaven.....Klein
Proud Mind.....Klein
Male chorus, Bridge Toll.....Kirchl
(Dedicated to the Arion.)
String orchestra—
Andante, from Quartet, op. 3.....Tschaikowsky
Love's Dream After the Ball.....Czibulka
Male chorus—
At the Well.....Lindlar
Girls Are Like the Wind.....Kroegel
Female chorus—
A Little Song.....Berger
When Two Are Maying.....Spielter
Male chorus and orchestra, The Message of Song..Meyer-Olbersleben
(Dedicated to the Arion and its conductor, Arthur Claassen.)

Members of the Tonkünstler Society and their guests assembled at the Argyle, in Pierrepont street, last night (Tuesday) for the monthly Brooklyn reunion. The music was the thing. Here it is:

Sonata for violin and piano, D minor, op. 1.....Thuille
Ludwig Marum and Alex. Rihm.
Songs for soprano—
Es liegt ein Traum auf der Haide, op. 23, No. 5.....Von Fielitz
Madrigal.....Chaminade
Harfenmädchen's Lied, op. 14, No. 2.....Saar
Ach, wer doch das könnte, op. 16, No. 3.....Saar
Miss Frieda Stender, accompanied by Louis V. Saar.
Quintet, E flat, op. 20 (new, first time).....Thuille
Alex. Rihm, piano; Max Bendix, first violin; Ernst H. Bauer, second violin; Jacob Altschüler, viola; Leo Schulz, 'cello.

Mrs. Florence Brown Shepard, who managed the joint recital given at Memorial Hall by Sara Anderson and Joseph Baernstein, expects to bring these artists to Brooklyy again in the spring. It is rare that one hears at a song recital two voices so equal in beauty. Both voices are rich, and both artists have temperament and a wide knowledge which provides for them both a big repertory. The patrons of the recital and many other music lovers crowded the pretty hall. The names of the patrons crowded out last week follows: Mr. and Mrs. William C. Bryant, Mrs. Henry Smock Boice, Mr. and Mrs. James D. Bell, Dr. and Mrs. William E. Beardsley, Mr. and Mrs. Charles B. Bartram, Mr. and Mrs. David L. Buckman, Mr. and Mrs. William C. Black, Mr. and Mrs. J. W. Beatley, Miss Maude

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Mrs. Stuart Close, a professional pupil of Dr. Henry G. Hanchett, will issue cards this week for the two musicales at her home, 209 Hancock street, for December 3 and 10. Mrs. Close is a pianist who plays especially well the works of the romantic and dramatic composers.

FROM VIRGINIA.

Richmond, Va., November 8, 1901.

THE "Princess Bonnie" was given at the Academy, Monday evening, by amateurs.

Miss Rhonie Hutzler made a charming Princess Bonnie; she not only sang well, but her acting was excellent. The lullaby, "Slumber So Gently," and "Love, First Love," created enthusiasm in the audience. Miss Blanche Harding Hecht sang, acted and danced beautifully as Kitty Clover. Mrs. Morris Asher had a dual role; in the first act she was Aunta Crab, the spinster, and in the last she was Donna Pomposo, the wife of the admiral. Tom Mitchell in the part of Shrimps surprised his friends by the finished character of his work.

Charles P. Crump, while taking the part of Captain Tarpaulin, sang in a style which would have been creditable to a professional.

The roles of Admiral Pomposo, Count Falsetti, Roy Sterling, Salvador, Captain Surí and Lieutenant Fuzee were sung by Edward Bosber, Aaron Jacobs, William Heller, Alfred Abrams, Henry Schwartzchild and Sydney Gunst. These gentlemen sang and acted as if they had long been on the stage.

The concert given by Mme. Katharine Fisk on Thursday was the first of the MacLachlan series to be given in Richmond, and was a most artistic musical treat. An interesting feature of the concert was the sympathy between the artist and the accompanist, Miss Sally Sherwood Betts. The program was divided into four suites, illustrating folksongs, ballads, children's songs and oratorio. The children's songs were exquisitely rendered, and in her interpretation of ballads and folksongs Madame Fisk aroused much enthusiasm. Perhaps the success of the evening was the singing of the arias from "Samson and Delilah," but the range and power of her voice and the intense sympathy were finely illustrated in the songs "Fair Spring Is Returning," "Oh, Love, of Thy Power" and "Softly Awakes My Heart."

Mary Howard Bruce.

Mary Hissem de Moss.—Mrs. Mary Hissem de Moss sang a fortnight ago with the Kneisel Quartet in Brooklyn. Some of her other engagements for the season include concerts at Orange, N. J.; soloist for the performance of "The Holy City" in Philadelphia on November 7; in the same city on April 16 in Bach's Mass in B minor; soloist at the concerts of the Pittsburg Symphony Orchestra, the Cincinnati Symphony Orchestra, at concert in Chicago, in St. Louis at the Bach Christmas Oratorio, with Detroit Symphony Orchestra, concert in Albany, and soloist at the concert of the New York Banks' Glee Club.

Los Angeles, Cal., October 29, 1901.

THE musical season in Los Angeles is fairly in swing, and from now on events of greater and lesser importance will, if indications count, crowd each other more closely than they ever have in past seasons. The first affair of musical note—this was unintentional—was the opening concert of the Imperial course of entertainments, given by "The Californians" at Simpson Auditorium October 15. Over 500 people were turned away, and the artistic talent that gave the concert appeared before an appreciative audience of over 2,000. Among the contributors to an evening of excellent music were Mrs. Minnie Hance Owens, contralto, and Charles A. Bowes, baritone, both of the Church of the Unity choir, and prominent factors in musical work here; Miss Miriam Barnes, pianist; Louis Angeloty, violinist; Paul Jennison, 'cellist, and Miss Mary O'Donoughue, accompanist. The second concert of the course will be given November 26 by the First Congregational orchestra, William R. Mead director. Mme. Genevra Johnstone-Bishop will be the assisting soloist.

The success of Sullivan's perennial "Pinafore," which has been playing a unique and successful engagement at the Chutes under Blanchard & Venter's management, has led to the establishment of what will doubtless be a very capable permanent company for the production of light opera. A novel feature in the staging of "Pinafore," and one incidentally that should advertise our balmy climate, was the cleverly carried out scheme of producing the nautical operetta in the open air; 'board ship in real water. In the pretty little artificial lake a substantial looking man-o'-war was built, and upon the deck of this ample room was afforded for the purposes of the performance. The orchestra, under Mr. Marten's direction, occupied the forecastle, while the lower deck forward and the cabin at the stern furnished dressing rooms. The nightly large audiences occupied the seats and "boxes," which lined the shore opposite the craft.

The company was composed almost wholly of local people and excelled most of the traveling companies that have visited us, and the chorus, at least the feminine portion, was a happy combination of good looks and excellent voices. The principals included the Misses Collett, Bryant and Gordon, and Charles A. Bowes, formerly of the Castle Square Opera Company; Forrest Dabney Carr, formerly of the Metropolitan Opera Company; Phin Nares, Joseph Dupuy and Mr. Peterson. The new company will be substantially the same, and will be strengthened by some additions.

The Royal Italian Band opens a brief engagement [illegible] November 1, Hazard's Pavilion. The prices, unlike those of the Grau aggregation which follows a week later, are "popular," and doubtless the work of the excellent forty musicians will be likewise.

An event that is being looked forward to with pleasant anticipations by local music lovers is the coming of the Chicago Symphony Orchestra. The enthusiastic praise received by the organization in the East has induced Blanchard & Venter to undertake the management of its Southern California engagements. The orchestra will visit us the latter part of February. Besides its own instrumental concerts, the orchestra will, unless plans miscarry, be heard in conjunction with our local oratorio society in the production of one of the oratorios.

Frank H. Colby's pupils will give a series of organ recitals during the season at Simpson Auditorium, the first to be given late in November by Mrs. Florence Eakers, Redlands, and Miss Ada Showalter. The character of Mr. Colby's pupils' recitals in the past should assure some interesting programs.

Clarence Cook, violinist, assisted by Miss Clara Bo[illegible]shell, pianist; Forrest D. Carr, basso, and Paul Jenn['cellist, gave a well rendered program of the classic Blanchard Hall, October 22.

Miss Lulu Barker, assisted by Miss Rita Green, sopr[illegible] and others, gave a creditable piano recital at Blanc[illegible] Hall on the evening of October 24.

The Los Angeles Symphony Orchestra, Harley Ha[illegible]ton director, is preparing for a season of excellent w[illegible] The creditable presentation of the highest class of orc[illegible]tral music by this organization entitles it to the re[illegible] and substantial support of the community. The first [illegible]cert will be given November 15. Mme. Charlotte [illegible]conda, soprano, will be the soloist.

Pupils of Mrs. Jennie Twitchell Kempton will give a[illegible]cital the latter part of November at Blanchard Hall. [illegible] Kempton numbers among her pupils not a few of the [illegible] prominent singers of Los Angeles, and her recitals par[illegible] of the character of artistic concert work rather than [illegible] of the usually amateurish efforts to be heard in recita[illegible] the sort.

Commencing November 17 the excellent choir of [illegible] Church of the Unity will give a series of monthly Sun[illegible] afternoon vesper services.

Ogden-Crane Pupils.—Miss Edith Hutchins, onc[illegible] Mme. Ogden Crane's especially successful pupils, has [illegible] engaged by Henry W. Savage for the prima donna ro[illegible] "King Dodo," and signed a three years' contract. Mad[illegible] Crane is Miss Hutchins' only teacher, and feels pro[illegible]tionately proud of the steady advancement her pup[illegible] making in her chosen profession.

Harry Pray, also a pupil, has the second tenor par[illegible] the male quartet with the "Helmet of Navarre" comp[illegible] Miss Mae Murphy has signed with Francis Wil[illegible] "Strollers" for the season. Both Mr. Pray and [illegible] Miss Murphy have never had any teacher save Mad[illegible] Crane. These few facts simply prove how successful Ma[illegible]ame Crane's pupils are in obtaining engagements.

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CINCINNATI, November 9, 1901.

HE first faculty concert of the College of Music on Friday evening, November 8, was given in the Odeon Ernest Wilbur Hale, pianist, assisted by Edmund xander Jahn, baritone. Mr. Hale is fast forging to front among the best pianists of the city, and it is ays a pleasure to listen to him. His individuality at n hearing asserts itself more and more. This, added hose traits which are distinct results of the training ch he received from the distinguished teacher Albino no, make up an artistic totality that is bound to as- itself to success. His numbers were the Liszt tran- ption of Schubert's "Sei mir gegruest"; the "Fantasia romptu," C sharp minor, of Chopin; "Humoreske," g; "Fruehlingsrauschen," Sinding; "Marche Gro- que," Sinding, and the "Lucia" Fantasia, Donizetti- t. In the Schubert transcription he sustained the melody ne song with all the charm of poetry. The reading of the pin Fantasia was smooth, with light and shade, and ght appreciation of the tempo rubato. He put genu- characterization in the "Humoreske" of Grieg, and e was a delightful touch of genuine novelty expressed he Sinding numbers. The character of the "Marche tesque" was finely and humorously marked. Mr. Hale hed with the brilliant "Lucia" Fantasia, Donizetti- t.

r. Jahn was not in good voice on account of the ef- s of a bad cold, and it would be unfair to criticise out allowance. Still his interpretation of "Thus h the Lord," from "The Messiah," was very unsat- tory. It lacked in force and dignity, and the senti- t was much exaggerated. His enunciation, too, was etimes affected and sometimes positively bad. The ctions from Jensen's "Gaudeamus" would probably been more enjoyable had Mr. Jahn been in better e. The song of the "Traveling Students" was a very , uneven performance.

iss Clara B. Turpen, soprano, and Mrs. Maud W. Donald, alto, were in the city during the week, and for Mr. Van der Stucken in the Odeon. Miss Tur- sang two oratorio numbers, "Hear ye, Israel," and usalem"; Mrs. McDonald, among her other things, e of the gypsy songs by Dvorák. Miss Turpen's e asserted itself gloriously. In temper, expression quality it is particularly well adapted to the concert e. It is a voice that vibrates with dramatic feeling, is absolutely true to the pitch. Mrs. McDonald's e has the genuine alto quality—deep, resonant and . Both are pupils of Harry B. Turpen, of Dayton, o, to whom they owe their entire vocal training. Turpen has reason to be very proud of them.

iss Bessie Tudor, soprano, gave a song recital on nesday evening, November 6, at David Davis' school, ge Building. She presented the following program:

Songs, op. 55.....Dvorák
Mother Bids Me Bind My Hair.....Haydn
Is Sylvia?.....Schubert
ice.....Tirindelli
e Song.....Hibler
The Bird and the Rose.....Horrocks
The Solitary Tear.....Fesca
The Sands o' Dee.....Clay
Spring Song.....Henschel
Marinella.....Randegger
The Gypsy Maiden.....Fesca
Recitative and air, Lend Me Your Aid (Queen of Sheba)....Gounod

Miss Tudor has a soprano of the purest quality—a voice that she uses with perfect ease, and yet is far reaching in its carrying power. To the gypsy songs she imparted a genuine bohemian flavor—the true spirit of the brown faced and untamed tribes. In the miscellaneous numbers she presented a variety that was thoroughly enjoyable, because she succeeded in bringing out the spirit of each song. An expression of sweet simplicity was noticed in the Haydn favorite. Miss Tudor is a pupil of David Davis. During the past summer months she was coached by Randegger, in London.

Miss Krippner, Miss Ungeheur and Miss Beck sang last Monday evening for the Y. M. C. A. convention, and made quite a favorable impression. They are pupils of Miss Emma Heckle, soprano, formerly of New York city.

An entertainment by pupils of Miss Emma Mae Cropsey, assisted by J. Stuyvesant Kinslow, basso, was given Friday evening, November 8, in the Columbia Opera House for the benefit of the Children's Hospital. Miss Cropsey is the elocution teacher of the Zilpha Barnes Wood Music School and Mr. Kinslow is one of her vocal pupils. The following program was entertainingly presented:

Music.....Selected
Asthore.....Trotere
J. Stuyvesant Kinslow.
The Silent System.....Dreyfus
Miss Bessie Kirk and William Keller.
Song of Hybrias, the Creton.....Elliot
Mr. Kinslow.

MY TURN NEXT.
Thomas J. Williams.
A Farce in One Act.

Taraxicum Twitters (a village apothecary).....J. T. Roberts
Tim Bolus (his professional assistant).....R. S. Wilbur
Tom Trap (a commercial traveler).....W. D. Wolfe
Farmer Wheatear (from Banbury).....W. Randall Spurlock
Lydia (Twitters' wife).....Miss Henrietta E. Hawley
Cicely (her niece).....Miss Mabel Brookbank
Peggy (Twitters' maid servant and housekeeper)..Miss Bessie Luckey
Time—The present. Scene—A country apothecary's shop parlor.

The first of the series of three chamber music concerts to be given this season by the Marien String Quartet, of the College of Music, will take place in the Odeon Wednesday evening, November 20. With the exception of Ralph Wetmore, who succeeded M. A. Snyder as second violinist, the personnel of the quartet remains the same as last season, and comprises José Marien, first violin; Ralph Wetmore, second violin; Richard Schliewen, viola, and Lino Mattioli, violoncello. Mr. Wetmore, the recent addition to the quartet, has been heard in concert in Cincinnati and vicinity a number of times, and his appearance at the chamber music concerts will be quite familiar to local patrons of high class music. Since entering the College of Music, under the instruction of José Marien, Mr. Wetmore's musical ability has matured wonderfully. The beautiful ensemble now obtained, a result of constant rehearsals, together with the work done by these players, even since the quartet's organization, is assurance of an artistic performance. The program is as follows:

Kaiser Quartet, for strings, op. 76, No. 3.....Haydn
Quartet (La Volga), for strings.....Afannasieff
Quintet, for piano and strings, op. 81.....Dvorák
Sig. Romeo Gorno, by request, will play the piano part of the Dvorák Quintet.

"Hebrew, Greek and Roman Music" will be the subject of the second lecture in the history of music course, which will be delivered by Prof. A. J. Gantvoort, next Monday afternoon, November 11, in the Lyceum of the College of Music.

Miss Jerree Pollard, a former pupil of Signor Romeo Gorno, of the College of Music, and who received a certificate at the college in 1899, has been re-engaged to teach piano at Union College, Barbourville, Ky., this season.

Miss Leona Rudy, pupil of Signor Lino Mattioli, of the College of Music, sang at the First Baptist Church last Sunday.

The fact that graduates of Cincinati music schools are in demand as teachers in other cities argues well for the efforts of our local institutions. The most recent engagement of this kind is that of Miss Helen A. Wilkinson by the Asheville Conservatory of Music. The Asheville *Citizen* speaks of Miss Wilkinson's engagement in the following terms: "Miss Helen A. Wilkinson was selected from a large number of applicants from various parts of the United States to come on trial for the positions of solo soprano at the First Baptist Church of this city and teacher of voice culture in the Asheville Conservatory of Music, and so unanimous was the verdict in her favor that contracts have been made for twelve months, and Miss Wilkinson enters upon her duties at once. Miss Wilkinson is a strong addition to the conservatory forces, being highly recommended as a teacher by the Auditorium School of Music, Cincinnati." She received her training at the College of Music and later at the Auditorium School, where she graduated. Miss Wilkinson was a protégée of Miss Helen M. Gould.

Miss Nettie K. Oppenheimer's success as a reader is recognized abroad as well as locally, as her bookings for the season show. Miss Oppenheimer will open the season with a reading at Hamilton on Tuesday evening, November 12.

The first of a series of lectures on the "Anatomy and Physiology of Voice Production" at the Auditorium School of Music will be given Friday, November 22, at 2:30 p. m., by Dr. W. C. Harris. This lecture will be illustrated, and will be of interest and benefit to singers and students of voice culture.

Signor Pier A. Tirindelli, violinist, will be the soloist at the first Orpheus Club concert, December 5. The chorus will sing his Notturno with viola obligato and tenor solo.

At the pupils' recital of the Conservatory of Music this afternoon a concerto for three violins, by Antonio Vivaldi, the Venetian violinist of the eighteenth century, was played by the following pupils of Mr. Tirindelli: Miss Cora Mae Henry, Miss Gretchen McCurdy Gallagher and Miss Daisy Mae Seiler. The cadenza was written by Mr. Tirindelli.

J. A. HOMAN.

ANTON KASPAR.—Anton Kaspar, the young violinist who made such a splendid success in his Southern concert tour last spring with Carrie Bridewell, is now booking engagements for the coming season, and may be reached by a letter addressed care of THE MUSICAL COURIER. Here is what the Washington *Star* had to say of his solo work at the Georgetown Orchestra concert, one of the principal musical events in Washington last May:

Mr. Kaspar played Vieuxtemps' concerto for violin and orchestra, and in brilliancy of technic, beauty of tone and artistic interpretation proved his thorough mastery of the instrument. Mr. Kaspar has made rapid strides within the past year and has possibilities of becoming the foremost of violinists at no distant day. He has all the qualities necessary—great industry, perfect knowledge of the capabilities of the violin, excellent schooling and a thorough artistic temperament.

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2046 Leavenworth Street,
San Francisco, November 4, 1901.

WE are having ideal weather in 'Frisco, despite the advance of the year, and in the middle of the day it is still uncomfortably warm. People are very slow in adopting the winter styles, as the heat makes it seem somewhat ridiculous to appear in anything but summer garb.

Tivoli grand opera has given place to the clever children of the Pollard Company, and the engagement bids fair to be a big success. The stage manager, who has graduated from the ranks, is but nineteen years of age, and it is a sight to see him drill his company of tots, following every move, up, down and across the stage with his own example even to facial expression, and he works like a tiger. One little Miss of five years was heard to declare: "Aw, yes, I like travel, you know, but I abominate the stage, don't you know, and I detest music, but I like to tyke in the sights, and I enjoy traveling about." They are all Australians, are under twelve, and speak with the most pronounced English "awkcent." They have their regular schoolmaster and music teacher, as well as traveling physician, and miss nothing in the way of educational advantages by their roving life.

Apropos of the last week of grand opera, Anna Wilson, a San Diego girl by nativity, made her début in solo parts during this season, first as Frederic in "Mignon," and this last week as Michaela in "Carmen" with unqualified success. Though it is but a few weeks since the little lady had undergone a most severe and dangerous operation on the ear, her work bore no evidence of nervousness or physical weakness. Her stage presence is particularly engaging, being fair of face and a pretty figure, and her voice, a sweet mezzo-contralto of fine range, won for her instant recognition and prolonged applause. Much has been said and sung of Collamarini's "Carmen," many pronouncing it vulgar, suggestive and what not? "Honi soit qui mal y pense!" Collamarini's Carmen is a perfectly consistent character, and with any degree of coquetry, or if you like, "suggestiveness" left out, simply would not be Carmen. She is perfectly gorgeous in the part, and small wonder it is that there are those ready to declare that hers is the greatest Carmen on record. Those who worship at Collamarini's shrine are looking forward with eager anticipation to the advent of Calvé, with whom the part is inseparably connected.

Mention must be made of the Don José of delightful little Russo, whom everybody likes, and who gave us in the part a most satisfactory and realistic interpretation. These people, nearly all of them belonging to the stranded Lombardi Italian Opera Company, on account of their limited English, meet with many disagreeable experiences. People otherwise reasonably intelligent will insist on using "Pidgin English" as a means of communication, and the results are not always satisfactory—to the aggressor at least. Russo appearing on the ferry in his hunting clothes (he is a great sport) was asked by one of our recent clerical visitors "What you shootee? You likee shoot? Me shootee bird—what you shootee?" Poor little Russo, taken at a disadvantage and feeling the slur of being addressed like a Chinaman, replied in the only word he had at hand for his reverence briefly and to the point: "Ebbyting!" Afterward entreating his companion to tell him if he looked like a "Japanaise."

We have had our usual allotment of concerts this week, the first, on Tuesday afternoon, being an autumnal program, with excerpts from the "Persian Garden" of Lehmann and other appropriate subjects. The program was furnished by pupils of Mrs. Marriner-Campbell and the stage of the Y. M. C. A. Auditorium being tastefully decorated with the leaves and fruit of the beautiful "Flaming Tokay" grape and autumn leaves. The entertainment was under the auspices of the California Club. Tuesday evening a testimonial concert was given to Harry Wood Brown, a young student baritone, assisted by some of our local talent, the concert taking place at Sherman-Clay Hall.

The Orpheus Concert Company, Roscoe Warren Lucy, pianist and director; Miss Grace Davis, soprano; Mrs. Sedgeley Reynolds, contralto; J. F. Veaco, tenor, and C. Van Linghem, basso, gave their first concert of the season, 1901-1902, at Sherman-Clay Hall on Thursday, October 31. A good audience was in attendance and a fine program rendered. Mr. Lucy gave three Chopin numbers, the two etudes, "Butterfly" and "Revolutionary," and the Tarantelle, the last being really his best number, as the etudes were given at a much slower tempo than is customary. His accompaniments to the concerted and solo vocal numbers were good work, and showed him to be a natural accompanist. Miss Grace Davis was, as always, satisfactory in her solo work. I did not so well enjoy the duets between her and Mrs. Reynolds, probably because the tremolo in Mrs. Reynolds' voice causes a tendency to flat. Mr. Veaco has a fine, powerful voice with an agreeable sweetness of quality that is considerably marred by a strong nasal tone. Mr. Van Linghem gave a bass solo from "Dinorah" in a voice of good weight and pleasing quality. It is a basso pure and simple, and he uses it well. The quartet work was much more successful, taken as a whole, than the solo work, and received enthusiastic recalls. The voices are well balanced and work well together. What individual faults there are can easily be remedied, and the ensemble work is pleasing enough to make the concert series a success.

Norah Sandy, a young pianist of fourteen, who makes no pretension of being anything but a conscientious student who has accomplished something creditable, gives a concert on the 7th at Sherman-Clay Hall, with the assistance of Katherine Black, D. Manlloyd, S. J. Sandy, Rocco a Raja, Louis von der Mehden, Jr., and Signor Martinez, who is her instructor.

The concerts of Enid Brandt, the eight year old pianist, begin on Tuesday the 5th, and continue for six consecutive every Tuesday evening and Saturday afternoon. The child has been declared greater than any known pianist of her age, and those who have heard her are unanimous in declaring that the technic, power and interpretation she displays would be declared impossible for such a baby had they not been an eye witness to her wonderful achievements. After the local concerts an Eastern tour is being considered.

Saturday afternoon at Sherman-Clay Hall, a matinée concert was given by Mrs. Sedgeley Reynolds, contralto, and Frederic Biggerstaff, pianist, assisted by Arthur Weiss, 'cellist. The program opened with a sonata for piano and 'cello in three movements, by Nicode, and embraced further selections from Schubert, Brahms, Nevin, Chadwick Rogers and D'Hardelot, vocal; Polonaise de Concert, for 'cello, Popper, which was given with Mr. Weiss' usual thoroughly artistic finish, and Chopin, Glazounow, Schumann Moszkowski, for piano. Mrs. Reynolds' singing was marked by a bad vibrato, and her enunciation was very imperfect. The lady has a good natural voice, but has not the concentration of tone and proper use of her breath to display what the real voice is capable of becoming. Mr. Biggerstaff has not deteriorated since I heard him last year. He would never be a great artist, as he has not the masculine force of character to produce great effects. His playing is effeminate in its delicacy, but his technic is meticulously clean and true. His "Variations on the Name Abegg," which I have never heard played here before, were sparkling, clean cut and bright in its execution as drops of water flung into the sunlight. His numbers were all taken in strict tempo, and left a very satisfying impression on the listener. In accompanying the songs Mr. Biggerstaff proved himself also to be a very sympathetic accompanist.

Mrs. Oscar Mansfeldt leaves to-morrow morning for a much needed recuperation before the recitals of Hortense Mansfeldt in December, at which she is to assist. Mrs. Mansfeldt will go to Nevada for her vacation, and be gone a month.

The first concert of the twenty-fifth year of the Loring Club was given at Native Sons Hall the evening of the 31st ult. As usual, the house was packed; not a seat to be had after the program began. One of the most comfortable features of the concert was that there were programs enough for all, which heretofore has not been the case, and as they are beautifully gotten up, those who have been fortunate enough to procure them have retained them as souvenirs. The club, directed by David Loring and accompanied at the piano by Miss Ruth Loring, was assisted by Miss Anne Louise Daniels, soprano; Joseph Willard, first violin; Theodore Blake, second violin; Chas. A. Gwyn, viola; Leonard M. Waterman, 'cello; B. Spiller, bass, and Jacob B. Levison, flute. Miss Daniels gave a number of solos in a voice of rather good quality, but cloudy tone. Of the solos I liked "Im Herbst," Franz, best, and the "Danza" by Chadwick, was a very pretty number. To an encore she responded with "The Sweetest Flower That Blows"

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ers. Dr. Phalkhammer gave two tenor numbers in a sweet voice of sympathetic quality, "Love's Elegy," letcalf, being very good. To an encore he gave "The y Question" in very good voice. Of the club numbers ret Love," Wohlgemuth, and "King Olaf's Christ- " Buck, were encored till they had perforce to be re- d. The latter was accompanied by Miss Loring at the o; J. C. Fyfe, at the organ, with the flute and string tet; Dr. J. F. Smith and Herbert Medley taking the s. Dr. Smith's voice is a pleasant tenor, and his solo was very acceptable. Herbert Medley does not ex- l. His voice has a boyish quality, inconsistent with a one of mature years, and though of agreeable quality some strength, is wasted by poor method. His tremolo sagreeably marked. Why don't these people who want ing learn proper breath control? The club work was good; not enough tenors, perhaps, to balance well, rwise an improvement over last year, and the program extraordinarily good. MRS. A. WEDMORE JONES.

Mme Doria Devine's Musical Matinee.

LAST Friday morning the usual repertory class session was supplemented by a program rendered by the pro- ional pupils who have been brought out under Madame ine's able instruction. These were Miss Blanche Duf- , whose successful singing the past two seasons with sa's Band is well remembered.

iss Josephine Mildenberg, sister of the pianist and poser Albert Mildenberg, and Mary Louise Gehle, con- o of St. Stephen's Church, this city. In all that this arkable trio were heard ample evidence was given of artistic finish which is only acquired by hard and per- nt study.

liss Duffield has gained more breadth and volume, yet execution is wonderfully agile and certain. One of the t marked features of this young artist is that whatever sings seems to be reflected in her expressive counte- ce as well as in her charming voice.

liss Mildenberg was heard in Mignon's song, "Know- Thou the Land" and Hahn's "Si Mes Vers," and she, is a charming singer. Her smooth legato was always evidence, and "Pussy Willow," a new song by Albert denberg, was a gem.

lary Louise Gehle has a rich contralto voice. Her ren- on of Gluck's "O tu del mio Dolore" was remarkable good phrasing and evenly balanced, sustained effort.

William Bauer, Pianist.

PROMINENT among the younger artists in this coun- try is William Bauer, the gifted pianist now touring n Leonora Jackson. He had his early training in ope, studied later with Joseffy and finally with Mad- de Wienzkowska. He is a prime favorite, as the fol- ing brief press extracts from recent concerts show:

. Bauer's playing was a delight in every sense.—South Bend .) Daily Tribune.

ss Jackson is exceedingly fortunate in her piano soloist and mpanist, William Bauer. One will go to many a high class ert and not hear his equal.—South Bend (Ind.) Daily Times.

r. Bauer played Rubinstein's Polonaise from "Le Bal" in a erly manner, displaying a splendid technic. His work entire very enjoyable. His style is sympathetic and scholarly. After endition of Moszkowski's "Etincelles," which was magnificently n, the applause was so enthusiastic that he was compelled to an encore. His work also as accompanist was very artistic, blended beautifully with both violin and voice.—Fort Wayne .) Daily News.

r. Bauer proved a master of his instrument. His technic and sing are excellent and he is a most finished and brilliant per- er.—Saginaw (Mich.) Courier-Herald.

FRANKO CONDUCTS THE OPERA.—The Grau Opera Com- y gave "Lohengrin" in Houston, Tex., on November 4. ian Franko conducted there, and also at San Antonio, T.

PHILADELPHIA, November 3, 1900.

FRITZ SCHEEL, conductor of the Philadelphia Symphony Orchestra, returned last week. He is in excellent health and enthusiastic over the outlook for the orchestra. While in Europe Mr. Scheel attended the Wagner festival at Bayreuth and also visited the new Prince Regent Theatre at Munich, which has been modeled after the building at Bayreuth. The theatre was erected for the purpose of producing Wagner's music dramas in the same manner and on the same scale of magnificence as those given under the direction of Cosima Wagner. The moving spirit in the enterprise is the general manager, Possart. Scheel speaks very highly of Possart's ingenuity and said that the stage settings surpassed anything he had ever seen in that line. The weak spot of the organization seems to lie in the conductor of the orchestra, Zuppe. He is the composer of "Farinella," an opera somewhat on the style of Offenbach, and he seems to think that Wagner should be conducted in the same way as his own light composition. The consequence was that Munich was favored with a performance that brought to mind the old fable of the ass in lion's skin. There was some talk of offering Zuppe the post of conductor at the next Bayreuth festival, but since the Munich performance this has all disappeared.

For various reasons there is some reluctance displayed in giving the names at this time of the foreign players that have been secured for the orchestra, but this much I can say, that for concertmeister of the orchestra Mr. Scheel has engaged Kosman, the concertmeister of the Lamoureux Orchestra in Paris, and friend of Ysaye. Kosman was given first prize for violin playing at the Paris Conservatoire upon his graduation. At the Glasgow festival this year he played with Ysaye and Joachim. Mr. Scheel considers him an acquisition. He has also secured Ary Van Leeuwen, first flute player of the Berlin Philharmonic Orchestra. The orchestra will produce a number of new compositions this season, among which is the symphonic poem "Barbarossa," by Siegmund Von Hansegger, which created a furore at the Berlin Philharmonic concerts last season. Hansegger is a rising young composer of Munich, and was brought into prominence by the work just mentioned.

The one thing that is troubling the orchestra management at the present time is how to find a room large enough and near enough to the Academy of Music to serve for the purpose of rehearsal. It might be said in passing that here is a fine opportunity for the public spirited citizens to help make Philadelphia a great musical centre. They can best do this by assisting the orchestra in every way that lies in their power.

The pupils of Frederick Maxson, assisted by Miss Katherine L. Tegtmeier, soprano, gave a concert at the Central Congregational Church on last Tuesday evening. The performance was an artistic success, and Mr. Maxson starts another season having given substantial proof that he is competent to bring out the best of organists. Following is the program:

O Filii.....Guilmant
Berceuse.....Delbruck
Lawrence Gaff,
Organist St. Michael's P. E. Church, Germantown.
Funeral March and Hymn of Seraphs.....Guilmant
Miss Emily M. Cadmus,
Organist Fortieth Street M. E. Church.
Soprano solo, Hear My Prayer.....Mendelssohn
Miss Katherine L. Tegtmeier.
Sunshine and Shadow.....Buck
Toccata, G major.....Dubois
James C. Warhurst,
Organist North Baptist Church, Camden.
Finale, D major.....Lemmens
Ralph H. Leopold,
Organist Holy Trinity P. E. Memorial Chapel.
Melody and Intermezzo.....Parker
Allegro appassionata (Fifth Sonata).....Guilmant
Frank N. Oglesby,
Organist First M. E. Church, Germantown.
Soprano solo, I Will Extol Thee, O Lord.....Costa
Miss Tegtmeier.
Second Sonata.....Fink
Torchlight March.....Guilmant
William Powell Twaddell,
Organist St. Andrew's Church, West Philadelphia.

HENRY I. MAGEE.

Philadelphia Pupils Give a Recital.

AN interesting recital was given by a number of advanced pupils on Wednesday evening, November 6, in the concert hall of the Broad Street Conservatory of Music, 1329 and 1331 South Broad street, Philadelphia. The program reflected great credit upon Prof. Gilbert R. Combs and his able faculty. Those who participated were Misses Beatrice Vollner, Maude Smythe, Olive Strain. Mary E. Graff, Sara Schwartz, Luna Dickson, Louise DeGinther, Althea Cushing, Rae Livingston and Messrs. J. Schaeffer and Warren Stanger. The list of compositions given follows:

Piano solo, The Chase.....Bartlett
Miss Beatrice Vollmer.
Vocal solo, For All Eternity.....Mascheroni
Miss Maude Smythe.
Piano solo, Fruhlingsrauschen.....Sinding
Miss Olive Strain.
Piano solo, Mazurka Caprice.....Borowski
Miss Mary E. Graff.
Violin solo, Adoration.....Borowski
J. Schaeffer.
Piano solo, Etude, op. 10, No. 12.....Chopin
Miss Sara Schwartz.
Piano solo, Impromptu, op. 28, No. 3.....Reinhold
Warren Stanger.
Vocal solo, Summer.....Chaminade
Miss Luna H. Dickson.
Piano soli—
Elegie.....Godard
Etude de Concert.....MacDowell
Miss Louise DeGinther.
Violin and piano, Sonata in F.....Händel
Misses A. Cushing and R. Livingston.

MISS PELTON ENTERTAINS.—Last week Tuesday, Miss Katharine Pelton gave the second one of her monthly musicales in the handsome studios, which she shares with Miss Henriette Weber, at No. 60 West Thirty-ninth street. A number of prominent society people, as well as well-known musicians, called during the afternoon to enjoy Miss Pelton's charming hospitality, and to hear some excellent music.

Miss Pelton sang in her usual artistic manner some German, French and English songs, among which was the beautiful "Chant Hindu," of Bemberg, with 'cello obligato, played by Charles Russell, who also gave some brilliant solos on his own account. Miss Florence Gale, the pianist, gave several delightful numbers that were much enjoyed, Miss Weber played the accompaniments, and also a few solos.

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FREDERIC MARINER.

NOTED North, East, South and West as "The Technic Specialist" in piano playing, Frederic Mariner has chosen to leave New York and locate, at least for the present season, in the up to date and thrifty little city of Bangor, the smartest city in the State of Maine.

The reputation that Mr. Mariner has won for himself in the past ten years in New York is an enviable one and has been gained by no end of hard work.

To-day there is no teacher in America who has produced greater pianistic results than Mr. Mariner through his many pupils.

Miner Walden Gallup, for two years and a half the protégé of Mr. Mariner, who gave him his entire musical instruction, is known from South Carolina and Georgia to Maine through his various piano recitals in these States.

This young lad in a short time gained a technical equipment that many a so-called artist player might well envy.

In applying this great technic to the acquiring of a repertory, Master Gallup has now thoroughly memorized more than fifty standard compositions of sufficient variety to allow of a great number of concert programs to be arranged.

How was all this advancement possible? The only answer is—a pupil with well balanced ability unhampered with faults the outcome of years of bad training; a teacher who is willing to give up his life to a cause; a method that permits of correct results from the first lesson.

Miner Walden Gallup was the pupil, Frederic Mariner the teacher, and the Virgil method, correctly applied, the vehicle used.

No teacher in the world is better qualified to instruct pupils in the art of piano playing by means of the Virgil method or to impart to piano teachers the secrets of this most modern of piano methods, so that the greatest and best results are gained, than is Mr. Mariner. Not only has he brought to public notice many a talented player, but almost every State in the Union can claim one or more piano teachers who have gained their knowledge of Virgil training through lessons with this indefatigable man. Among the many, no better names can be mentioned than those of Robert Colston Young, C. Virgil Gordon and Wilbur Sanford Blakeslee, employed at present in the Virgil Piano School, New York, all three of whom received their training in the Virgil method and gained their teachers' certificates through the direct instruction of Mr. Mariner.

Employed as a teacher in this piano school from 1892 to the present season, Mr. Mariner leaves the school taking with him the highest praise from the many students who have gained from his instructions.

In locating in Bangor, the musical centre of Eastern Maine, Mr. Mariner has undoubtedly made a move in the right direction, not only to his own gain, but to that of New England.

To many students the long and expensive trip to New York to receive instructions from Frederic Mariner has proven an impossibility, but now, with a man of his renown in their very midst, the Virgil method of piano instruction cannot fail but be introduced into heretofore impossible localities.

As a centre for summer instruction Maine is incomparable, having a climate the very antithesis of the average climatic conditions attending summer sessions in New York.

During the summer of 1902 a special opportunity to study in Bangor will be given teachers who are desirous of combining the pleasure of a Maine summer resort with the possibility of gaining a knowledge of how to impart Virgil training.

In founding the Bangor Piano School Mr. Mariner has had the able support of Miss Abbie M. Garland, who during her teaching of many years in Bangor has gained a widely known reputation as a successful teacher. For the past four years she has used the Virgil method of piano instruction almost exclusively, and admits fully its superiority in gaining greater and better results over any previous teaching. Miss Garland has given her substantial aid in forwarding every musical movement of any note in Bangor, and her generous energy and great executive ability are now to be used in the interests of the Bangor Piano School. As a prominent instructor in the school, the influence of her strong personality will aid greatly toward making this new enterprise a strong lever toward Bangor becoming the musical centre of Maine.

Already the Bangor Piano School is an assured success, having enrolled enough pupils to fill almost every teaching hour available. The Thursday afternoon recitals (lessons in public performance), instituted by Mr. Mariner in New York, are continued in Bangor, and with a greatly increased attendance, the various rooms of the school being taxed to the uttermost each Thursday. Great public interest in the new school is certainly indicated in the cordial and generous support given Mr. Mariner in his undertaking, and by the large number of pupils not only from Bangor proper but from many of the surrounding towns throughout Eastern Maine.

Mr. Mariner also attracts to Maine a number of his former pupils who have studied with him in New York. Already Mr. Mariner is receiving many letters of inquiry regarding a summer session in 1902, and the indications are that a summer school is sure to be well patronized by former pupils who wish to escape the summer heat of the South and West.

Arthur Beaupré, the little twelve year old boy pianist who was brought out in New York last season, continues his work under Mr. Mariner's guidance in Bangor, and is making quite a success of public playing. At this early date he has appeared at no less than eight recitals, and is engaged for a number more through December, making a tour of several nearby towns, commencing at Milo on December 17; Dover, December 18; Guilford December 19, with other towns to follow.

Early in January Master Beaupré will undoubtedly play a recital at Asbury Park, N. J., as negotiations are being made at present to that effect. In this case he will be heard in New York, giving his many friends and patrons an opportunity of listening to the rapid progress he is making under Mr. Mariner's instruction.

CARL ORGAN CONCERTS.—In response to many requests for an afternoon recital William C. Carl has announced that the second recital of the series now being given by him at the "Old First" Presbyterian Church, Fifth avenue and Twelfth street, will occur at 4 o'clock in the afternoon on Tuesday of next week. This will be the only afternoon concert of the series, and the succeeding ones will continue at the hour of 8:15 in the evening, November 26, December 3 and 10. At the recital next Tuesday afternoon at 4 o'clock, Mr. Carl will be assisted by Charles Schultze, harpist, and the program will be devoted to compositions for the organ and harp. The recital will be free to the public, and no tickets issued.

EDUARD ZELDENRUST.

AT the home of the Dutch pianist, Eduard Zelden[rust] in Paris, France, among a valuable collection, w[hich] includes many rare works of art, is, or was, a silk [cov]ered pillow. It is beautifully delicate in coloring, and [orna]mented with an elaborate design of exquisitely wro[ught] needlework, into which is deftly woven the two ini[tials] "E" and "O."

Second only in importance to his beloved piano—in[deed] more rightly speaking, ranking with it in his affectio[nate] regard—is that downy, delectable, alluring pillow—the [one] representing activity in his life, the other repose.

Wherever he goes, whether to the Holland coast s[um]mer resort, Scheveningen, for his vacation; to England over the Continent for a recital tour—wherever pleasur[e] his profession calls Zeldenrust—there the piano and the low go, too. The function of the former is obvious; of the latter, with its elusive suggestion of intimate a[s]ciation, is more evasive and uncertain, but no less inte[r]ing on that very account.

Much has already been written of Zeldenrust, and though he now visits America for the first time, his n[ame] and his fame have preceded him.

It has been told of him, of course, that he is maste[r] his instrument and of his art; that he has a broad and orous mentality; that he is far from being ill favored in matter of looks, is about thirty years old—and a bachel[or] but heretofore there has been no hint of a romantic tachment.

Now, with the entrance, so to speak, of this sedu[ctive] pillow comes a suggestion which savors strongly of "affaire du cœur," around which there is a fascinating of mystery—mystery always interesting, but doubly hanced by a flavor of romance, and rendered still more tent by the admission that the lady in the case is an An[er]ican beauty.

Although Zeldenrust has never before been in this co[un]try, either professionally or otherwise, he has naturally and known many of the Americans who visit Europe e[ach] year. Of this number, not long ago, was a lady betwe[en] whom and the eminent pianist a cordial friendship g[rew] from the first formal meeting.

Who she is, or what part of this broad continent she c[alls] her home, even her name, is part of the mystery; but seriousness of the attachment may be surmised by the f[act] that the pillow, so apparently one of Zeldenrust's choic[est] treasures, was a gift from this incognita, the work of own hands, and the initial "O" is the first letter of given name, even as the "E" is of his.

Upon hearing him play, so the story goes, she was stantly and deeply interested in the famous Hollan[der]. At a reception later the same evening he was present the attraction was mutual, and quickly developed int[o] regard which, so far as is known, has never diminished either side.

Just before her departure for America she sent Z[el]denrust the pillow, with the request that he "use it co[n]stantly and think of the giver all the time it was in us[e]" He seems to have done so. But whether or not th[ere] are other tokens as significant, the possession of wh[ich] have not as yet been divulged, or whether the char[m] of the one fair American will be superseded by those [of] others now he has reached this side, are matters conjecture. At all events the pillow is here with him.

The great Hollander is said to possess the same gi[ft] of personality that have proven so irresistible to the f[air] sex in the great Pole. Who shall say what will be the

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9—HORNELLSVILLE, N. Y.
11—ELMIRA, N. Y.
Nov. 12—ITHACA, N. Y.
13—AMSTERDAM, N. Y.
14—TROY, N. Y.
15—POUGHKEEPSIE, N. Y.
16—DANBURY, CONN.
18—HARTFORD, CONN.
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of Zeldenrust's coming tournée from a romantic point?

m the artistic side brilliant things are promised, for credited with exceptional dramatic fire and emotional , mature and broad intellectuality in interpretation classics and a dazzling technic. The most exacting s abroad acknowledge his "all around virtuosity," nterest in his American appearances is growing .

Heinebund Concert.

New York Heinebund gave a concert last Sunday at Terrace Garden, under the direction of the reg- onductor, Louis Koemmenich. The society had the ance of an orchestra, a vocal quartet and Leopold ler, pianist. Members and their guests enjoyed the ng, which, musically, proved one of the best in the y of the society. The male chorus sang "Rose and tingale," by Pache, with orchestral accompaniment, hree numbers a capella—"Jagdmorgen," Rheinberg- "Abendfeier," by Attenhofer, and "Maedel wie t's," by Schwalm. The Ladies' Chorus sang "In " by Slunicko. Winkler played the beautiful Per- air, transcribed by Joseffy, and the Schubert-Tau- Military March." The orchestra played numbers by abini, Wagner, Pierne and Gillet. The vocal quar- omposed of Miss Rosa Wald, soprano; Miss Martha engel, contralto; William Bartels, tenor, and Carl gel, baritone, sang the quartet from "Rigoletto." concert closed with the singing of Gade's "Erlkoe- Tochter" by the two choruses, with solos for so- , alto and baritone, accompanied by the orchestra.

THARINE FISK IN RICHMOND.—Of a recital given by Katharine Fisk, the eminent contralto, at Richmond, November 4, the *Times*, of that city, spoke as follows:

no easy task for one artist to sing nineteen numbers and an audience enthralled to the very last, but that is what ne Fisk did. Her program was excellently arranged so as to her facility and skill in various styles of singing.

. Fisk has a contralto voice of rare quality of tone and of range. It possesses much warmth and color, and while it is and full is really most attractive in the pianissimo passages. Auf Wiedersehen" of Nevin and "L'Esclara" of Lalo were the avorites.

children's songs were of course delightful, especially "The ntented Duckling" and "Little Boy Blue." "Rock-a-bye. ," was sung so sweetly that it was demanded again. The arias from Saint-Saëns' "Samson et Dalila" were really the of the evening. In these numbers Mrs. Fisk displayed a dra- power, intensity and fervor that stamp her an artist of unusual

ANCIS ROGERS.—Francis Rogers, the baritone, was so- at W. C. Carl's organ recital at the "Old First" Pres- ian Church on Tuesday the 12th. His selections were ria," by Buzzi-Peccia, and "Bring Forth the Best ," recitative and air from Sullivan's "Prodigal Son." the 16th he is to sing a miscellaneous program at do; on the 24th he sings the part of Elijah, his oratorio part, at the South Reformed Church.

e date of his song recital in Steinert Hall, Boston, has arranged for the afternoon of December 4. He will the same program a few days later in Mendelssohn New York.

COPENHAGEN.

HOLBERGSGADE, 11-4; OCTOBER 17, 1901.

THE past week has been unusually quiet, as, with the exception of one orchestral concert and the violin evening given by a young Hungarian artist of considerable merit, nothing of any consequence has taken place. However, this state of affairs will only last up to about November 1, from which date there will be concerts galore.

The orchestral concert referred to was that of the Imperial Russian Marine Orchestra from one of the passing Russian men-of-war, and consists of about sixty members, all of them artists. The leader, or, as he is styled, the imperial chapelmaster, is a picturesque looking gentleman, dressed in a splendid uniform and decorated with numerous medals and other decorations. Of the eight numbers on the program half were by Russian composers, and it was not uninteresting to hear those pieces performed by Russians, mostly from the interior of the vast empire, as it stands to reason that some of them have at some time come in touch with the composers. The first number, an overture by Glazounow, was fairly well performed, but the members of the orchestra were not "warmed" up to the occasion, as was the case in the five following unique pieces from Tschaikowsky's ballet, "Casse Noisette." I do not remember having heard these five pieces played with such spirit as this orchestra displayed, and I wonder if the composer himself has not had a great deal to do with the careful study of all these five most excellent small pieces, as it certainly sounded as if every member was inspired with a desire to do his very best. Then followed the overture to Glinka's opera, "Ruslan and Ludmilla," which had a less careful interpretation, and then came variations on two Russian folksongs by the conductor, Mr. Hlavác. This proved to be both interesting and musicianly, but without any deeper worth. The second half of the program was devoted to Scandinavian composers, the first being N. W. Gade's "Ossian" overture, which, of course, was of interest here in Denmark, where the performance of this masterpiece, under the baton of the great leader and composer himself, is still remembered by nearly all music lovers of Copenhagen. Then came Grieg's "Peer Gynt" suite (I.), which has also been heard here quite often under the genial composer's own leadership, and the march, "The Entry of the Bojars," by the Norwegian composer, Johan Halvorsen. This last piece was delightfully read, and, being half Russian and half Scandinavian, will undoubtedly be heard with great pleasure in the United States, as I do not remember having seen it on one of your concert programs. The solo clarinetist, Mr. Romishowsky, who played Weber's well-known concert piece, showed himself an able artist, and he was recalled several times, as was also the conductor of the orchestra, Mr. Hlavác, at the finish of the performance.

It was indeed a pleasure to listen to the young Hungarian violinist, Arthur Hartmann, last Tuesday evening, October 15. The young man brings out a beautiful tone, and, like almost all of his nationality, has a special love and talent for his chosen instrument. Of course it is rather hard to prophesy how such an artist will develop in the future, but as far as his performance last Tuesday is concerned he certainly gives promise of developing into something out of the ordinary, as he possesses remarkable talent and seems to be an intelligent student. He was assisted by a local singer, Mrs. Holstein-Berg, who sang songs by Grieg, Sinding and local composers. She has a powerful and very dramatic voice, and knows how to use it to great advantage.

To-night the Scotch pianist, Frederic Lamond, gives his first of four Beethoven evenings.

AUGUST HYLLESTED.

Amy Murray in New Jersey.

THE Scottish recital singer, Miss Amy Murray, was welcomed by friendly audiences in Newark, N. J., and Montclair, N. J., where she recently appeared. Hervey in the Newark *Sunday Call* in his report referred as follows to the recital:

To hear Miss Amy Murray sing Scottish songs is to get a clear idea of the beauty and effect of the traditional songs of Auld Scotia, for she sings them as the Scots themselves sing them. * * * Miss Murray sang Jacobite songs, ballads or story telling songs and folksongs, and ended with a thrilling delivery of "Caller Herrin'." * * *

Her voice is pure and powerful, and in the dramatic or story telling songs she acts them as well as sings them. The recital was not only delightful but instructive as well.

In several songs Miss Murray played her own accompaniments on the clarsach, the ancient Gaelic harp.

These extracts are from reports in the Montclair papers:

The recital at the Montclair Club Monday evening was very enjoyable and pleased immensely the large audience which filled the hall. Miss Murray has a very highly cultivated voice, of remarkable sweetness and sympathetic quality. Added to this she has a clear enunciation and a thorough sympathy with the sentiment and spirit of Scots song, and, to crown all, a bright and gracious manner which puts her immediately on good terms with her audience. A fitting climax to the evening's enjoyment was the heartiness with which all joined in the singing of "Auld Lang Syne."—Montclair Herald, October 31, 1901.

* * * Miss Murray is an attractive woman with a superb soprano voice, and shows originality and individuality in the treatment of her subject. Her natural enthusiasm for Scottish songs and story carries her audiences with her.—Montclair Times, November 2, 1901.

MANUSCRIPT SOCIETY.—The Manuscript Society has in view for the season a series of very interesting musical entertainments, and announces that the first of its private meetings will be held at the National Arts Club, in West Thirty-fourth street, on the evening of November 20, when the program will be made up entirely of compositions by women composers, of whom the society has a very notable list, both in this country and in Europe. The locality chosen for the meeting will offer a unique combination of music with the fine arts and social refinements represented by the two organizations.

JESSIE SHAY.—Miss Jessie Shay will play in Pittsburg with the Pittsburg Symphony Orchestra, November 22 and 23. Miss Shay will make her first New York appearance this season at the Kubelik début at Carnegie Hall, December 2. On that occasion she will play with the Paur Symphony Orchestra the Henselt Concerto.

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BOSTON, November 10, 1901.

PERHAPS you remember that in 1895 a "Lyric Stock Company was installed" here. It was known as the Castle Square Company, and its fame spread far and wide. The theatre was praised by W. D. Howells, the most intrepid of all discoverers; Mr Apthorp wrote a rhapsody in French inspired by a performance of "The Mikado"; Professor Paine was deeply moved by the amiable prima donna, Clara Lane, and B. J. Lang approved of the scheme and gave it his pontifical blessing, aye, in the sight of the people.

The theatre had its own peculiar audience, which was devoted to the chief singers. The managers rewarded this devotion by giving plenty of electricity in various forms—at the bar and on the stage. "Faust" was an electrical exhibition with incidental music by Gounod. Mephistopheles was a walking battery. There was an electrical discharge when Faust embraced Marguerite at the window. The duel was fought as in a thunder storm.

This audience did not care whether the score used was that of the composer or any Mr. Huidekoop or Ramsbottom, whether the oboe of Bizet was replaced by the trombone of Johnson. The favorites and the tunes were the thing. Miss Lane often sang prettily, and showed herself a woman of unfailing good nature, amazing industry and considerable versatility. There were others in the company who had various gifts. There was a tenor, Mr. Persse, who had a strong voice and incredible endurance; he would sing for fifty or a hundred nights in succession. He was a pleasant, unassuming man, known as "the Broncho Tenor." There was Mr. Murray, the husband of Miss Lane, a baritone with a sympathetic voice and an easy presence. There was Miss Edith Mason, who sang agreeably in various parts, and there were laborious comedians who disdained the simplicity of texts by W. S. Gilbert.

The theatre was comfortable; the prices were low; the scenery and the costumes and the stage management were far superior to the endeavors of strolling companies of high pretensions, world famous tenors and polyglot repertory. The repertory of the first year included operettas by Suppé, Offenbach, Millocker, Sullivan, Auber and like works, as well as "Lucia," "Faust," "Il Trovatore," "The Huguenots," "Carmen," "Aïda," "Rigoletto," "Cavalleria Rusticana," "Pagliacci," "Tannhäuser," and it is my impression that "Lohengrin" was given. For these operas the company was strengthened—W. H. Clarke, Payne Clark, William Schuster, Charles Bassett, William Mertens, Mary Linck, Fatmah Diard (although Miss Lane was Elisabeth in "Tannhäuser"). There was a second year and then the Castle Square was given over to the drama. As you know, the name was retained by Mr. Savage, who planted his companies in various cities.

Several reasons were given for the change in policy. They were connected with business. The audience was not weary or remiss.

Do you ask, Why this excursion into ancient history? Because last week saw an attempt to revive the plan that promised to be successful at the Castle Square. There are many men and women here who are eager to see opera, light or romantic, at reasonable prices and in English. And some of them are now, for a time at least, furnishing a guarantee for the benefit of Messrs. Murray and Gilbert, the managers, who have taken the Bijou Theatre for their purpose. Mr. Murray is our old friend of the Castle Square, and Miss Lane is again the prima donna.

The opera chosen for the first night, November 4, was "Il Trovatore," which even to-day is one of the strongest operas on the stage, whatever language may be used. Again was I impressed by the wealth of melody, by the sweep of passion, by the greatness of the fourth act and by the truth of the emotional melody put into the mouth of Manrico when he curses Leonora in the prison scene. Never did composer fit more direct and irresistible declamatory phrases to words. There is no finer instance of musical declamation in "Aïda" or "Otello" or in any of the music dramas of Wagner.

But I was shocked when I looked at the program. Our old friend, Ferrando, the follower of the Count di Luna, had disappeared and in his place was one Fernando. Not the same, not the same. There is a Fernando in "La Favorita" who breaks a sword and properly refuses to marry the mistress of the king and sings a justly admired song, which he usually repeats. But there is only one Ferrando, the follower of the Count, who tells the story of the good di Luna to "chase the slumber from the heavy eyelids" of the servants. The real Ferrando should look as though he might begin a story, "When I was a pirate." In the palmy days of Italian opera he wore a superb slouch hat and his belt was full of assorted knives and daggers. There should be a swagger in his walk; his voice should be cavernous and slightly bronchial, as though he were the victim of night air; a man accustomed to fearsome deeds, one that would gladly apply the torch to Azucena. But this follower of Monday wore a helmet and he was a compound of Marcel and the Priest in "Aïda," and he sang pontifically and as though he led an exemplary life and looked after his throat.

The performance was better than could have been reasonably expected. The tenor, Mr. Tallman, has an excellent voice, clear, free, virile, alternately lyric or heroic I am told he came from Chicago by way of New York. He phrased well and he sang with dramatic as well as musical intelligence. His personality is pleasing, and experience will no doubt give him greater ease in actio

Miss Lane was the Leonora, Mr. Murray the Count Miss Ladd, Azucena. The chorus was generally effe and the orchestra was generally under the control of Winne.

The small theatre was packed with a most applaiv audience, which was made up of musicians, as well as scribers to the Grau Company, concert-goers and th goers, who are not conspicuously fond of music. Aria ensemble numbers were alike applauded, and there many encores. To-morrow "Iolanthe" will be given

There was no concert last week with the exception song recital given by Whitney Tew, the basso, who i duced Liza Lehmann's "In Memoriam," a cycle of exc from Tennyson's poem.

There was once an Englishman named Richard Sim who set all of Shakespeare's sonnets to music, and afte death Mrs. George A. Macfarren saw to it that some published. I have never seen them; I have never kn man or woman that has sung them. Whatever Mr. S son's understanding of these much discussed poems, v George Moore once professed to prefer to the plays—b is such an unconscious humorist!—I should not like to them for the stretch of three-quarters of an hour cycle, whether it be written by Beethoven, Schu Brahms, Von Fielitz, is boresome even when indiv songs are of rare merit. Liza Lehmann was first know this country as the composer of "In a Persian Gar which was supposed for a season or two to furnish a to the poem of Omar-Fitzgerald, and at the same tim furnish an opportunity for respectable persons to enj tincture of diluted blasphemy. I once in a Western heard a young man with an exceedingly high collar, otherwise of Byronic appearance, sing the tenor solo other extracts from the "Garden," and I was told by neighbor that he sang most appreciatively, "because—it very sad—because he was inclined toward atheism." T are some meretriciously pretty things in this "Garden," the music is no more in the vein than are the pictures signed by Elihu Vedder. There is this difference: Ve has wild and genuine imagination, while the English poser sees Persia from the front window of a subu villa.

Her "In Memoriam" has the greatest of faults—it is She tries hard to be effective; she experiments consta but, like one frightened, she seeks refuge in certain ph that are dinned out over and over again. Perhaps the cerpts that she chose are not well adapted to music. not think they are; neither are the finest poems of S burne, but they are not dull even when they are elegaic or mystical. The cycle is weak, melodically harmonically. There is no authoritative stroke, there i irresistible cry of distress or entreaty, there is no se thought of consolation.

Mr. Tew also sang Charles Wood's "Ethiopia Saluting the Colors" and "O Captain! My Captain!" Plu Greene sang the "Ethiopia" here in 1899.

Is there any Whitman catalogue?

Some years ago F. L. Ritter wrote melodramatic m for the recitation of "Dirge for Two Veterans."

There is Villiers Stanford's "Elegaic Ode" (18 which contains the beautiful "Come, lovely and soot Death."

Charles Wood (born in Ireland in 1866), after wri incidental music to two plays by Euripides, and set Shelley's "Ode to the West Wind" and Swinburne's " to Music," turned his attention to Whitman.

William Henry Bell wrote a symphony in C mi "Walt Whitman," which was produced at the Crystal ace March 10, 1900. The symphony bears the title My Own Folk." Among the movements are an e and a burleska.

Edgar Stillman Kelley has set "O Captain! My C tain!" for four voices; and a setting of "Weave in,

GREGORY HAST.
IN AMERICA ONLY NOVEMBER AND DECEMBER, 1901.

Mr. Gregory
Hast
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dy Life," by Mr. Van der Stucken, appears in the
e volume, as is Mr. Gilchrist's "We Two Together."
am under the impression that certain settings by a
ig lady were sung or played at some meeting of a
t Whitman Club within the last year. Were they by
Washington correspondent?

can understand how distressed Mr. Finck is at the
ight of tourists in Switzerland sitting at meat arrayed
ress suits—I sympathize with his wail in the *Evening*
; but what does he mean by seizing the visit of the
ton Symphony Orchestra to your town as a pretext
hrowing stones at Boston and the inhabitants thereof?
n its music schools he (Wagner) is still looked on
suspicion." Which music school? The one patron-
and supported so handsomely by Messrs. Jordan and
sh? Perish the thought! The director is a warm ad-
r of Wagner. Is not even now Signor Bimboni—do
confound him with Signor Binbinger—coaching pu-
from the coal regions and the Great Lakes in the
s of Reinmar, Rossweise, Froh, and the third Norn?
fie, Mr. Finck Likewise go to!
Lectures like those of Mr. Armbruster are attended
agerly that the course has to be repeated." Cheer up;
audiences are small in Chickering Hall. The lectures
he Lowell Institute are on German song writers, not
Wagner.
But when 'Tristan' or 'Siegfried' is produced there,
an almost ideal cast, everybody goes to the Kneisel
artet." Mr. Finck has written this statement many
s, and he no doubt believes it. He reminds me of
Dick, with his head of Charles the First. Whether
Finck discusses the superiority of Gounod's orato-
over "The Messiah" or "Elijah" or dismisses mod-
French song writers without mentioning Fauré or
ussy, there is always before his eyes the awful ap-
tion of "Siegfried" neglected by the Bostonians.
one occasion when "Siegfried" was sung in Mechan-
Building, with Jean de Reszké as the hero, there was
mparatively small audience. The opera on other oc-
ons has always drawn well, and so has "Tristan." At
last performance of "Tristan" in this city last season
dreds were turned away.
Mr. Finck was vexed because Mr. Gericke's version
he Bacchanale was not what may be called hot-stuff
gree with Mr. Finck in this: the Bacchanale is not
n given here with the abandon which the music de-
ds; but consider the day of the concert, November 7.
election was only on the 5th. Suppose that Mr.
icke had led like a satyr and the performance had been
ropriately lubricious? Would the audience have tol-
ed the exhibition, unless it were made up largely of
lets"?
t (the Bacchanale) should sound like the noisy orgies
drunken Oriental Corybantes." How? I know the
n is vulgar, and condemned by Doctor Holmes; but
as born and brought up in the country. "Oriental
ybantes"? But a Corybant is Oriental; for he is a
st of the Phrygian worship of Cybele.

fter Mr. Armbruster is through with his lectures on
gner would he consider a course of lectures on Verdi
his works?
do not mean a course in which slavish attention is
merely the "three styles" of the composer, for the
of Verdi was one of constant development; but lec-
s explanatory of libretto, music, and ethical as well
esthetic purpose. Examination papers would test the intelligence and the memory of the hearer. They might be drawn up after this manner:

"Ernani."—(1) Is the horn to be taken symbolically or literally and would you conclude that Ernani and Donna Elvira had been married? (2) Describe the old man's picture gallery and give all instances known to you of pictures used in opera. (3) Why is Castilian honor like Castilian soap?

"Il Trovatore."—(1) Give some account of the parents of Leonora. (2) To whom did the Palace of Aliaferia belong—Leonora or the Count di Luna? (3) Why was Manrico called the Troubadour and was he of kin to "Gaily the Troubadour"? (4) Should electricity be used in the Anvil chorus and how many firemen appeared in this chorus at the Peace Jubilee in Boston? Do firemen keep better time in striking than union musicians? (5) What is the meaning of "Here is the tower where the state prisoners groan"? The tower is at the angle of a wing of the palace of Aliaferia. Was it the custom for the jailer to release tenors that they might respond to an encore? (6) Name the precise form of death administered to Manrico and give in a few words an account of the last years of the Count di Luna.

"Un Ballo in Maschera."—(1) Give the year in which Richard, Count of Warwick, became Governor of Boston, Mass. (2) Was Renato, a Creole, allowed in the leading hotels? (3) Give the full names of Samuel and Tommaso, those stern old descendants of the Pilgrims. (4) How were masked balls regarded by the citizens at large. (5) Quote from a contemporaneous account of the stabbing affair published in the *Evening Transcript*.

"La Traviata."—(1) What was the game played in the third act? (2) Would it have been proper for any gentleman present to have helped himself to the money thrown so rudely by Alfredo at Violetta? (3) Where did the Doctor get his degree? (4) Might not a closer student have saved Violetta? (5) Is a tendency toward coloratura necessarily a symptom of vice? (6) Compare the characters of Violetta and Elsa.

These questions are as important as many I have read in pamphlets by hysterical Wagnerites. By the way, has anyone determined positively how long Siegfried was with Brünnhilde on the mountain from the time of deliverance to farewell? From the performances I have seen he was there long enough to raise a full beard. Was it a habit of the Hunding family to sup? or was the abstinence on that evening in "Die Walküre" due wholly to Siegmund's loquaciousness? Mr. Runciman is always insisting that Wotan is the hero of "The Ring." I am inclined to believe that Hunding is the hero, the unlucky Hunding, as unlucky as Murad or Romeo. Sieglinde was never a good wife to him—and if she had fondled him a little he would have trimmed his hair and washed himself. Sieglinde was probably a poor provider. She went about mooning; she doped her husband and threw herself into the arms of the first stranger with a plausible story. Even after Hunding's righteous vengeance the people in the sky did not let him live—a melancholy, dismal figure, but never a bore. And where did the Flying Dutchman get that chest full of money and jewels, doubloons, pieces of eight, altar furniture? At the last performance of the Trilogy in Boston Wotan, in "Die Walküre," was shy in his left eye; in "Siegfried," as the Wanderer, he was shy in his right eye. Was this in the true Wagnerian spirit? Had he obtained from Erda the power of shifting the good eye? I wish that Mr. Armbruster would give a supplementary lecture to make these things clear.

Vittorio Carpi.—The date of Mr. Carpi's recital is November 29, in the evening, at Mendelssohn Hall.

THE PEOPLE'S SYMPHONY CONCERTS.

THE People's Symphony Concerts, which were so successfully inaugurated and carried out last year at Cooper Union, with F. X. Arens as conductor, and which were recognized as an important educational factor, are to be continued this season under more favorable conditions. The following dates have been arranged for the concerts, which are given with the co-operation of the People's Institute, the University Extension Society, and the University Settlement Society; December 13, 1901, and January 17, February 21, March 21 and April 18, 1902, at Cooper Union Hall, with a supplementary concert at Carnegie Hall.

The purpose of these concerts is to present an opportunity to students, wage workers and the people generally of hearing music of the highest order at prices within their means, the rates of admission being from 10 to 50 cents for single concerts, and from 5 to 25 cents for the entire season. As was the case last year, Mr. Arens will have under his direction an orchestra of forty-five performers carefully selected from the best musicians of the city, while vocal assistance will be given by eminent artists. The programs will be drawn from the works of the best composers, and in their general scope will be fully equal to those of the more pretentious concerts offered in the uptown halls.

In connection with the announcements of these People's Concerts, it will be of interest to the public to know that a society has been organized for the purpose of placing the enterprise on a permanent basis. The Hon. John G. Carlisle, ex-Secretary of the Treasury, is the treasurer of the organization; Lucien J. Chaffin, the secretary, and Miss Nora Godwin, Mrs. Gilbert Jones, Albert Stettheimer and J. Eugene Whitney, the executive committee, with Severo Mallet-Prevost as chairman. The advisory committee includes some fifty of the most prominent men and women in the financial and social circles of the city. An effort is to be made to raise a permanent fund of $100,000, the interest of which is to be employed in meeting the expenses of a series of annual concerts. The office of the secretary of the organization is at No. 26 East Twenty-third street.

Harry J. Fellows.

HARRY J. FELLOWS, the popular tenor, now touring with Leonora Jackson, wins ovations wherever he appears. The following are brief extracts from recent concert notices:

Mr. Fellows won his audience from the start. But few have ever gained such favor here.—South Bend (Ind.) Daily Times.

He sings with musicianly feeling and artistic taste. He was recalled enthusiastically after each of his numbers and, obliged to give encores.—Fort Wayne (Ind.) Journal-Gazette.

Mr. Fellows rendered all his numbers in a manner which made him one with his audience at once, and he was a great favorite. He responded to several encores, one being especially taking, "When I'm Big I'll Be a Soldier."—Saginaw (Mich.) Courier-Herald.

He completely captivated the audience. His voice is of a clear, resonant timbre and under perfect control.—Albion (Mich.) Daily News.

He was very popular, as the spontaneous applause which greeted every number indicated. His voice is smooth, powerful, even and shows high cultivation.—Elyria (Ohio) Daily Chronicle.

The tenor was superb.—Tiffin (Ohio) Daily Advertiser.

Signor A. Buzzi-Peccia.—Signor A. Buzzi-Peccia, the eminent voice teacher, has removed his studio to No. 683 Lexington avenue, where he will be pleased to receive his pupils.

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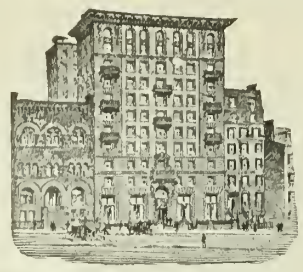

HOTEL BELLEVUE,
17 BEACON STREET,
BOSTON, November 9, 1901.

THE announcement that Miss Aagot Lunde will soon remove to New York, where she will make her home for the future, will be a matter of surprise and regret to her many friends and acquaintances in this city. During the time that Miss Lunde has lived in Boston she has become well known both in musical and social circles, where she has achieved a larger measure of success than many others. At the moment Miss Lunde's plans are about as follows: Early in December she will give a farewell concert in Boston at Steinert Hall, and immediately after leave for New York, where she will give a concert about the middle of December. During the season she will sing at public recitals and concerts, as well as in private drawing rooms, in and about New York city, and early in the spring leaves for Europe, where a concert tour of Norway, Denmark and Sweden is being arranged for. Miss Lunde is well known as a singer in Europe, her many flattering press notices testifying to her position in the musical world of that continent. In her professional career Miss Lunde will be under the management of Mrs. Knupfel, the European tour also being under that lady's auspices. While regretting her absence from this city, her friends should congratulate Miss Lunde upon the prospect of a successful professional career.

On Monday evening a reception was given at the studio of Arthur J. Hubbard to Miss Ruby Cutter upon the eve of her sailing for Europe. Many of her fellow students were present, as well as other friends and acquaintances, and the evening was greatly enjoyed, as it gave the opportunity of hearing Miss Cutter sing once more. Miss Cutter will go almost directly to Paris, where she expects to study with the ultimate intention of appearing in opera, but has made no decision as to a teacher until her arrival in that city.

All who have heard Miss Cutter sing remember with pleasure the exceptionally brilliant voice, the ease and charm with which she uses it and the modest manner with which she receives the highly complimentary encomiums for her work.

Hearty wishes for a happy and brilliant future were extended by all her friends, who reluctantly said "good-bye" to her.

Mme. Caroline Gardner Clarke announces three musical afternoons, to be given at her residence, 1070 Beacon street, on Monday, November 25; Tuesday, December 3, and Tuesday, December 17, at 3 o'clock.

At the first Madame Clarke will be assisted by Mme. Helen Hopekirk, Charles Joseph Dyer, of New York; Sol Marcosson, violinist, and Mrs. J. E. Tippett, accompanist. Madame Hopekirk will accompany her own songs.

The second will include "Catrina," a pastel in music; "Fêtes Galantes," a series of poems by Paul Verlaine, in French, and "Sketches with Musical Programism," by Edwin Star Belknap and Harvey Worthington Loomis, of New York. Songs composed by Miss Harriet A. Shaw will be sung by Madame Clarke, with harp accompaniment by the composer.

At the third Madame Clarke will be assisted by J. Hoffmann, first violin; J. Theodorowicz, second violin; F. Zahn, viola; C. Barth, 'cello; G. Gerhardt, double bass, and E. N. L'Africain, cornet, of the Boston Symphony Orchestra. A feature of this program will be the rendering of three poems by Tennyson, with an instrumental accompaniment—"Blow, Bugle, Blow!" "Ask Me No More" and "O, Swallow, Swallow!" Other assisting artists will be announced on the programs.

Mrs. Hunt, pupil of Mme. Gertrude Franklin-Salisbury, will give a concert at Chickering Hall, Tremont street, on the afternoon of December 4.

Miss Edith Torrey's pupil, Miss Josephine Morrisey, gave a program of songs at Miss Torrey's music room on November 4. Songs by Moir, Hawley, Beach, Cowen, Hans Schmidt and others were given with well poised voice and good taste.

Miss Mazie V. Hastings, pupil of Bruce W. Hobbs, was one of the soloists at the concert given for the benefit of the Abington Public Library on October 30. Miss Hastings was highly complimented for the marked improvement she has made under Mr. Hobbs' teaching, and it has been arranged that she will be heard at one of the large Boston clubs during the winter.

Bruce W. Hobbs was one of the soloists in "The Persian Garden," at the Second Church last Friday evening, the others of the quartet being Miss Miller, Mrs. Brooks and Mr. Phillips. Mr. Tucker was at the piano.

Five little tone pictures, with words by C. W. Krogmann, have just been published by the B. F. Wood Company. They are "The Raindrops," "Two Little Honey Bees," "The Ninepin Regiment," "The Cricket" and "Good-night." The music is bright and capitally suited to the words—just such songs as children love to sing.

Mrs. Anne Gilbreth Cross gave one of her delightful talks on the music of the different nations at the Hotel Vendome before the Abbot Academy Club on last Saturday afternoon. On this occasion her subject was Norwegian music, and the lecture was illustrated by a small string orchestra, violin solos and songs. Mrs. Cross' afternoons with this club last winter made everyone anxious to hear her again; the result was a large attendance of members with guests.

On the evening of November 12 Miss Marie L. Everett will give a song recital at her apartment. The program will be a fine one and will serve to introduce two pupils who have never appeared on any program before, all their studies having been under Miss Everett. Miss Everett will also give a song recital in Worcester on the evening of November 14.

James W. Hill, organist and pianist, is having an unusually busy season. In September he gave organ recitals in Hampstead and Haverhill, and on November 5 on the fine new organ at Phillips Church, Exeter, when he was assisted by Frederic Martin, both artists making a great success. Mr. Hill has three recitals in Haverhill, November 14, December 5 and 19. The following artists will assist at these recitals: Miss Adelaide Griggs, Mr. Van Vliet, Miss Shorrock, Stephen Townsend, Karl Ondricek and others. During the season Mr. Hill will give organ recitals in Lawrence, Lowell and several of e Maine cities.

Heinrich Schuecker will play a Fantaisie, op. 89, y Alvars; Mazurka and "Wiegenlied," by E. Schuec and Gounod's "Spring Song" at Miss Woltmann's cital on November 20.

Pupils of the Faelten Pianoforte School appeared in a cital in Huntington Chambers Hall last evening befor a large and enthusiastic audience, and played a very in esting program in a manner which reflected great cr upon their instructors. Those who took part were: Ed H. Jose, Jr., Cambridge; Alice Constable, Milton; Gla Adella Copeland, Melrose Highlands; Lucy Lee Coll Brookline; Anna Faelten, Roxbury; Miss Anna C. H nett, Jamaica Plain; Miss Estelle B. Heineman, Mer Wis.; Miss Emilie Jenks Bray, Medford, and Miss Ina Edgerton, Greenwich, N. Y., besides those who playe the ensemble numbers.

The competition for the free scholarships of the Sc of Opera, under Signor Bimboni, at the New England C servatory of Music, has resulted in the awarding of prizes to Miss Mabel Shanaway, of Boston, and M Clara Sexton, of Springfield. The prize consists of a y of free instruction under Signor Bimboni and other structors in the School of Opera. The judges were Di tor G. W. Chadwick, Signor Bimboni and Prof. Wal Goodrich. There were twenty competitors.

Portions of J. Varley Roberts' sacred cantata, "Jon were sung by the quartet choir at Harvard Church, Bro line, last week. The selections were as follows: Sopr solo, "Sing, O Daughter of Zion"; bass recitative and a "Whither Shall I Go from Thy Spirit?"; quartet, " Lord Hath Taken Pleasure"; contralto solo, "The Lor Full of Compassion; prayer response; quartet, "Ble Are the Merciful."

KLINGENFELD'S VIOLIN METHOD.—Heinrich Klingenf the author of "Elements of Violin Playing," has rece the following additional indorsements:

Messrs. Breitkopf & Haertel, New York:

GENTLEMEN—Received and examined the copy of H. Klingenf "Elements of Violin Playing" you were kind enough to send The merits of the work are completeness, careful diction and densed form. The method and the grading are above criticism. I shall be pleased—as far as my influence goes—to promote its culation. Yours respectfully, LUIGI VON KUNI
PITTSBURG, Pa.

Messrs. Breitkopf & Haertel, New York:

DEAR SIRS—Have examined the violin method by H. Klin feld and am very well pleased with the way it is worked out. practical and ought to come into general use. Am glad to rec mend it. Very truly yours, F. G. DOOLITTLE,
Conservatory of Music, Oberlin, Oh

Messrs. Breitkopf & Haertel, New York:

DEAR SIRS—Through your kindness a copy of Klingenfeld's ' ments of Violin Playing" was brought to my notice several m ago. I should have long since acknowledged same and added hearty wishes for the success of Mr. Klingenfeld's most exce work. I have already given it to several of my pupils with gratifying results. The method is thorough and quite original i scheme, and under the guidance of a capable and conscientious structor literally compels the pupil to obey the rules indispens for the foundation of violinists. Gratefully yours,
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MUSICAL PEOPLE.

einrich Klingenfeld, the violinist, and Frank Wels-, a Toronto pianist, gave a joint recital in Toronto October 31.

dward Baxter Perry, the blind pianist and lecturer, one of his analytical recitals in Johnson Music Hall, neapolis, on October 30.

iss Ora J. Walker, of Bushnell, Ill., has resumed her s as teacher of piano and violin at the Knox Con-atory of Music, Galesburg, Ill.

iss Edna Apel and Miss Anna Majer, both pianists both residents of Detroit, Mich., are making a reputa- in the musical world of the West.

ie piano pupils of Miss Capitola Richardson gave a re- at the home of Miss Richardson, Springfield, Ill., Oc- r 30. The young people were heartily applauded by y guests.

ie concert given by Louis Ehrke, violinist, with the tance of J. Louis Minier, pianist, and Miss Grace R. ison, contralto, in Association Hall, Newark, N. J., cted a large audience.

rs. J. Emory Owen, of 151 Jefferson avenue, Detroit, ., gave a musicale recently, at which the guests greatly yed a program given by Alberto Jonás, pianist, and rice de Vries, baritone.

iss Christine Iseman gave an organ recital in the First gregational Church, Middletown, N. Y., last month. Gumaer, a local soprano, and Miss Radeker, a local ist, assisted in an attractive program.

illiam Beard, Jr., a successful and talented singer of isville, Ky., expects to sing in grand opera next sea- Mr. Beard's voice is a baritone. For a year he has soloist in Calvary Church, Louisville.

alph L. Baldwin gave his fortieth free recital on the n at the First Church, Northampton, Mass., Monday ng, November 4. The program included several lties, besides a number of standard works.

ie musical people of Bloomfield, N. J., have engaged rge E. Clauder, a local 'cellist, to conduct the new estra organized in the pretty town. Meetings are at the home of Howard M. Thomas, 162 Belleville ue.

iss Aimee Van Sickle, who has been a pupil of Rob- Brain, of Springfield, Ohio, for two years, rendered vocal selection, Tosti's "Good-by to Summer," at the nan Suffrage Convention held in the West three s ago.

he series of concerts which have been given for the six years under the auspices of Yale University will ontinued this year by the New Haven Symphony Or- tra, under the leadership of Edgar Stillman Kelley, who is taking Professor Parker's place in the school of music.

A large company of guests enjoyed a musicale October 30 at the home of Mrs. A. M. Voorhis, Broadway, Nyack, N. Y. The program was given by the pupils of Miss Mary Riker, under her direction, assisted by Frank Angus, tenor.

The first song recital in Saginaw, Mich., was given by Miss Ella Morris Jones, soprano, assisted by Herbert Milliken, violinist; Mrs. H. C. Barnes, pianist, and Mrs. H. B. Burdick, accompanist, at the Germain Temple of Music the end of last month.

The Conservatory of Music connected with the Troy Seminary gave a concert at Troy Association Hall on October 31. An excellent program was presented by Christian A. Stein, Robert E. Foote, Thomas Impett, Miss Olive Pulis, James McLaughlin, Jr., and Allan Lindsay.

The first of the series of three salon concerts to be given this season by Mrs. Evelyn Choate, pianist, Miss Bertha Bucklin, violinist, and Miss Lillian Littlehales, 'cellist, was given on October 29 at the residence of Mrs. Eugene B. McClelland, 308 McBride street, Syracuse, N. Y.

The first concert of the musical season at Williamsport, Pa., was given at Association Hall on October 28, under the management of H. S. Krape. Miss Mary Hallock, pianist, and Harry C. Saylor, baritone, were the soloists. The Haydn String Quartet played, and Miss Edith S. Reider was the piano accompanist.

In the series of concerts which were given at the Atlanta, Ga., fair under the auspices of the music committee of the State Federation many local artists appeared. One of the concerts was conducted by Miss Rose White Steinhagen. The soloists were Mrs. Mary F. O'Brien, J. M. Marshbank, Miss Theodora Morgan, Miss Linnie Blosser, Miss Westmoreland and Miss Steinhagen.

G. Sauvlet gave a piano recital on the evening of October 24 at the Presbyterian Church, El Paso, Tex., which proved a musical treat to art lovers in that place. He played a number of his own compositions, and Chopin, Paderewski and Scharwenka were included in his program. The pianist had the assistance of two local singers, Miss Anne Martin and Miss Lelia Trumbull.

Wenham Smith gave the inaugural recital on the rebuilt three manual organ in St. Columba's Catholic Church, Newark, N. J., Sunday evening, November 10, assisted by Miss Kathrin Hilke, soprano, and Miss Ethel Cecilia Smith, violinist. He is also engaged to open the new organ in the Methodist Church, Belleville, Thanksgiving night, November 28, and the new three manual electric organ in the Second Presbyterian Church, Elizabeth.

At the Westminster Presbyterian Church, Broad and Fitzwater streets, Philadelphia, on Sunday morning, November 3, Myers F. Hall, organist, was assisted by Miss Josephine Leone Rhoades. Official organist of the National Export Exposition (1889), solo organist for Innes and his band, the Carlisle Indian Band and the Damrosch Orchestra, Mr. Hall is rapidly becoming well known throughout the States, and deserves praise for his commendable work. Miss Rhoades sang the slumber song, "Sleep Thou, My Son." by Piccolomini, with simplicity and care.

MUSICAL CLUBS.

The Mount Vernon (N. Y.) Musical Society will open its season December 13 with Mendelssohn's "Elijah."

The Musical Club of Richmond, Ind., presented at its last meeting a fine Schumann and Schubert program.

Mrs. J. H. Webster, president of the National Federation of Women's Musical Clubs, will spend the winter in Germany.

The Ladies' Musical Club, of Galveston, Tex., has engaged Madame Schumann-Heink as soloist for a concert in December.

Mme. Charlotte Maconda will be the soloist at a special concert December 2, arranged by the Ladies' Matinee Musicale, of Spokane, Wash.

A new oratorio society has been organized at Honolulu, Hawaii, and Händel's "Messiah" will be the first work for consideration at the rehearsals.

The Cecilia Club at Waterville, Me., has organized for this season's work with the following officers: Prof. C. B. Stetson, of Colby College, was re-elected president; Principal F. W. Johnson, of the Coburn Classical Institute, vice-president; Joseph H. Murray, of Fairfield, secretary.

The Music Study Club organized this autumn at Cortland, N. Y., by W. E. Chamberlain with eight members, has now a membership of thirty-eight. The growth of the new club is due mainly to Mr. Chamberlain's able efforts. Excellent programs are being planned for the meetings and musicales.

The Arion Club, of Providence, R. I., will present Verdi's Requiem November 19, with Miss Effie Stewart, Miss Rosemarie Campbell, Ellison Van Hoose and Andreas Schneider as the soloists. Jules Jordan will conduct. At the second concert of the season the club will sing Verdi's "Aïda" in concert form. At the third concert Gounod's "Redemption" will be sung.

The members of the South Paris, Me., Musical Festival Chorus have elected the following new officers: President, Mrs. James S. Wright; Miss Sue Wheeler, secretary, and Miss Grace Thayer, treasurer. The executive committee includes Mrs. John Emeley, Mrs. Lula Smiley, Mrs. I. F. Barnes, Hal R. Eaton, Mrs. Annie Fletcher and Miss Hattie Leach. Mrs. George Briggs will be director this year.

The Matinee Musicale, of Lincoln, Neb., has entered upon what promises to be a very successful season. The first program by the members of the club was given October 21, the chief number being Nevin's song cycle, "Captive Memories." The first artists' recital under the auspices of the club took place on the evening of October 29, when Fannie Bloomfield Zeisler aroused the audience to a degree of enthusiasm unparalleled.

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For Particulars apply to "Saturday Extra Department."

ANDREW CARNEGIE, who is the first Rector of St. Andrews University, Scotland, is at the same time President of the New York Philharmonic Society. Millionaires are apt to mix up conditions.

WILLIAM CASTELMAN, the American tenor, has made a success in opera at Algiers, Africa, but they claim that his French accent is too dark and that it is also Anglo-Saxon. What do they want in Africa?

AN out of town friend asks us what the time limit of a concert should be. It is our opinion that all concerts and recitals should begin at the advertised hour. Song recitals given by one singer, without assisting artists, should not last over one hour. One hour and a half is quite long enough for a piano recital. Indeed, too long sometimes. No orchestral concert should endure for more than two hours, and that allowing for an intermission of ten to fifteen minutes.

ANOTHER important triumph has been achieved by pianos of American make in Europe, and this time it is the Mason & Hamlin grand, just used in a successful tour by Harold Bauer through Holland. After artistic triumphs here Mr. Harold Bauer follows them up with similar successes in Holland, using the same piano—the American made Mason & Hamlin. It must also be remembered that the production of the Mason & Hamlin piano is an artistic result, not a commercial one purely, and that it therefore counts for vastly more than the merely mercantile successes of American products abroad.

ANDREW CARNEGIE, who is in Pittsburg this week laying plans for the great technical institute he is about to endow, declared in one speech: "If Shakespeare and Wagner, the mountain peaks of literature and music, were taken out of my life it would be poor indeed."

If there were more millionaires who craved culture what a boon it would be to art! The majority of rich men buy books as they do other furniture. They never read them and hence do not enjoy literature. The same men go to the opera, but that is only an incident in the hours of social life. They do not enjoy music any more than they do books.

THE newly elected Mayor of San Francisco, Eugene E. Schmitz, is a violinist and until recently was leader of a theatre orchestra in the City of the Golden Gate. Both the father and uncle of Mr. Schmitz are musicians and he received his musical training at home. His father, a German, was a pioneer in the building up of San Francisco. The mother of the new mayor was Irish. A number of other interesting musical features were introduced during the recent campaign in New York. The day after the election Justice Jerome, the District Attorney-elect, entertained his friends, who called to congratulate him at his country home, with an organ recital. Jerome is an accomplished musician.

THE following paragraph from the London *Standard* is old, yet still goes the rounds of the press:

"The skull of Mozart, which, since the death of Professor Hyrtl, who kept it in his house, has been transferred from one place to another, has now found its final home in the museum at Salzburg. The relic was handed over on Sunday last, with all the solemnity befitting the occasion. An attempt was made some time ago to substitute another skull as that of Mozart's for the one preserved by Professor Hyrtl, but the fraud was discovered, upon which, in some mysterious way, the spurious skull disappeared and the genuine one was restored to its place. Every care will be taken at the Salzburg Museum of what is the only known portion that is left of the great composer's remains. The place of his grave is forgotten, and even for the authenticity of the skull there is only the evidence of a gravedigger, an engraver and the late Professor Hyrtl."

What Mozart skull is this? Not the skull of the composer Mozart. What antiquarian fairy tale is this?

A LETTER from Weber to Meyerbeer has been published, which shows how he was treated by his publisher. He received for "Der Freischütz" the sum of 220 thalers for all right of reproduction, arrangements, &c., reserving only the performing rights. It has been calculated that the sale of the overture alone brought into the cash box of the lucky publisher 100,000 thalers. In 1824 Moritz Schlesinger proposed to Weber's widow to give the sum of 1,000 thalers for a new edition of his five operas, but claiming also the delivery of the autograph scores. This last condition prevented the bargain being concluded. The performing rights of "Der Freischütz" did not exceed 4,000 thalers; the Royal Opera of Berlin, to which the first hundred performances of the work in Weber's lifetime brought 90,000 thalers, paid the author only 600 thalers. At that time the author had no performing rights and the theatres purchased their rights in a lump at easy prices. These were the "good old times."

AS long as there remain people who are willing to pay to hear singers whose names are famous and foreign, such pitiful exhibitions as the one which took place at Carnegie Hall last Friday afternoon are apt to occur.

There are hundreds of young American singers with fine voices and talent who cannot get a decent for their efforts because managers won't take them up, but let comes a well-known lady from Germany, who has been before the public for years and her manager has the effrontery to charge admission, and there are some people silly enough to pay to hear her.

HOW SAD.

Does not Madame Lehmann know better than to lay herself open to ridicule, or does she really think that artistic powers are still at her command? It is hardly possible that she cannot realize the vast difference between what she was and what is now remaining of her art. Again—can it be possible that this community anyone will believe that the applause of her audience was sincere on last Friday or is a New York audience so unmusical in the midst of all the opportunities to hear and see?

At the outset of the musical season it is discouraging to have to chronicle the fiasco which a once esteemed artist permitted herself to walk into. In another column will be found the criticism of this affair.

A COMMITTEE for erecting a Lortzing monument has been formed in Berlin. Subscriptions will be received by the president of the Allgemeinen Deutschen Musik Verbandes, Herr Ernst Vogel, Berlin, S. W., Besselstrasse 20.

Lortzing's memory has been celebrated by a Lortzing week at the Leipsic City Theatre, and its example will be followed at Vienna. Moreover, two volumes of his unpublished and forgotten works will be published by the Lortzing student, Georg R. Kruse, and other celebrations of the centenary of the birthday of the artist to which the German operatic stage owes so much have been held or are planned. "But," asks M. Stern, "is it not being overdone?" Without at all underrating the merits of Lortzing that gentleman thinks that the pendulum that swung too far in one dir-

LORTZING.

while the artist was alive is now swinging too
in the opposite direction. "When we compare
figures of the season 1899-1900 and find that
zart is represented by 5 operas and 500 per-
nances and Lortzing by 4 operas, with 600 per-
nances, we must confess that the composer of
ir and Zimmermann' does not deserve to be
ed before Mozart, and that he has only attained
place because his operas make less claims on
ience and artist than those of Mozart."
ome other things Herr M. Steuer wants to have
e explanation about. In musical history and
ical criticism Lortzing's romantic opera, "Un-
," is regarded as his weakest work. How comes
ien that in these days the "half failure" "Un-
" holds the first place, with 180 performances,
e "Czar and Zimmermann" and "Wildschütz"
167 and 105 respectively? How comes it that
"Waffenschmied" stands higher in the public
r than the "Wildschütz," and that the pretty
iden Schützen," with nine performances, seems
ave fallen into rank disfavor?
hat the public would have nothing to do with
giña" is intelligible, but why did not "Casa-
a," that was so successful at Pyrmont, succeed
where?
n the occasion of the Pyrmont festival there was
lished a volume of the sentiments of living art-
Here are some of them. Otto Lessmann
es: "To reckon Lortzing among the really
t names of music, as has been done several
s, I regard as a great misapprehension of his
ts and abilities." Humperdinck writes: "With-
agreeing with that exaggerated cultus which
out much reserve places Lortzing on a level
the first artistic appearances, &c." Wein-
ner writes: "I regard Lortzing's 'Wildschütz'
master work which the German stage will re-
His other operas appear to me already to
felt the tooth of time." Robert Radecke's
dpoint is the juste milieu: "Lortzing was a
of eminent talent in the field of comic German
a; for the romantic opera his talent was not
cient; in fact, he displays a good deal of what
ilettante in his work, and this arises from the
that he lacked regular study. Still his talent of
ntion comes to the front and covers the weak-
of the workmanship."
conclusion Herr Steuer hints that the Lortz-
cult is a revolt from too much Wagner. "If it
vs that we cannot live by 'Tristan' alone it will
done its duty. But we must not forget that
e are still Auber, Boieldieu, Donizetti and
rs."

A GOOD deal has been written of the master's deafness, but little has been said of his sight. The Beethoven home at Bonn, among a lot of truck, pens, scissors, visiting cards and the like, a pair of spectacles. About his shortsightedness Schindler in his biography says little, but Gerhard von Breuning, who saw him often in the last years of his life, expressly says that he wore a double glass, with a ribbon round his neck, in the street, elsewhere he used a monocle. Usually, however, he did not wear spectacles. All the accounts of his piercing glance, the vivid expression of his eyes, prevent us from supposing that he usually wore them, and, it may be added in confirmation, that there is no representation of him with such glasses to vision. But as a pair is lying with other objects we may conjecture that he used them when reading and writing down his compositions. These glasses were never examined till lately. The character of his extremely fine music script, such as is seen in his autograph of the "Moonlight Sonata," shows that he was shortsighted and wore concave glasses. To what extent he was so cannot be determined. In a letter dated August 2, 1823, two years before his death, he wrote: "Excessive work and with it over two months' trouble with my eyes, which are not yet quite well, prevented me," &c. Grillparzer, who met him in 1805, describes him as follows: "Beethoven was thin, dark, and, contrary to his later habit, very elegantly dressed and wore spectacles, which I remarked particularly because in later years he never used these aids to weak sight." To this Frimmel adds in a note that Beethoven wore glasses as late as 1817. His eyes were brown.

WAS BEETHOVEN SHORTSIGHTED?

LILLI LEHMANN is writing a book. She told a *Sun* interviewer all about it. "Most prima donnas have somebody else to write their books," she declared with all the charitable delicacy of a true Wagner interpreter. Her remarks about the friendship that Richard Wagner bore her mother reveals the most charming tact. Her consideration for fellow-singers in the Wagnerian vineyard is evidenced by the following extract from the above interview, which appeared in last Sunday's *Sun:*

A VERSATILE VEGETARIAN.

"Now the Prince Regent's Theatre in Munich is to attempt to rival the Bayreuth Theatre in the performance of the Wagner operas. I cannot see that either of these theatres will have any effect on the other. Strangers who go to Bayreuth will also go to Munich and vice versa.

"If either theatre suffers it will not be Bayreuth's. Madame Wagner may be the absolute ruler at Bayreuth to-day and that may not be the best thing for the performances; but she at least attempts to get the best singers in Germany. That Ernst Possart, the director at Munich, will never do.

"He is a stingy impresario and will not pay artists, and will not get them to sing for nothing even though it be at the great Prince Regent's Theatre. This year he was only willing to pay 300 marks for the Isolde in his performances of that opera.

"I declined the proposition that he made to me as the amount was absurd. Now that will not do for more than a year or two. Then the public will see that good artists are not to be engaged there and stay away. No. Bayreuth will never suffer from the rivalry of Munich. Siegfried Wagner's latest opera was not a success. I never had the opportunity to hear it, as it was sung in but few cities. The first one really had some genuine success, although it seems incredible that a man who had prepared himself for another profession should suddenly devote himself to music with practically no preparation for it.

"And the fact that he also writes the text of his operas, poor as it is, is astonishing enough. The family physician at Bayreuth told me that in the school Siegfried could not write an ordinary German sentence correctly.

In all these sweet-tempered remarks we find one item of interest—Lehmann was offered the correct amount for her services. No wonder she prefers America, where the daily papers hail her as *the* only living *lieder* singer—how about Nordica and Sembrich?—and a gullible public actually pays to hear a woman whose voice has vanished! As a matter of record Von Possart paid his Isoldes much more than 300 marks a performance. When Lehmann, or her secretary, approached Von Possart he was embarrassed. He had once admired Lehmann, as we all had, years ago, but would not dared to have engaged her for the Munich season. So he temporized—he offered a low compensation, thus disengaging himself from a trying position.

Munich is in high feather just now over the fact that the $60,000 receipts of the opera season at the Prinz Regenten Theatre not only cover all expenses but even pay the Wagner heirs royalties amounting to $200 a performance. All the costs for mounting four operas are defrayed, though Bayreuth had a deficit of 80,000 marks. So Madame Lehmann's spiteful comments on Von Possart's "stinginess" do not hold water. Besides, the lady lives in a glass house of her own devising in the matter of nearness—to use a good S word. According to a friend, now dece still wearing her old operatic wardro tights included. This, if it be economical gifts of Salvini and In the matter of the veget prevention of cruelty to

Lehmann is only seeking to emulate the late R. Wagner, of Bayreuth. She has declared her intention of leaving her property to the Society for the Prevention of Cruelty to Animals. Would that she could remember the object of this society when she sings in public.

ONCE in a while we read in the daily papers that the musical program played at the church wedding was arranged by the bride herself, who at certain rare intervals happens to be a musician and woman of taste. There is need of reform in this matter as in many others along the line of musical endeavor. Long ago the superstitious bride forbade the organist to play that hackneyed, threadbare bridal chorus from "Lohengrin," which some of the young society reporters on the daily press describe as the "Lohengrin Wedding March." But as the conventional brides outnumber the superstitious and thoughtful brides, we presume wedding guests must continue to be tortured with those maddening strains from Wagner's opera.

MUSIC AT THE MARRIAGE CEREMONY.

Now, the organist, poor man, is the one who can change all this, if he will. Let him tell the bride, if she insists on the Wagner music on entering and the Mendelssohn on going out, that the original wedding at which the bridal chorus was sung terminated unhappily. By all means tell the lady preparing to don the white satin, tulle veil and orange blossoms the story of Elsa von Brabant and Lohengrin, Knight of the Grail. Mendelssohn's "Wedding March," usually played as a recessional at church weddings, is appropriate music, it being, as well all of us know, from the "Midsummer Night" music, written when the composer was only seventeen years old. But even that becomes tiresome when it is played at every wedding where music is a feature.

While the organist may not succeed in persuading the bride to depart from the conventional bridal chorus and wedding march, he can, and should, be held responsible for the remainder of the musical program. As is the custom in the case of a church wedding, the organist plays while the ushers seat the guests. Brides are usually late, and so the guests who arrive in time must hear a concert. There are of course organists who play appropriate compositions for the place and occasion, but there are other men who show poor taste and a decided disregard for their art and the solemnity which should surround a church wedding. Once upon a time, and not many moons since, either, the writer witnessed a fashionable wedding in a Brooklyn church, where the organist played the usual bridal chorus, and added to the agony by playing very softly during t ceremony selections from "Cavalleria R As all readers of THE MUSICA this time this is a fierce litt libretto founded upon trayal.

With Bach, B Schubert, Go sohn, MacD can there b gar and ina Why should occasions? walk to th march tim

The ce enhanc th

STELLA MARIS.

BY J. A. SYMONDS.

Fair is the sea; and fair the sea-borne billow,
Blue from the depth and curled with crested argent.
Fair is the sea; and fair the smooth sea margent,
The brown dunes waved with tamarisk and willow.
Fair is the sea; and fair the seaman's daughter,
Fairer than all fair things in earth and ocean;
Fair is the sea; and fair the wayward motion,
The wavering glint of light on dancing water.
Fair is the sea; and fair the heavens above it,
And fair at ebb the grass-green wildernesses;
Fair is the sea; and fair the stars that love it,
Rising from waves new washed with Orient tresses.
Fair is the sea; of all fair sea things fairest,
Stella, thou sea-born star, art best and rarest.

DAUDET AS MUSIC CRITIC.

"THE entire work of Balzac pulsates with a fever of discovery and of impromptu." It was Alphonse Daudet, the little Hebraic David of the South, with "the head of an Arabian Christ," who wrote that sentence, a sentence which might be fitted aptly to his own case. Daudet loved Balzac, loved Beethoven, and—this may be a surprise for some—loved Wagner, knew Wagner. Why not? Style for him was a question of intensity and what was Wagner if not intense? And Daudet was no mean critic. He could recognize the unchanging *moi* of Hugo, and the miraculous gift of transforming himself, which gave to Balzac the power of multitudinous creation.

He could speak of Georges Rodenbach as "the most exquisite and refined of poets and prose writers, moist and dripping with his Flemish fogs, a writer whose sentence has the tender effect of belfries against the sky and the soft golden hue of reliquaries and stained glass windows." Friederich Nietzsche was "that admirable writer with a surprising power for destruction"; while in Ibsen's "Wild Duck" he found "the india rubber laugh, the [illegible] of Voltaire congealed by Pomeranian sleet." [illegible] of Dostoïewski's "Crime and Punish[illegible] his mind"; and for Tolstoy he [illegible] admiration. After Turge[illegible]nirs of his were pub[illegible]uisite unhappiness, [illegible]olled the artist [illegible] mystery by [illegible]n the offen[illegible]ous import, [illegible]ut the real[illegible]As I remem[illegible] that much [illegible]urts, Zola [illegible] this sim[illegible]ded him[illegible]n from [illegible] is

ear," says this pious and admirable biographer, "had a delicacy and correctness most exquisite. Thence came his passion for music, which was an aid and assistance to his labors. He sits at his table in his workroom. My mother is at the piano in the next room and the music of Mozart, Beethoven, Schumann or Schubert follows, one after the other, and excites or calms the imagination of the writer." "Music is another planet." "I adore all music, the commonest as well as the loftiest." But no man could analyze and understand better the masters of harmony, no man lauded the genius of Wagner in more splendid terms or more brilliant images: "The conquest by Wagner and the philosophers."

Daudet often came home with wet eyes after a concert and we are told that his voice was delicate and penetrating when he hummed the tunes of Provence. His intimate musical friends were Raoul Pugno, the pianist, Bizet and Massenet. In later years Hahn, the "little Hahn," a composer of songs, often visited him and he dearly loved the mad music of the Hungarian gypsy orchestras. We all recall his fondness for the pastoral pipe and Valmajour, that thrice unhappy Valmajour urged in the pursuit of a hopeless fantastic love by an avaricious sister! I have often wondered who sat for the portrait of De Potter in "Sapho." It was possibly a composite of Gounod, Bizet and Massenet, though the conception of the love-stricken figure seems better to fit Gounod than the others. That Daudet's ear for verbal harmonies was of the finest there can be no doubt after reading this: "It seems that the phrase, as Chateaubriand uses it, has preserved the rhythm and movement of the sea; the rush of his crises comes from the furthest line of the horizon; their return is broad, quiet, majestic. Another example of sensitiveness to the period in writing, Gustave Flaubert, is the only one presenting, in the same degree as Chauteaubriand, that verbal wealth which gives a sensuous satisfaction to one's mind when reading."

Of Wagner he said: "Wagner was a phenomenon in this century just as he will be one in time to come, and no one is more fruitful than he in remarks of every sort. * * * He was a man belonging to another age. Nevertheless, he found a way to our nerves and our brains far more easily than one would have thought. If imagination has representatives, he was one of the giants. A Northern imagination, it is true, on which all the beauties and faults of the North have left their impress. He insists, he insists with violence and tenacity, he insists so pitilessly. He is afraid that we haven't understood. That language of motives which he has imagined, and of which he makes such magnificent use, has the fault of leaving us very often with an impression of weariness. * * * Still, it was absolutely necessary for him to invent that system of motives. * * * His characters seem clothed in sound. * * * In Richard Wagner the imagination is so representative that it saturates his work to overflowing with all sounds of nature, and leaves a limited space for episodes. The passion between Tristan and Isolde plunges into the tumult of the ocean which overwhelms it; then it appears on the surface, then it plunges under again. One invincible power raises the waves and the souls by a single movement. In the poem water, fire, the woods, the blossoming and mystic meadow, the holy spot become the more powerful characters. In this paganism of to-day all nature has become divine."

[illegible] pantheism never has been realized [illegible]r me his dramas deal with the ele[illegible]r than with men and women. [illegible]ognized this fact. Wagner [illegible]ancer says: "Your genera[illegible]ese splendors, this torrent of heroism and life, but you cannot present to yo[illegible] fancy the impression which that music exercised [illegible] men of my age. * * * There is everything [illegible] Wagner. * * * Turning his face toward Gay[illegible] he wrote the 'Meistersingers'; turning towa[illegible] Pain, Love, Death, the Mütter of Goethe, he wro[illegible] 'Tristan und Isolde.' He made use of the ent[illegible] human pianoforte and the entire superhuman [illegible] anoforte. Cries, tears, the distortion of despair, t[illegible] trickling of water over rocks, the sough of t[illegible] wind in the trees, frightful remorse, the song of t[illegible] shepherd and the trumpets of war—his tremendo[illegible] imagination is always at white heat and alwa[illegible] ready." Daudet wisely refuses to discuss Wagne[illegible] methods. "Let his methods remain in the da[illegible] like his orchestra. That imagination of his, fev[illegible] ish and excessive, has not only renovated mu[illegible] but has also overwhelmed poetry and philosop[illegible] Although theories disquiet me, still I feel th[illegible] trembling in Wagner behind each one of his hero[illegible] The gods talk of their destiny and of the conflict [illegible] that destiny with the destiny of men; they talk [illegible] ancient fate in a way that is sometimes obscu[illegible] but with a rush and a go that make one forget [illegible] question them. It is the famous wall of the 'Légen[illegible] des Siècles,' crowded with the tubas and the tru[illegible] pets of Sachs, tumultuous and glittering in th[illegible] mass."

"It is quite possible that Wagner desired to ha[illegible] characters of a size suitable to their surroundin[illegible] and that one would feel uncomfortable while c[illegible] sidering ordinary men who should be victims o[illegible] the Ocean of 'Tristan' or to the Forest of 'Si[illegible] fried.' What difference does it make? He s[illegible] ceeds in moving us with terrestial passions. [illegible] 'Tristan' humanity plays a larger part. These [illegible] our own wounds which are bleeding in the flesh [illegible] the lovers, wounds that the sacred spear, which [illegible] hero brings back with him, shall never heal." He [illegible] Daudet seems to have confused "Tristan" wi[illegible] "Parsifal," or else he has mixed his musical me[illegible] phors.

It will seem that these are the utterances o[illegible] man who has pondered music as well as deeply [illegible] has felt it. He knew Wagner and was a welco[illegible] visitor at Wahnfried. "Daudet pleases me [illegible] much," Wagner once said. The openly expres[illegible] admiration of this cultured Frenchman must h[illegible] flattered the composer greatly. Because Dau[illegible] admired Wagner his perception of Beethove[illegible] greatness was not blurred. He puts the case s[illegible] cinctly: "It were better to say that the masterpi[illegible] by Beethoven being more concentrated and clos[illegible] woven makes a total impression upon you i[illegible] much shorter time than does a drama with its n[illegible] cessary stops and changes of scenery and delays [illegible] explanation." This in answer to his son Lo[illegible] who had asserted that the emotions aroused b[illegible] Beethoven symphony include "a deeper and r[illegible] quality" than those evoked by the "Ring."

The elder Daudet finds that Wagner is sa[illegible] rated with nature and nature's sounds. "His [illegible] chestral parts cradle and swing me to and [illegible] His gentleness and power cause me to pass wi[illegible] a few hours through the most powerful emoti[illegible] emotions, in fact, for which no one can fail to [illegible] grateful forever to the man who has excited thr[illegible] because they reveal our inner depths to ourselv[illegible] I love and admire Beethoven also for the wide p[illegible] peaceful landscapes which he knows how to o[illegible] up in the soul of sound. Italian music ench[illegible] me, and in Rossini I experience that extraordin[illegible] impression of melancholy anguish which an ex[illegible] of life gives us. There is too much frenzy, [illegible] much movement; it is as if one were trying to[illegible] cape from death. I adore Mendelssohn and his[illegible] licious pictures of nature, the Scotch and Ita[illegible] Symphonies. There are certain hours toyr[illegible] nightfall when the soul of Schumann torm[illegible] me. * * * But to number them all would

never end. I have lived through the power of sic; I am a dweller upon its planet." * * *

Now all this is quite satisfying when one realizes t Daudet in his love for music steps out of the ench literary tradition. French writers, even se of this century, have never been fanatics for sic, Stendhal excepted, and I can hardly com- nd his criticisms. Chateaubriand—"They all ne from Chateaubriand" boomed out the im- ial Goethe when asked about the Romantics of 32—Victor Hugo, Gautier, Alfred de Vigny—l ept Heine, as being a German—Charles Nodier, udelaire, De Musset, Flaubert, Dumas fils, the Goncourts—the brothers secretly abominated sic—Zola—this mixed company was not fond of sic. Catulle Mendès is a Wagnerian, and in his nescent way Paul Verlaine was affected by mel- y. He certainly wrote a subtle and magnificent m about "Parsifal." But perhaps it was what despiser of Kundry stood for, rather than gner's music, that set vibrating the verbal magic this "Chopin of the Gutter." Huysmans, of mish descent, has made a close if not sympa- tic study of church music and the old ecclesias- l modes.

How well Daudet understood that floating qual- , "the artistic temperament," may be seen in this se bit of analysis: "Neither sculptor nor painter presents anything which did not exist before in world. It is somewhat different in regard to sic. But, looking at things a little closer, music the lofty manifestation of a harmony, the mod- for which exist in nature. Nevertheless the ter, the painter, the sculptor and the musician, enever their work bears them honestly along, be- e honestly that they are adding to the world nething which did not exist before their time. blime illusion!" * * *

On this clear, critical note let us leave the de- ntful writer, once charming man. "Oh, Daudet, *t de la bouillabaisse!*" cries the author of "Evelyn nes." Yes, but is not *bouillabaisse* a fascinating h when a master *chef* has prepared it?

I. G. Wells contributes an article on "The Lit- ry Regimen" to the current *English Illustrated gazine:*

It is imperative," he says, "if you wish to write h any power and freshness at all, that you should rly ruin your digestion. Any literary person confirm this statement. At any cost the thing st be done, even if you have to live on German sage, onions and cheese to do it. So long as turn all your dietary to flesh and blood you get no literature out of it. 'We learn in suffer- what we teach in song.' This is why men who at home with their mothers, or have their elder ers to see after them, never, by any chance, how- r great their literary ambition may be, write any- g but minor poetry. They get their meals at ular hours, and done to a turn, and that plays very devil—if you will pardon the phrase—with 's imagination."

Theodore Thomas' concert season has begun in and his Chicago admirers, who are extremely erving, noted his new wig, says the *Times.* s reminded them of the story told about him few years ago. For many years Theodore omas, with his back to the audience, presented ood view of a shiny bald head. One night he eared in a becoming wig, an adornment that he worn ever since.

On his first appearance before his orchestra in wig Mr. Thomas was quite austere and stern ing the rehearsal. Walking to his music stand this occasion, he said:

Shentlemen, laugh vonce now, and laugh lt. That is all."

The members of the orchestra did not neglect their opportunity.

Toward the latter part of Rossetti's life he rarely left his house and garden. He depended upon a close circle of friends for society, and in his own way was a sociable man, but he preferred to see his friends and acquaintances by appointment, and woe betide the too intrusive stranger.

One day an enterprising man called who was duly armed with a letter of introduction, and the servant was nearly yielding to the impulsive stranger, whereupon the painter of "Dante's Dream" leaned over the banister and said, in firm, mellifluous voice: "Tell the gentleman that I am not at home."

The unexpected never happens. I did not hope to meet George Moore in Dublin. It was in Bayreuth, August 14, that I first saw him walking slowly down the Bahnhof Strasse, and it must be confessed not looking the other way when a pretty girl passed. But then there are not many pretty girls in that neat Bavarian town, so the famous author of "Evelyn Innes" and "Sister Teresa" was not sorely beset. After I made free of his gracious companionship I begged for an interview; not the stereotyped sort, but a mild unbosoming of the soul without the intervention of too many mechanical questions. The writer became wary. "I shall be glad to see you," he wrote, "and talk with you. I should like to tell you about the Irish language." I had read Mr. Archer's interview with Mr. Moore in the *Pall Mall Magazine*, and the invitation did not charm me, for I wanted to talk of George Moore—George Moore and the men and women of "Mike Fletcher," "A Modern Lover," "Confessions of a Young Man," "Mildred Lawson," "Esther Waters" and others of his fascinating books.

After the first act of "Parsifal" we met on the picturesque esplanade of the Wagner Theatre. A mob of melomaniacs moved slowly about, fatigued but happy because of the drugs Wagner had brewed for them in the long first act. Below, Bayreuth sprawled out on the fair landscape, and in the background wooded hills, punctured by an old Schloss, made a picture that may be seen only in Germany. Mr. Moore looked at me. I looked at Mr. Moore. I knew what he saw. This is what I saw: A tall, slender man, with sloping shoulders; narrow chested and with a long neck well covered by a high collar; the arms long, the feet listless and slow. On his head he wore a hat—even as you and I. It was a London make. His clothes, of unobtrusive cut and anxious rectitude, also looked English. Despite his Celtic sympathies, this writer still believes in British tailors. The shape of Mr. Moore's head is a lengthened oval. His mouth droops sadly at times. His eyes are pale blue, and darken when he becomes animated—which is not often. The coloring of hair and complexion is a kind of lemon yellow, while about the temples are modulations into gray. At first glance he gives the impression of youth, so blond is he; at a second, you see a man of forty-four, slightly disillusioned, very gentle and very incurious. That is, until one says "Boer" or "Irish"; then his languor vanishes, and he becomes a dealer in affirmations.

Once called the Irish Swinburne, this artist in fiction has played the entire gamut of the emotions from the brutal splendor of his early work to the gray-in-gray of Sister Teresa's renunciations. Like the later Wagner, he now sounds but one motif—the Mitleid, the Pity Motif. And to me this coda of an artistic life, charged to the full with material sensations, with shining, beautiful surfaces, with all the glitter and glow of a sensuous, refined existence—this ending, I repeat, is very soothing, very ennobling. I don't mean to say that Mr. Moore, like Huysmans, is about to make his exit into a monastic existence. Far from it. But he seems weary of the pomp of prose fiction, of the delineation of souls between book covers. He is in reality contemplating more strenuous days. He would revive the Irish language, the ancient Irish literature, and by the subtile and powerful aid of a living tongue unhorse Anglo-Saxon supremacy—perhaps free Ireland! With W. B. Yeats and Dr. Douglas Hyde, Mr. Moore is at the very forefront of the Neo-Celtic movement in poetry, art and the theatre. It is a lovely many colored drama—but I fear only a dream.

Having traversed Mr. Moore's outer man and newer soul let me proceed to the fatal interview. Now, I am a poor hand at interviewing others. I can spill out my own soul on paper as well as may be; but to tap another's, to play the male midwife and deliver some poor struggling celebrity of a sentence—in that I am not successful. So I circled around my victim, whose aquiline nose grew discouragingly longer as he pulled his pale moustache, watching me as he would some rare, curious, tropical bird when captured by a cruel ornithologist. Mr. Moore did not purpose to be taken easily. I wished to speak of Evelyn and he began to talk of Erse. It is the only language, he said, worth reviving. It would become a new tongue, full of new surprises and delights after the shop-worn currency of the English speech.

"Did you actually rewrite 'Evelyn Innes,' Mr. Moore?"

"I am Pro-Boer and for that reason I have left England."

"Is 'Sister Teresa' the same in the American as in the English edition?"

"You Americans are always on the right side in a struggling cause. You freed Cuba and even if you do gain a material profit the end justifies the means. You did right."

"Why won't you give the world a picture that does not falsify your features?"

"I hate photographs," he replied, and then hastily continued: "I have asked my kin to study Erse and when I return to Dublin I expect to hear them speaking it with ease."

We finally drifted to Wagner and, of course, to Flaubert. "I don't believe in books," he remarked. "We read too much. It is better to sit on a fence in the sunshine and look at things than to bury one's head in a book. If you read half a dozen books in your lifetime, read and reread them, you shall have conquered all bookish wisdom." The names of Shakespeare, Turgenev, Tolstoi, Flaubert, Hugo—this last was pronounced with certain inflectual reservations—were mentioned. "No one can hope to equal such writings as Flaubert's. Why attempt it? We are all imitators." And just as the air became dense with all sorts of delightful possibilities, the Parsifal *motif* was sounded from the theatre and we all went within to watch Klingsor and the "Flower Girls"; also to compute the duration of Kundry's kiss when she attempts to lead that fat "reine Thor" from Parsiphallic paths.

A flaring sunset greeted our eyes after Parsifal had demolished with his holy lance Klingsor's magic and infernal castle. I again sought Mr. Moore, this time determined that any attempt on his part to elude the subject of George Moore would be sternly checked. The Irish language did not interest me—has it long been in the curriculum of Maynooth College? I infinitely preferred Mr. Moore's English—streaked as it is with delicate Celtic accent. He swam into view. Humbly I accompanied him. I alluded to his own memorial

and drastic phrase, A stuffed Christ," when writing of Parsifal in "Evelyn Innes."

"The theatre," he interrupted, "is the only field for the twentieth century artist. By placing before the eyes and the ears of the people your story, you gain an immeasurable advantage over the written word. The spoken word—always! Consider the power of Wagner! His is the real art of the new century—speech reinforced by tone. And such tone!" Bulging as I was with questions relating to the identity of "Evelyn" this new cut made me very sad. Mr. Moore became very British, very distant. In feverish accents I spoke of the London music critics—Runciman, Vernon Blackburn, of Max Beerbohm. But it was useless. The spell was snapped and my favorite writer of English fiction grew restless and unhappy. He evidently suspected me of trying to "pump" him. He was not far from wrong. I did try to "pump" him and failed magnificently. I might have known from his letter that he wished to talk of the latest land of his heart's desire—Ireland. Oh, why didn't I give him his head and then by degrees guide him into my own pet pastures! But I have already told you that I am not a born interviewer.

Now I fully appreciate Mr. Archer's difficulties when he essayed an interview with this Irish author. George Moore is a difficult man; I am tempted to add, a shy man. He is certainly morbidly modest about his own work, and he does not wear his art on his sleeve. To approach the inner courts of his intellect one must pluck petal after petal from the delicate flowery barrier behind which hides his subtle soul. As I write I can see the curious glance from those Celtic blue eyes when I attempted my verbal surgical operation. He seems to care little for publicity, for fame, for money. He is writing plays, poetical plays, founded on Irish legendary themes. October 21 Dublin witnessed the first performance of his new drama, "Diarmaid and Grania"—a title not unfamiliar to readers of "Evelyn Innes."

Du reste, he was not satisfied with the Bayreuth of 1901—what sensitive critic could be?—and expressed admiration for the thorough and hearty way of reviewing books in America. He spoke warmly of the critical work of Royal Cortissoz, of the New York *Tribune*, and has read Harry Thurston Peck's discriminating review of George Moore. Despite the pessimism of his novels he is still a fighter for art. It is Irish art—after long and fruitful excursions into the fields of French, English and Russian literary art. And we may look for a goodly crop of plays—perhaps novels—during the next decade. Such was my first meeting with the strange and gifted Irish writer, George Moore.

Jan Kubelik.

JAN KUBELIK has finished his Continental tour, and reaches London during the present week, appearing in Brighton November 16, and the farewell London concert is advertised for the Queen's Hall, November 9, and the following day he sails for New York. Already announcements are made of his London dates for next year, with Richter and the Philharmonics, May 15, the opening of the season, and July 2, 1902, when he plays young Randegger's new Violin Concerto. It is not yet settled what he will play at his first New York concerts, December 2 and 7 (the seat sale for which opened Monday), but undoubtedly the Paganini Concerto, and the famous "Devil's Trill," by Tartini, will be heard at the first one, in addition to numbers by the orchestra, and the Henselt Concerto, by Miss Shay, and at the second a sonata for violin and piano, which has been one of the most successful numbers on the programs at his concerts in Prague and Budapest last month, will be played.

FROM PARIS.

PARIS, OCTOBER 31, 1901.

CARRYING out his intention of giving a symphony by a foreign composer, with one by a native of the same period, Colonne placed on his program for last Sunday a symphony by Mozart and one by Méhul. The comparison was not favorable to the latter composer, who may, indeed, be said to have suffered cruelly by juxtaposition with the immortal Mozart. Méhul's Symphony in D, which is very long, only possesses a relative interest, and lacks that simplicity and naturalness very apparent in his other works, his opera "Joseph" for example. Charpentier's suite, "Impressions of Italy," invoked its usual great success; its freshness of inspiration, its inherent charm and originality grow on the listener at every subsequent hearing. I do not know if this charming work is known to concert givers in America. If not, I can strongly recommend it, merely drawing their attention to the fact that its proper execution requires a viola player of the first rank. The Concerto for piano and orchestra in C minor, by Saint-Saëns, brought out the brilliant technic and artistic qualities of that sterling pianist, Mme. Clothilde Kleeberg.

The remaining novelty was the arrangement by Alfred Bruneau of his four preludes or entr'actes to his opera, "L'Ouragan," produced last season at the Opéra Comique. These have been arranged as a suite in two movements, and produced a much better impression as a concert number than when performed in the theatre. It may have been owing to the fact of a larger orchestra, or perhaps to the greater attention on the part of the audience, but certainly the grandeur and poetry of the music were more apparent in concert form.

At the Lamoureux concert of the same date was given a second hearing of the "Polovtsien Dance," with chorus from the opera of "Prince Igor," by Borodine. As the composer died before his work was completed, its instrumentation was intrusted to Rimsky-Korsakoff. The peculiar methods of this master are everywhere apparent in the way he has utilized the piccolos, harps and drums. The work is interesting and picturesque. The concert concluded with a really splendid performance of the Choral Symphony, conducted in a masterly manner by Chevillard.

At the Opéra "Les Barbares" is given, and succeeding performances have bade it go much more smoothly. I am still, however, of the opinion that while not unworthy of the pen of the author of "Samson and Delilah" it will not add very greatly to his reputation, or even secure a lasting place in the repertory. Arrangements have been completed for its production at Nice during the winter.

All teachers of music are familiar with the manner in which names of favorite public performers, particularly singers, are sometimes used by unprincipled professors as a bait to attract people. A singer who has sometimes merely rehearsed a role, or an aria, with an accompanist is paraded as pupil of so and so; or, on the other hand, a pupil who may have only taken half a dozen lessons from a celebrated teacher is proud of drawing the attention of the public to the fact of having studied with such and such a distinguished teacher, although the pupil may not be authorized to do so, or exemplify in any shape or manner the teaching of the individual whom he is proud to call master. It is not infrequently that we see the Tamagnos, De Reszkés, Calvés, Eameses, &c., claimed as pupils by the pianists of theatres with whom these singers may have rehearsed at some early period of their career, and, on the other side, the last professor with whom a pupil, subsequently famous, may have studied frequently, gets all the credit, due in many instances to more deserving but less known teachers. Melba was a pupil of but nine months with Marchesi before she made her début at La Monnaie in Brussels in "Lakmé" and "Lucia." Yet this self-advertising teacher claims all the credit, while the poor singing masters in Melbourne and elsewhere, who, with Providence, taught Melba all she knows are never heard of, and get no benefit whatever of their now famous pupil's prestige. The following incident may prove interesting to teachers and pupils alike. In the Paris *Figaro* of October 21 appeared the following item in the musical and theatrical column:

"A young pupil of M. Trabadelo has just made her début at the Opéra in Berlin as Marguerite in 'Faust.'

"She obtained a great success, and the papers compare her voice to that of the greatest singers.

"This is a new success for M. Trabadelo, who was t teacher of Sibyl Sanderson and Miss Garden, who sin at the Opéra Comique."

Miss Mary Garden, who has for the past season be engaged as one of the sopranos at the Opéra Comiq wrote the following note, marked "urgent," to the musi editor of the *Figaro:*

"It is by a mistake, no doubt, that a note published in t *Figaro* of to-day, and coming from Berlin, styles me a p pil of M Trabadelo. My only master is Fugère, and it to him only that I owe the little I know (sic). You w oblige me much by inserting this little rectification.

"MARY GARDEN."

This was published in the *Figaro,* with the followi comment by the musical editor: "The note in question (t first one) came to us from M. Trabadelo himself, and w has already thanked us for its insertion."

In the same journal of the next day appeared Trabadel reply to Miss Garden's letter:

"OCTOBER 22, 190

"DEAR SIR—Miss Garden is quite free to attribute h talent to whichever of her professors she pleases.

"But it is none the less true that for two years Miss G den came three times each week to me for lessons. To quite exact, from September 1, 1896, to July 15, 1898. letter of hers, dated March 14, 1899 (nearly a year af having ceased her lessons), and which I send you, as w as other correspondence, in which she calls me 'my d master,' or she 'hopes to do me shortly great credit,' styles herself 'always your very grateful pupil,' establish sufficiently what she owes me from an artistic point view.

A. TRABADELO

"P. S.—I add to my letter a photo of Miss Mary G den, with the dedication 'To my very dear master, Trabadelo.'"

To this communication, published by the editor of t *Figaro,* Miss Garden never vouchsafed any reply.

Now in this little quarrel surely neither side need f offended. Fugère, to whom Miss Garden attributes the l tle she knows (the words are her own), although a popu member of the Opéra Comique for a number of years, more esteemed as actor than singer. He was, if I mista not, first of all a sculptor, and came out as a public p former at a music hall, I think the Ba-ta-clan. Miss G den admits that she knows but little of the art of singing and surely she is the best judge—so that Fugère, whom s claims as teacher, need not feel flattered, and Trabade who claims her as pupil, need not feel offended.

DE VALMOUR

Pappenheim Pupil from Denver.

MISS LEILA VAN NEST, Denver, Col., will arrive New York this week to resume her studies w Madame Pappenheim. The young lady's delay in arrivi so late in the city is due to the grave misfortune which l fell her in losing her father, who died last September, the time when she and her mother were on the point starting for the East. Mr. Van Nest was prominent Denver, being largely interested in mining enterprises.

If the hopes of Madame Pappenheim are realized (she known to be an excellent judge of promising singers), M Van Nest will very shortly rival Miss Frieda Stender, w is now making her way before the public as an artist. B while Miss Stender's voice is an excellent dramatic s prano, Miss Leila Van Nest has a coloratura voice of ra beauty and power, and besides this possesses perso charms and magnetism, all the qualities of becoming a pu lic favorite.

MRS. HADDEN-ALEXANDER.—Mrs. Alexander's servic as concert pianist are continually in demand, and within few days she played at the following: November 2, Sherry's, at the Daughters of the American Revolut gathering; Mrs. Alexander is a member. November at t Sorosis meeting at the Waldorf-Astoria, her choice t these occasions being the Chopin Fantasie in F minor. (tober 31, with Mr. Alexander, baritone, she gave a reci at Columbus Hall, and November 7, also with Mr. Ale ander, one at Fordham. On this latter date she also ga an entire recital before the Thursday Morning Club, Madison, N. J., playing compositions by Chopin, Sch mann (the "Carnival," which Mrs. Alexander plays esp cially well), the Liszt "Forest Murmurs," and short works by Strong and MacDowell.

MORRIS PIANO SCHOOL.—Before long the pupils of t Morris Piano School will give another public recital. M. Morris, the director, reports that the idea of daily instru tion for children is most successful.

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ITICISM, THE PUBLIC AND CONTEMPORARY ART.

HEN we cast a really scrutinizing look on the rich musical life of the present, and seek to fathom v far it is truly promoted and guided to genuine devel- nent by criticism and the public, we cannot escape the fession that contemporary criticism in general does make it sufficiently its business to intelligently mediate ween the creative artist and the public, and hence it not be acquitted to-day of the often alleged charge of productiveness.

The numerous musical journalists, that is, critics in the marckian sense of the word, "people who have failed their profession," and who labor to feed the public h some unmeaning figures of speech from the rich ndance of their own artistic ignorance, have indeed ly met some opposition from professional critics of e knowledge and serious thought; but even of these y a small part are able to have a really instructive ef- t, ennobling the taste and forming the judgment that being truly productive on the creative artist and on ir own narrower or wider circle of readers. Many of really professional critics restrict themselves too much theoretical speculation, or use their judicial function exclusively in the sense of prejudice, for the simple lic to follow with interest their decisions, which are at es too much like those of Solomon, at times too Dra- ian. Others come to their professional duties without asure or interest, and consequently can only have an arious effect on the artistic sense of their readers, and ully, in the case of many music critics, party interests essitating a preponderance of praise or blame, render ir judgment unsatisfactory and perplexing.

The important task of keeping awake the belief in the sibility of a productive manifestation of criticism, and rewith the interest of the cultured public in serious ics, has consequently fallen to a pretty small group worthy young art critics, who have true artistic inspira- , who honestly labor and continue to honestly labor bring closer together the creative artists and the pub- and, before all things, to weed out the rich growth of judices which spring from the lack of æsthetic and torical knowledge, and which so frequently trip up the lic on its first approach to new art worlds. But for s end it was requisite that criticism should give up that ertorial function to which hitherto it has almost ex- sively devoted itself, and should become a careful guide l an instructive teacher of the public.

Thus we have come to the indispensable aids of preliminary cussion and of the various critical, æsthetic analyses t appear under the most difficult titles, which are noth- else and profess to be nothing else than that "introduc- y" criticism, in which the professional writer, who is iliar with the intentions and the facture of a new or n older work, calls the attention of the public to the ential peculiarities, the style of composition, and all the re important assumptions and formative moments of work in question; and thus, without forcing on the der a final judgment, enabies the hearers of the work receive it more understandingly. The model creations Richard Wagner and the bold attempts of writers of gram music have given to the technic of stage compo- ons, and even of concert music, a hitherto undreamed complexity, a congruity, spread through whole works, the motival and thematic formation, and a symbolic nificance of all tonal figures, which often render it icult or even impossible for the unprepared hearer to arly grasp, at the first hearing, the essential contour of the tone picture. Here productive criticism has to use the highest powers of its office by creating, not retrospectively but preliminarily, a more intimate relation between the work of art and the public; here has it to give hints and explanations of the ideas and technic so that all the weightier parts of the composition can be clearly perceived and a scientific judgment of the æsthetic sense and value of the whole can be attained by an intelligent apprehension of details.

These requisites of productive criticism correspond throughout to the conception which the great critic Hans von Bülow cherished respecting the real duties and the proper starting place of a criticism of any artistic value. These he has stated clearly enough in the monumental phrase, "True criticism has merely the duty of giving hints to the understanding and of calling attention to what is prominent and significant. The artist himself is the lawgiver and the judge, not the public, not the critic." Again he says, "The question what the artist intended, not what he ought, precedes in discussing the achievements of an artist, the reply of honest criticism."

In the complex relations between the artist and the public, the latter is not merely the receptive party, as the stupid arrogance of many artists and art critics loves to represent it; the public has to give, it must give, if art is truly to flourish and become life. As the artist creates his work out of the necessity of imparting himself to the public, so the public has, with an intelligent reception of his creation, to give to the artist the fairest spiritual reward for what he has done, and at the same time to give him the most powerful incentive for further work. There can be no doubt that the capacity for such a rewarding can be instilled into the public and be increased by intelligent instruction on the side of criticism. The history of music may tell us of many foolish misapprehensions of new works on the side of the public, as the rejection of "Fidelio," "The Barber of Seville," "Carmen" and other masterpieces; yet, in general, the public, with all its thoughtless delight in many trashy apparitions of a day, has in many instances judged quite rightly, often more rightly even than unproductive reportorial criticism—perhaps instinctively, about serious creations difficult to understand. And here let us recall a very significant fact that the German public surrendered itself with joyful heart to the magic of the Wagner tone drama, while the guild of critics indulged in the most shameless slanders and harshness of the creations of Wagner, towering high as heaven above all gray theory.

A certain familiarity, the ideas and formal intentions that lie at the basis of a new work, will at all times facilitate the understanding of the author by the public, but it is especially requisite that this familiarity shall appear in all cases when the very first performance of a new not quite simple composition and its first success or non-success are in question. Here the public is to a certain extent a bench of judges, whose decision can only have validity when it rests on the knowledge of the documents in the case. A carelessly adjudged success can not only produce a perversion of public opinion, but may lead the artist astray or induce him to remain astray. But worse, much worse in its consequences for the creative artist, and indirectly also for the whole world, is a light minded rejection of a new work without serious examination.

Well is it for the artist—within often very narrow limitations caused by the diffusion of press notices—when he can appeal against a condemnation of his creation when it seems to him unjust, and appeal to the judgment of the public of other cities. The first verdict, however, booms and whizzes through the bustling press, and can when a non-success is reported easily be a sentence of death to the artist and his work, or a lifelong imprisonment in the archives of the theatre. In such a case only the highest sovereign in all art matters, the unprejudiced and therefore juster afterworld, can effect subsequent rehabilitation and amnesty of the unjustly condemned artist. The public, therefore, ought always to be conscious that in its verdict on a new work it is intrusted with a high and honorable responsibility to the work itself, to its author, to the present and the coming world of art, and that in discharging this task the momentarily greater or less amusement and dilettante outbursts of approval, to which the lay public of to-day is often beguiled by resemblances of the instrumental coloring, ought not to give the casting vote.

Criticism and the public must look the new forms of art in the face, openly, honorably and trustfully, with a seriousness disturbed by no prejudices, and with the simple purpose of understanding and not of merely thoughtlessly enjoying. Thus they will reward the artist for the faith and confidence with which he has created his work and presented it for judgment to criticism and the public.

ARTHUR SMOLIAN, in the Leipsic *Signale*.

Frank H. Shepard Harmony Lectures.

MR. SHEPARD, of Carnegie Hall, is the originator of a system of theory methods which undoubtedly supplies a vital element in musical culture. It is not harmony study alone, but makes clear the underlying principles of music, and brings them into the life of the player or singer with a force unknown to traditional methods. It teaches the practical side of harmony and analysis. Mr. Shepard teaches much of it by the use of the piano keyboard, followed by analytical tests, part writing tests, ear tests, and all this may be thoroughly learned in a single season.

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Mr. Shepard has issued a useful little teachers' calendar, running from September, 1901, to September, 1902, which may be had on request.

McCALL LANHAM.—McCall Lanham, the baritone, leaves New York on November 14, for Helena, Ark., where he is to sing at a fashionable wedding on the 20th. On the 22d he will give a recital at Pulaski, Tenn.; on the 24th he will give one at Clarksville, Tenn., and on the 26th he will give another at Pine Bluff, Ark. During the winter Miss Kate Chittenden will give a course of ten lectures, at which Mr. Lanham will sing. Mr. Lanham has just been appointed choir director and organist of the Seventh Street Methodist Episcopal Church, New York, for the coming year.

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MUSICAL COURIER OFFICES—FINE ARTS BUILDING.

CHICAGO, November 7, 1901.

ST. VINCENT'S CHURCH became the scene of a notable musical event last Tuesday evening, November 5, when a new organ was dedicated, William C. Carl, the eminent American organist of the "Old First" Church, New York, and director of the Guilmant Organ School, being the performer. Mr. Carl's finished and masterly playing delighted the large and discriminating audience, and the representative selections which he interpreted served to illustrate his great versatility. Remarkable pedal virtuosity, complete command of manuals and stops, exquisite phrasing and true insight into the intention of the composer, were among the characteristics which he displayed. Upon securing so capable a soloist and scholarly a musician to give an inaugural recital on their fine new instrument, the congregation and musical committee of St. Vincent's Church are to be congratulated.

Bertrand Mullette, organist of the church, gave valuable assistance, and the other soloists of the occasion were Glenn Hall, the Chicago tenor, whose beautiful voice is being heard at many important events this season; Mabelle Crawford, one of the leading contraltos of the West; Mary Healy-Mullette, soprano, a singer of exceptional taste and refinement, who is to appear frequently in public, and G. Wuerst, the baritone.

Under the direction of Bertrand Mullette, members of the choir were heard in several interesting numbers. The program well may be printed in full:

Adagio and Finale, First Organ Sonata.....Mendelssohn
Bertrand Mullette.
Vocal, Recitative and Aria, From My Soul's Depths (from Paradise Lost).....Rubinstein
G. Wuerst.
Organ, Concerto in D minor (with cadenzas by Guilmant)...Händel
William C. Carl.
Vocal, Abide With Me.....Liddle
Miss Mabelle Crawford.
Vocal, O Saviour, Hear Me.....Gluck
Glenn Hall.
Organ, Fugue in D major.....J. S. Bach
William C. Carl.
Vocal, Laudate Dominum (Praise Ye the Lord) Psalm 115 (from Vespers No. 1 in C).....Mozart
Mrs. Mary Healy-Mullette.
Organ, Allegro Appassionata (Sonata V.).....Guilmant
William C. Carl.
Vocal—
Recitative, Ye People, Rend Your Hearts (from Elijah).....Mendelssohn
Aria, If With All Your Hearts (from Elijah).....Mendelssohn
Glenn Hall.
Organ, Toccata in E minor.....Baron F. de la Tombelle
William C. Carl.
Vocal, Blessing, Glory and Wisdom.....J. S. Bach
St. Vincent's Choir.
Organ, Reve Angelique.....Rubinstein
William C. Carl.
Vocal, He Shall Feed His Flock (from Messiah).....Händel
Miss Mabelle Crawford.
Organ, Fantaisia on a Welsh Air.....W. C. Carl
William C. Carl.
Vocal, Ave Maria.....Gaston Dethier
Misses Gubbins, Jones and Giles.
Organ, Marche Heroique de Jeanne d'Arc.....Dubois
(The march portrays several incidents in the life of Joan of Arc.)
William C. Carl.

As a matter of record it is appropriate to recall Mr. Carl's successful appearance in this city several years ago at the World's Fair. It is to be hoped that he will visit this city again during the present season.

The following production appeared in the Chicago *Inter Ocean* of November 5:

"The Thomas concerts are under way, with an increased number of devotees and much display of sumptuous attire. Our versatile raconteur, Edward Freiberger, who never misses an event of importance to society, has been on hand, and tells with commendable frankness of some of the instructive things he has heard. For example:

"The following conversation proved highly interesting during the intermission at last Saturday evening's concert of the Chicago Orchestra, the first speaker being a woman and the second a man:

"'But I must say I'm surprised to see you here. I always understood you to say that you didn't care for music at all.'

"'Well, and to tell the truth, I don't like it at all yet.'

"'Then why do you come here?'

"'Well, I'll tell you already how it is. Once a week already my wife wants me to put on my dress suit. She says it's fashionable and it gives me some style. Well, and so long as I've got to wear it somewhere, don't you see, I might as well wear it already where people can see me in it. Now you see how it is?'"

And again:

"A certain Prairie avenue matron, who knows all about music since her husband has made money in stocks, talked rather loudly at the concert of the Chicago Orchestra last Saturday evening. Some of her remarks interested her hearers, while some surprised them and others simply dazed them. For instance, she was expatiating on 'Theodore Thomas' wonderful knowledge of the insight of music,' as she called it, and then capped the climax by asking her neighbor: 'Don't you think that was a superfluous readi of Richard Strauss' "Macbeth" that Mr. Thomas gav So dispiriting, don't you think?' And everybody wonder what she meant. It is possible she has a faint idea of herself.

"Dear, dear, dear! If this is all true, whither is our p sion for musical culture going to lead us?"

Comment seems to be unnecessary.

Esther Feé, the exceptionally gifted American violin who spent the past five years in study abroad, has t week been greeted in Chicago by her many friends. October 5 she was married at St. James' Church, Lond England, to Rene Baragnon du Maisnil, a Paris gentlen of noble birth, who will accompany her on the Americ tour, which Charles R. Baker is directing. The you violinist will continue to be known to the concert-goi public as Esther Feé. In both Eastern and Western Sta much interest is centred in her forthcoming appearances

Miss Feé was among this week's callers at THE MUSIC COURIER'S Chicago office.

On November 3 news came from Lafayette, Ind., t a Salvation Army leader died while singing a hyn Sometimes there is danger in much enthusiasm, howe commendable the motives may be.

MADAME BLOOMFIELD ZEISLER.

It proved to be a matter of general regret that Mada Bloomfield Zeisler was unable to give a recital before Amateur Musical Club this week, owing to a severe co Later in the season Madame Bloomfield Zeisler's progr will be presented by her before this organization.

No orchestral concerts will be heard in Chicago t week, as Thomas and his orchestra are appearing in otl cities.

GEORGE HAMLIN RETURNS.

George Hamlin, the eminent Chicago tenor, having turned from recent artistic triumphs in the East, is bus engaged in teaching at his spacious Kimball Hall studio.

LOUDON CHARLTON VISITS CHICAGO.

Loudon G. Charlton, the well-known New York ma ager, who travels extensively in the interests of his artis visited Chicago during the past week. Mr. Charlton's gi and strong personality have made for him many frien throughout the country.

HELEN BUCKLEY.

This gifted soprano sang at Kalamazoo and Gra Rapids, Mich., last week, her numbers inspiring the follo ing press comments:

The feature of the evening, however, was the singing of the gif soprano, Miss Helen Buckley, who seemed even more vivid in work than when she was here with the Schuberts last year. selections were well chosen, giving a pleasing variety, especia in her second appearance, when she sang a group, including t beautifully contrasting songs, the old Scotch "Loch Lomond" a the sprightly French song, "Vous Dansez Marquise," both of wh were full of the finest coloring. The number on the progr which was evidently most enjoyed was Miss Buckley's singing Gounod's "Sing, Smile, Slumber," with a violin obligato Harold Knapp, which was in itself an artistic gem. Miss Buckle voice was at its best in this number, and she was compelled repeat a part of the song in order to satisfy her delighted listene —Grand Rapids Herald, October 30.

Miss Buckley has a beautiful voice of great volume and excell schooling. Her tone production especially is notably good, and voice has gained much in breadth and volume since she first sa here a few years ago.—Grand Rapids Evening Press.

Miss Helen Buckley is not only the possessor of a fine sopra voice, but she has a fine stage presence. It is not only a delig to hear her sing, but it is a pleasure to watch her, and one is once in sympathy with her efforts.

The program opened with the Quartet in A major, by Hay The four movements were given.

Miss Buckley then rendered in splendid style Gounod's beauti

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z song from "Romeo and Juliet." She was enthusiastically ored and gave "You and I," by Liza Lehmann.—Kalamazoo ning Gazette-News, October 31.

The Schumann Club, of which Emma E. Clark, of the e Arts Building, is president, has been established for benefit of the professional musician, as well as the sic student.

Frederick Warren, baritone, of the Auditorium Conservatory, consented to sing the following group of old l new English songs before the Ossoli Club at Highd Park on Thursday afternoon of this week: "Drink Me Only With Thine Eyes," "Ah Willow!" arranged Lane Wilson; "Love Me or Not," Secchi; "Oh, the tty, Pretty Creature," arranged by Lane Wilson; "In ven Where Corals Lie," Edward Elgar; "To My First ve," "You'd Better Ask Me," Löhr, and "Long Ag· Alcala," Messager.

Florence Gallup Atkins, contralto, and Lionel Monse Parker, baritone, have been appointed members of quartet at the Centennial Baptist Church in this city. h vocalists are pupils of the eminent instructor, Mrs. na Groff Bryant, of the Fine Arts Building.

"The Development of the Singing Voice."

This is a new and valuable work by D. A. Clippinger, well-known and accomplished vocal instructor of Kimball Hall. The interesting preface to the book is as fols:

ie object of this book is to present the fundamental principles oice production in a way that can be easily understood, and it in some measure, it is hoped, to make the subject more ingible to the masses of people who are interested in the cultiva- of the voice.

is safe to say there is no subject upon which the uninitiated express himself with so little certainty of being right as the luction of a tone. The organ which produces it is invisible. re is no way to determine with the eye whether the tone is e correctly or not, and as to the ear, each individual has his standard, which is the measure of his development along the of the beautiful.

at tone production has not yet been reduced to an exact science een in the diametrically opposite ways in which the "learned " express themselves on every phase of the subject, and it is at all safe to say that people sing better now than they did be- the invention of the laryngoscope and other more complicated ts of the mechanic. Indeed, if we may believe history, they do sing so well. The wonderful tales told of the followers of Por- could hardly be duplicated in the present generation.

is should at least teach us that singing is more a mental process a physical one; and with a correct mental conception of autiful tone, the student need not be greatly alarmed if he does know the name of every muscle involved.

do not offer the slightest objection to the study of anatomy, one may study anatomy until his own is in a state of collapse out increasing his conception of a beautiful tone, and until that eption is formed he never will sing a beautiful tone.

the attempt to get at the truth there is a tendency to go to extremes and make singing purely physical or purely metaphysi- In one case every muscle, extrinsic and intrinsic, small or t, is developed and brought under control. In the other, the ical structure is entirely ignored and the process is transferred e realm of the ideal. The first makes voice culture and aths one and the same thing. The second brings it under the of suggestive psychology. Too much attention to physical proc- is likely to result in quantity rather than quality. To ignore physical altogether is to leave the pupil with no particular way oing things. The mental processes are most important. One understand the subject first of all, but when he attempts to ess himself as in singing, the fact that he is still in the body ot be entirely ignored.

genius does not need a method. He himself is the method. will get at the truth in spite of the teacher, for he is the truth; the great masses of people who study have to be led slowly and carefully over every step of the way, and it is this class for which books have to be made.

I am well aware that the study of the mechanical processes of voice production, without being guided constantly by musical intelligence, will never produce a good voice, and it must be understood that in the practice of the following exercises tone quality is the first consideration.

But it is not best to be radical on any point. If I see a pupil raising his shoulders and sinking at the waist when he breathes, and beginning the tone with a sudden drop, or holding his lips, tongue and throat rigidly, and indulging in various facial contortions, I can see nothing wrong in making a few pertinent suggestions. The development can often be greatly facilitated by showing the pupil the points of interference.

The exercises here given for the development and control of the singing voice are free from technical difficulties, but it must be remembered that an exercise means very little unless guided by musical intelligence.

It is not presumed that the exercises can be used in every case in the order in which they appear.

The needs of pupils are not the same in every case, and it is taken for granted that the teacher will always give the pupil what he needs most at any given time.

Among the most advanced pupils of Mrs. Regina Watson, the eminent piano instructor, of Chicago, may be mentioned such genuinely artistic players as Miss Veronica Murphy, Miss Mary Hale, Mrs. Elizabeth Coolidge, Mrs. Clarence Woolley, Miss Emily Parsons, Miss Eleanor Scheib, Miss Margaret Root, Miss Edith Baxter, Mrs. Clyde Carr, Miss Elsa Matthei, Miss Beatrice Byers and many others who have passed the amateur boundary. Miss May Auport, one of her "star pupils," occupies a handsome studio of her own in the Fine Arts Building, and Prof. P. C. Lutkin, the dean of the music school of Northwestern University, also is one of her older pupils. Many of them are filling honorable positions in various schools and colleges throughout the country. They owe this success to the thorough training received from Mrs. Watson.

The following interesting program will be given by the American Violin School, Joseph Vilim director, on Saturday afternoon, November 16, at Kimball Recital Hall:

Sonatina, for violin and piano (new).....Dvorák
(Dedicated to his children.)
Richard and Mark Vilim.
Violin solo, Zigeunerweisen.....Sarasate
Edna E. Crum.
Vocal aria, Che faro sensa Euridice (Orfeo).....Gluck
Mrs. E. W. Cowan.
Suite, Introduction and Gavotte.....Ries
Wm. H. Bond and Miss Francis Cook.
Fugue, G minor.....Bach
Edna E. Crum.
Violin Quartet.....Maurer
Joseph Vilim, Miss Edna E. Crum, W. H. Bond, Richard Vilim.
Cyril Graham and W. W. Kennett, accompanists.

On November 14 at the first of the series of four ballad concerts to be given this season by the Clayton F. Summy Company, in Music Hall, Fine Arts Building, the artists announced are Mrs. Genevieve Clark Wilson, soprano; Holmes Cowper, tenor, and Otto Pfefferkorn, pianist. Mr. Pfefferkorn will interpret a number of his own recent compositions.

Henrietta Crosman and her company are attracting appreciative audiences to the Studebaker Hall, Fine Arts Building, this week, the plays presented being "As You Like It" and "Mistress Nell."

Esther Feé, the violinist, will give a recital at Des Moines, Ia., about the middle of November. As previously stated her first American concert will take place in Carnegie Hall, New York, on November 18, with the Paur Orchestra.

Miss Electa Gifford, the soprano, has been engaged to gave a song recital at Duluth, Minn., during the first week in December.

William H. Sherwood, pianist, and Clara Murray, harpist, will be heard in a joint recital at Bloomington, Ind. in March.

The Chicago Musical College.

The Chicago Musical College is to be congratulated upon the success of a matinee performance given on Tuesday of last week by pupils of the School of Acting, under Hart Conway's competent direction. Sydney Grundy's "Glass of Fashion" was the play, the cast of characters being as follows:

Peg O'Reilly.....Miss Ethel Dovey
Hon. Tom Stanhope.....Francis Lieb
John Macadam.....Joseph W. Tuohy
Mr. Prior Jenkyn.....Irving Christensen
Lady Coombe.....Miss Marie Henley
Prince Rodowski.....C. Eugene Stockdale
Mrs. Trevanion (Nina).....Miss Adelaide Nowak
Colonel Trevanion.....Herman Lieb
Servant at Trevanion's.....Miss Myrtle E. Wilkins
Rodowski's servant.....William Fitzsimmons

In reference to a professional performance of this play given several years ago in this city, Mr. Conway kindly furnishes The Musical Courier with the following items of interest:

"Stella Boniface, daughter of George Boniface, Sr., and sister of George Boniface, the comedian, played Peg O'Reilly. Stella Boniface is now the wife of Henry Weaver, playing in 'Ben-Hur.' Sarah Jewett, for some years leading lady of A. M. Palmer's Union Square Company, played Mrs. Trevanion. Frank Mordaunt played Mr. Macadam, and Lewis Morrison, who produced 'Faust' finely and played Mephistopheles for years, was the Prince Rodowski."

Among many pupils of Mr. Conway now meeting with success before the footlights are Elsie Esmond, Bonita in "Arizona," and Mr. Ainsworth, Lieutenant Denton (the hero) in "Arizona"; while Henry Hall has been engaged for the production in New York of Augustus Thomas' new play, "Colorado."

November 9, 1901.

William H. Sherwood left on Friday evening for a concert tour through Nebraska and Iowa. His trip through Indiana was a great success, the pianist appearing before large audiences. He will visit North Carolina and other southeastern points in January. On Monday afternoon, December 2, Mr. Sherwood will be heard in recital at Chickering Hall, Boston, and on the same evening at Wellesley College, Wellesley, Mass. He will play at Rutherford, N. J., on December 3.

The Indiana University Lecture Board has engaged Mabelie Crawford, Glenn Hall, William H. Sherwood and Clara Murray to give concerts in Indiana during the first half of March.

In order to fill their engagements, under Charles R. Baker's direction, in this city on December 9 and 10, Suzanne Adams and Madame Sembrich will come from San Antonio and Dallas, Tex. Miss Adams will sing on

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the anniversary night, December 9, while Madame Sembrich will be heard in the second program.

Glenn Hall, the well-known tenor, left for Boston on Friday to fill his engagement with the Händel and Haydn Society, which has engaged him for three appearances this season. His manager states that he probably will fill a greater number of engagements than any tenor in the country this season. Mr. Hall's success in Denver recently resulted in a re-engagement for him next year.

Mrs. Garrita Nash, of Milwaukee, who is giving an interesting series of concerts, visited Chicago this week. She spoke in glowing terms of Gregory Hast, the English tenor, who made his American début at her concert on Monday evening, November 4.

MRS. THEODORE WORCESTER'S CONCERT.

A large and musical audience attended Mrs. Theodore Worcester's piano recital at the New England Church, Aurora, Ill., on Saturday afternoon, November 2. The program, which appeared in these columns on October 23, was of an exacting character, severely testing the varied powers of this brilliant artist. Opening with the Liadow Variations on a theme by Glinka and following these with Balakirew's "Song of the Lark," Mrs. Worcester beautifully illustrated the work of the new Russian school. The Brahms Rhapsody in B minor, Capriccio and Scherzo concluded the first part of the program. Of these the pianist was at her best in the Rhapsody, playing it with great force and sympathy. In the second part of the program the most noteworthy interpretations were of the "Elfenspiel" and Jensen's "Kypris." Mrs. Worcester's technic is remarkable for its delicacy, clearness and more than feminine power.

The program throughout was thoroughly appreciated by the musicians present, many of whom came from Chicago and the surrounding towns. A few extracts from local notices are subjoined:

Mrs. Worcester's great talent and skill as a pianist were never better demonstrated.—Aurora Daily Express, November 4, 1901.

The intricate productions of Liadow, Brahms, Tschaikowsky and other great masters were rendered with an artistic finish commensurate with a musician of rare genius and talent.—Aurora Beacon, November 4, 1901.

The large audience was much pleased with Mrs. Worcester's work, the excellence of which places her in the highest rank of American pianists.—Aurora Daily News, November 4, 1901.

Mrs. Marguerite R. Krosser, the pianist and accompanist, is teaching in the Fine Arts Building this season.

Miss Mary M. Shedd's gifted pupil, Irene Briggs, sang six numbers at a concert in Bloomington, Ill., on November 7, and, as is always the case when she appears in public, the audience was surprised at the wonderful tone of a girl of thirteen. Miss Shedd has many promising pupils at her studios in the Auditorium Building.

A Bach, Händel and Scarlatti program is being presented this afternoon at the American Conservatory.

"Karleton Hackett, of the American Conservatory, is a remarkable singing teacher," said a competent and unprejudiced musical authority, who recently conversed with a representative of THE MUSICAL COURIER. "The results he secures," the speaker continued, "are admirable."

Activity constantly prevails at the Auditorium Conservatory, where Frederic Grant Gleason, president, and Roy Arthur Hunt, manager, with their many competent associates, are engaged in advancing the interests of musical and dramatic education.

"The Wedding of Ulfasa," the first of a series of plays to be given here in the Swedish tongue, was presented at the Studebaker Hall, Fine Arts Building, on the evening of November 2.

Eva Emmet Wyckoff, the talented soprano, of the Fine Arts Building, will be heard in this city during the present season at a number of important events.

Miss Emma G. Smith's residence recently was the scene of an artistic recital given by Margaret Jeannette Loudon, pianist; Grace Whistler Misick, contralto, and Otto Roehrborn, violinist. Miss Loudon and Mr. Roehrborn aroused enthusiasm by their excellent interpretation of Rubinstein's Sonata, op. 13.

On November 3 an interesting musicale was given at the Vendome Hotel by Max Kramm, Jan Van Oordt and Henry Willis Newton.

Selections to be played next week in this city by the Chicago Orchestra include Gluck's "Iphigenia in Aulis," Brahms' Second Symphony, Dvorák's "Mein Heim" overture, Saint-Saëns' symphonic poem, "La Jeunesse d'Hercule," and ballet music, "Ruses d'Amour," Glazounow.

The program for the fifth concert (November 29 and 30) contains three novelties—Edward Elgar's "Cockaigne" concert overture, Rimsky-Korsakow's "Antar" Symphony and a tone-poem, "Siegfried in the Forest," founded on material from Wagner's "Siegfried." Charles Gregorowitsch will play Concerto for Violin, Mendelssohn.

Wm. A. Willett, the popular baritone, appears with the Toledo Symphony Orchestra, of Toledo, Ohio, on November 13, and with the Germania Club, of this city, on November 21.

As a rule musicians are not without charity. And yet conditions sometimes would lead one to believe that there is a subject which surely must worry some of them: In Heaven, who will their next door neighbors be? When you think of this question a little you suddenly are conscious of an ardent hope that there may be plenty of room in "the land that is fairer than day."

It is rumored that in these days professional jealousy is prevalent. And yet last week the Chicago *Tribune* printed an article stating that one gifted pianist recently died for love of another equally gifted pianist.

"Love," do you mean? Yes; that's what the article said, "love!"

The Hinshaw School of Opera is giving a praiseworthy series of events this season, William Wade Hinshaw being manager and D. A. Clippinger conductor. At the successful performance of "Fra Diavolo," recently held under the auspices of Medinah Temple, the cast included W. W. Hinshaw, G. Robert Hubner, Lillian Mattick, W. S. Palmer, Eugene Post, Florence Gertrude Smith, Henry Brown, L. R. Richardson and Fred Rogers. Mr. Clippinger conducted in a musicianly and magnetic manner.

Mrs. Marie Hoag Haughey, Mrs. Groff Bryant's brilliant pupil, has been engaged as soprano soloist at the West Presbyterian Church, New York city.

Madame de Vere's Triumphs in Melbourne and Sydney.

THAT Madame De Vere Sapio's Australian tour has been successful it seems but necessary to read the additional criticisms:

Madame De Vere is indeed an ideal Gilda; no one need wish a better. Here two duets of the second act were most charmingly and delightfully sung, and prepared the way for a really beautiful performance of the familiar aria, "Caro nome," an item which would assuredly been encored had the dramatic exigencies of the situation permitted; as it was the action of the play was stopped by the vehemence of the applause evoked by her delicate and refined singing. Still better, if possible, was her performance of the great duet with Rigoletto, the passionate allegro movement of which was persistently redemanded; while her share in the great quartet and the subsequent trio call also for emphatic recognition.—The Age, Melbourne.

A splendid house faced the curtain at Her Majesty's Theatre when Mr. Williamson's Italian Opera Company appeared for the first time in Verdi's "Rigoletto." Madame De Vere's Gilda was a most sympathetic creation, and her velvety voice and brilliant vocalization evoked enthusiastic demonstrations of applause from the audience. She rightly declined to repeat her artistic rendering of "Caro nome," but, after the famous quartet, excellently sung by all participants and victoriously led by her ringing soprano, a remarkable demonstration ensued, and nothing short of a repetition of the whole number would have quieted the excited audience.—Melbourne Herald.

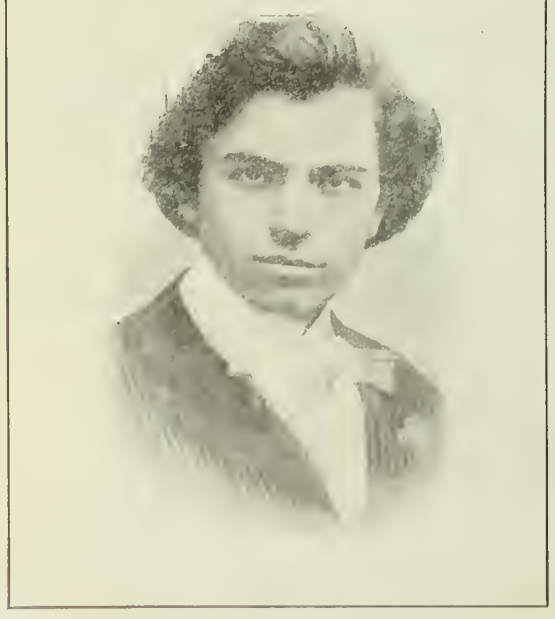
Madame De Vere's ingenuous and youthful Gilda gave many interest. She exhibits that artistic temperament which enables to color the stronger outlines of her role as the ill-fated daughter of the jester. Her duets with the jester and Duke, respectively were among the hits of the evening, and her brilliant rendering of "Caro nome" was vociferously applauded.—Sydney Daily Telegraph.

This was the first appearance of Madame De Vere in opera in this city, and a very warm welcome was tendered her. We have pleasant recollections of the grand musical festival held by our Philharmonic Society in 1894, when Madame Sapio was associated with them in the performances of "Elijah," "The Messiah" and a miscellaneous entertainment at which she sang "Let the Bright Seraphim," and which is held to-day as being one of the finest vocal efforts ever heard in Town Hall. Now, as then, we can safely assert that Madame Sapio's singing of the melodious "Caro nome" last night was one of the most successful pieces of vocalization ever attempted in Sydney. Her voice has lost none of that sweetness, flexibility and charm for which it was noted, and the ease with which she sang the florid passages throughout the aria aroused the utmost enthusiasm. For purity of tone, intonation and evenness in quality no artist that has ever sang here can excel her.—The Australian Star, Sydney.

In a performance well nigh excellent, the Gilda of Madame De Vere was conspicuous for its alluring grace, its gentle charm and its artistic completeness. Since she commanded our admiration in concerts and oratorios in 1894, Mme. De Vere Sapio has, if anything, added to her accomplishments as a refined and moving singer, while the beautiful voice has retained its richness, its sweetness and its sympathy. We had not before seen this artist in opera. Our highest anticipations were realized, the audience greeted the prima donna with genuine warmth, and as the opera progressed, enthusiastically honored her as a great singer.

From first to last we had nothing from this handsome and graceful artist save the *bel canto* (beautiful singing); no ranting, no screaming, nothing slovenly, nothing in the way of scamping; everything well studied, well directed, well delivered, well sustained; the whole performance crowned by a deep earnestness in which claptrap exaggeration had no place.—The Sydney Truth.

HENRIETTE WEBER IN DEMAND.—The season is opening up brilliantly for this young pianist, who has dates booked as far ahead as March 1. November 13 Miss Weber plays at Wallkill, N. Y., and on November 22 she will give a recital in Mansfield, Ohio, with Minne Humphyres, a well-known soprano.



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The First Pair of Concerts.

WITH the following program the Boston Symphony Orchestra last Thursday evening, in Carnegie ll, opened its twenty-first season:

nhäuser—Overture, Bacchanale and Scene between Tannhäuser and Venus from the first act (Paris version).
Meistersinger—Walther's Prize Song.
Götterdämmerung—Siegfried's Parting from Brünnhilde. Siegfried's Death. Funeral March. Closing scene.

fr. Gericke conducted. Milka Ternina and Ellison n Hoose were the solo singers.

Vhatever the attraction may have been—whether the hestra, the program or the possibility that at last the olic of New York is becoming a music loving one—the remains that for the first concert a larger audience embled than has been seen at any of these affairs in rs. A glance at the music scheme tells that it is an isual one—all Wagner, and operatic excerpts, at that. ny objections might be raised, in theory, against Wagin concert, but the size of the audience proved beyond speculation that it was a wise move on the part of the nagement.

Vith the very familiar Paris version of the "Tannser" Overture then, the concert began. In his read- of this Mr. Gericke surprised no one—at least no one o ever had heard this conductor's interpretation of any gner number; in fact, it seems at this late day quite sible to anticipate the every effect which he is about to duce, and that without any great musical cunning, er. And while a constant striving after unusual effects a bad habit with some conductors, it easily finds an use when the piece performed is by Wagner, for guer is nothing if not theatrical; his music, more than other, needs the footlights and a scenic backround. if we are to resort to our memory for these, let us at it have an unacademic reading of the score to stimulate imagination. Evidently Mr. Gericke does not share se views, and as a result we hear a very carefully con- red performance to which climaxes are foreign. There e portions in the orgic Bacchanale which sounded al- st sedate.

the succeeding number there breathed more life, due btless to the spirit in which Milka Ternina and Ellison n Hoose sang their duet; it was easily to be seen that of them remembered "Tannhäuser" as an opera. The nce of solo orchestra work was confined to the "Fual March" from "Götterdämmerung." Here again the ductor's chief care appeared to be in preventing hearty rance on the part of the band. No one knows—Mr. icke least of all—what a superb tone of brass is conitly being stifled by that menacing, overcautious left d. The logic of Mr. Gericke's everlasting *piano* seems v doubtful; surely that collection of strings can hold own against any proportionate amount of brass and odwind, and would it not be extending the dynamic ge (and with it the possibilities of orchestral effects) allowing the brass occasionally to have its say in a true, ly manner? Van Hoose's voice, sturdy and true to intion, responded nobly to the demands put upon it. iant in the Venusburg duct, it was as tender in the lther's "Prize Song" and heroic in the "Götterdämung" numbers. He sings with a full comprehension both roles, and with a surprisingly clear enunciation.

ernina was in vocal glory, and made meaningful the matic significance of her words. "The "Immolation ne" went off capitally; there was in her voice the tone bold resignation, so needful to the understanding of complicated episode.

fter her last words, and long before the band had e with the closing scene, there was among the audie a wholesale ducking under seats for wraps and as liberal an adjustment of head gear, which must have annoyed the singer not a little, for she deliberately turned her head and stared at the wall. New York audiences are always tardy in arriving at a concert and as anxious to leave before it is quite over.

One innovation was the reseating of the orchestra, which seems scarcely to improve the mass of sound; to the contrary, at times the various groups (especially the woodwind) sounded segregate. The orchestra played with that superb quality of tone to which we have become accustomed. Once or twice there were traces of a lack of balance—again in the woodwind—but this may have been the result of the new arrangement.

Another change from the usual were the annotations to the program; these are now done by Philip Hale, who has departed from the former order of analysis, and has instead collected an amazing mass of anecdotal facts, and retailed them in that subtle and ironic manner which characterizes his writing. They are interesting reading, and surely appeal to the concertgoer more than the mere laying bare of form.

At the matinee of Saturday the following numbers were comprised in the program:

Overture, Richard III., op. 68.....Volkmann
Concerto for 'Cello and Orchestra.....Lalo
Symphonic Poem, No. 7, Festklaenge.....Liszt
Symphony in A major, No. 7, op. 92.....Beethoven

Jean Gérardy gave a beautiful reading of the Lalo Concerto. His tone, mellow as an organ's, proved his sympathy with the work under hand, and a beautiful and grateful concerto it is. Gérardy does not try to make obvious the 'cello gymnastics—in themselves ghastly things to watch—and never fails to draw from the instrument that sympathetic vocal quality which he commands so easily; in this way he succeeds in making figuration beautiful in itself. Mr. Gericke's accompaniment was praiseworthy. Gérardy was recalled four or five times.

Of the orchestral numbers the overture to "Richard III." may be passed over as an interesting but not a remarkable work, while the Liszt "Festklaenge" have scarcely any deep claim to a place on a modern program. There remains yet the Seventh Symphony of Beethoven. We all know how much praise has been heaped over this beautiful work, and how richly deserving it is of it all. And partly for that reason it sounded better than it was played at this concert. Mr. Gericke indulged in some very strange tempi. After the Introduction, taken at an impressive gait, he dragged his band through the rhythms of the Vivace, which he varied not at all. Fortunately he missed the repetition. The wonderful Allegretto was played with a balance of tone and a superbly even tempo that are seldom possible. There were moments in it when the message became a speaking, human one; particularly at the entrance of that pathetic viola and 'cello melody, and again at the clarinet episode in the major. The Presto went lightly but without much swing, while the Trio was dragged out unmercifully until one pitied the woodwind. In the coda was again a noticeable instance of beautiful tone balance and rich color. With the Allegro Mr. Gericke awoke and gave us what we had been wishing for earlier in the symphony—the swirl of the dance. This movement came off splendidly and repaid one's patience and longing. And with it the concert closed. Again was the audience large and enthusiastic. At both affairs were there numerous recalls for the solo singers and performers.

MRS. JOSEPHINE JENNINGS-PERCY.—This charming singer, soprano of the Unitarian Church, Fourth avenue and Twentieth street, has issued a unique folder calling attention to her success as a concert singer. There are many flattering notices from various Eastern and Western cities, and a handsome picture graces the front.

Vittorio Carpi.

VITTORIO CARPI, the renowned baritone and vocal instructor, who is busy teaching at his residence, 210 West Fifty-ninth street, opposite the Park, and who will reappear in New York at Mendelssohn Hall on the evening of November 29, has favored us with some interesting information of his career, which we will publish from time to time.

After his opera tour in the United States and South America he sang from 1878 until 1884 in the most important theatres of Europe, with Patti, Donadio, Bellincioni, Nevada, Gayarre, Masini, &c. During that time he was engaged to sing at the theatres of Baron Von Dervies in Lugano and in Nice. In these theatres the greatest artists of the day were engaged, and the famous orchestra was conducted by Müller Berghaus, who orchestrated the second Liszt Rhapsody, and who, by the way, has orchestrated expressly for Signor Carpi "La Prière du Soir," of Gounod. The first violinist at that time was César Thomson. The opera and concert given were gratis and for charity, and the spectators were princes, dukes, and all the élite of the city. In the year 1881, "La Vie pour le Czar," by Glinka, was given, and the Grand Duke Nicholas of Russia, now Czar, was invited for the occasion. After the performance Signor Carpi was invited to the royal supper, the grand duke congratulated him for the manner in which he executed the role of Sussanin, and he received from the baron a handsome and costly jewel.

When in Palermo, in 1884, he sang thirty nights in "Traviata" with Mlle. Lablanche (Davenport). During the same year he sang in Turin at the time of the exposition, eleven nights with Tamagno. One of these performances was given in honor of the royal family. He also sang at a great charity concert in the salon of the exhibition with Tamagno and Bellincioni before the court. The king and queen at the end of the concert congratulated personally all the artists before more than 4,000 applauding people. During the season 1885 in London a musicale was given at the home of the Duchess of Manchester in honor of the Princess of Wales, Signor Carpi being the only artist invited to sing, accompanied by Sir Arthur Sullivan. The duchess' guests that night were all ladies of the court.

A few days later he was invited to sing at a grand soirée at Marlborough House. Two days after he received the following letter:

MARLBOROUGH HOUSE,
LONDON, June 30, 1885.

Lieut.-Gen. Sir Dighton Probyn, Comptroller and Treasurer of the Household, presents his compliments to Signor Carpi, and has been directed by the Prince and Princess of Wales to ask his acceptance of the accompanying pin as a souvenir of his visit to their Royal Highnesses at this house on Sunday evening, the 14th inst.

WALKER-SEVERN SCHOOL OF MUSIC.—The first musicale of the Walker-Severn School of Music was given in the studio of Francis Walker in the Van Dyck last Monday evening. The program follows:

Theme and Variations (Rondo alla Russe).....Schütt
(From Suite for Violin and Piano.)
Edmund Severn and Mrs. Edmund Severn.
Songs.....
Miss Charlotte Walker.
Fantaisie Impromptu.....Chopin
Les Bacchantes.....Severn
Mrs. Edmund Severn.
Im Walde.....Miersch
Germanensang.....Lassen
Francis Walker.
Love Song.....Severn
Mazurka.....Severn
Edmund Severn.
Duo from I Masnadieri.....Verdi
Miss Walker and Mr. Walker.

A criticism of the music will be published next Wednesday.

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VALUE OF PROGRAMS AS ADVERTISEMENTS.

THE program is undoubtedly a form of advertisement. It is a much better advertisement for any musician to have his name printed upon a program than it is for him to have it printed upon a large number of circulars together with his press notices. Press notices are often overlooked. It takes some mental exertion and some time to read press notices; and it is a well-known fact that the majority of the inhabitants of our sphere try to avoid the former whenever it is possible. Then, too, time is valuable, and when there is any danger of any of it being spent in exercising one's brain it should be hoarded. It is a very bad plan to indulge in this thinking habit.

But to return to programs. Fortunately, people can look at programs and read them without thinking very hard. Furthermore, they have a habit of looking at a program to find out what is being sung or played or fiddled—not that it is exactly necessary to do this, as the program often contains the wrong information on this point and serves only to tell them what is not being sung or played or fiddled; but they don't care fiddlesticks and so "they are right and I am right and everything is right as right can be."

Well, anyway, a man's name will be read if it is on a program; and some people will take home the program and paste it in a scrapbook and bring it out to show whenever there is any company in the parlor. So the program is a good form of advertisement.

Notwithstanding the splendid advertising value of this little sheet of paper which is handed around to the audience, musicians are just about as careless in getting out their programs as it is possible for them to be. Programs that are correct in every detail from beginning to finish are almost impossible to find. Picking up any program at random, one can almost always find a large number of careless errors, and had I space to insert right here all the programs of last season's Washington concerts, hardly one would be found which could be called perfect.

I pick up a recent program which is really much better than the average, and will point out a few mistakes it contains. Here it is:

FIRST STUDIO RECITAL,
Pupils of Archibald Olmstead, 1323 G street, November 1, 1901.

Etudes, E flat, D mi.....Moscheles
Miss Gladmond.

Cappriccosso, A mi.....Stavenhagen
Miss Eva Barrows.

Novellette .....MacDowell
Miss Ethal Offutt.

Gypsy Camp.....Behr
Master Grove Morgan.

Song Without Words, A mi.....Mendelssohn
Miss Bessie Orchard.

Valse, C sharp mi.....Chopin
Miss Gladmond.

Octave Studies, Theme and Var.....W. G. Smith
Miss Barrows.

Natchstücke .....Schumann
Tarantelle .....Moszkowski
Mr. Olmstead.

The first mistake I notice is the spelling of capriccioso, the second that of "MacDowell." This latter mistake is frequently made in Washington programs. Secondly, the spelling of "novellette" and "Nachtstücke," a result of mere carelessness, not ignorance, although the spelling of "Novellette" is correct from the German standpoint. Thirdly, the abbreviation Mr. Olmstead uses for "Minor" is not good, although I have seen it used. Then there is an inconsistency in the program. The heading tells us that the recital is by the "pupils of Archibald Olmstead," and the last pupil who performs is "Mr. Olmstead." Surely Mr. Olmstead is not a pupil of himself. The next is a suggestion, not a criticism. Instead of writing the names of his pupils as "Miss Gladmond" and "Miss Barrows," why not give the first names of these young ladies? Also, it would be an improvement if Mr. Olmstead had given the "opus number" of each selection.

And yet this sample is much better in all matters of detail than the average Washington program.

The second musical entertainment of the Saengerbund was given at the clubrooms last Sunday. The program included a chorus, "Serenade," by Spicker; violin solos "Cavatina," by Raff, and a Brahms "Hungarian Dance," played by William H. Scholz; soprano solo, "Chanson Provençale," by Dell' Acqua, sung by Mrs. Alice Kraft Benson; piano solos, "Nachtstücke," Schumann, and Chopin's Waltz in E minor, played by Rebecca Heine Behrend; Schubert's "Der Lindenbaum" and "Good-bye, Robin" (an unannounced alteration in the printed program), sung by Mrs. William T. Reed, and tenor solos. Schubert's "Schäfer's Klagelied" and "Last Night," by Kjerulf, sung by Charles B. Xanten. The encores were a piano arrangement of the "Song to the Evening Star," from "Tannhäuser," by Miss Behrend, and Chadwick's "Dear Love, When in Thine Arms," sung by Mrs. Benson. Leon Reizenstein was to have sung a bass solo entitled "The Silesian Toper and the Devil." None of the gentlemen mentioned were present, however, and Mr. Claudy, the president, ventured the opinion that Mr. Reizenstein was spending the evening with his fiery friend. One of the principal features was the singing of Mrs Alice Kraft Benson, who has a well placed voice and who sings coloratura and other styles with artistic discrimination. Mr. Xander is to be commended for the singing of the society under his direction. He did not reach his usual high mark, however, in the accompaniment to the Dell' Acqua piece.

A recent addition to the force of the musical department in the Congressional Library is Oswald Welti, a well known violinist in town; also a member of the Rakemann String Quartet. The superintendent is W. Whittlesy, and the assistant superintendent is Miss My L. Mason, who will be remembered as the author of so interesting articles in the *Etude*.

I have received neat announcements from Sol Minsk and Miss Mary A. Cryder.

One of the most talented pupils of Fräulein Koehler Herbert Fit Kalaze.

Judging from the singing of the majority of the hi sopranos in Washington I should say that good voices this class were in great demand. Mrs. Alice Kraft B son is a soprano who should be heard more frequent Mrs. Joseph Chunn and Mrs. Charles H. Bayly are t other sopranos with good voices. Last but not least, three are good looking. BERENICE THOMPSON

Clavier Piano School.

THE third recital of this season at Clavier Piano Sch was given last Friday evening at Clavier Hall. program of piano numbers was presented with some structive and encouraging remarks by A. K. Virgil, dir tor of the school. The program speaks for itself:

Prelude and Fugue, C minor.....B
Air with Variations.....Han
Gavotte .....Gluck-Brah
Frank Jones.

Murmuring Zephyrs.....Jen
Miss Bertha Kilian.

Romance .....Rubinst
Valse, E minor.....Cho
Miss Grace E. Hodgson.

Remarks by A. K. Virgil, director. Subject: "The Work Before Us" (continued).

Sonata, op. 13.....Beetho
John R. Rebarer.

Berceuse .....Brahms-Ben
Miss Bertha M. Hoberg.

Rhapsodie, No. 6.....L
Miss Jennie Wells Chase.

It is perhaps unnecessary to speak individually of t playing of these pupils. Their playing was characteriz by the same clearness, individuality and musicianship t Mr. Virgil's pupils always show.

Mr. Virgil's remarks were, in effect, toward the uni ing of the school work, arranging the course of study grades according to the several terms.

That these recitals have come to be recognized in t musical life of this city as something more than the usu pupils' recitals is shown by the large audiences and e thusiastic interest manifested.

The recitals this season will be varied by the assistan of artists, both singers and instrumentalists.

HUGH WILLIAMS SINGS.—This prominent pupil of Du ley Buck, Jr., recently sang for the Women's Press Cl and made a big hit with "Daphne's Love," by Ronalds, a the popular "All Thro' the Night." Williams is getti a firmer hold on his fine voice and can thank Mr. Bu for this steady development. A singer of manly appe ance, and blest with temperament, he should make a su cess of his career. The Babcock-Buck Sunday musica will be resumed the first Sunday in December.

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A TRIBUTE TO FREDERIC ARCHER.

PITTSBURG, Pa., November 4, 1901.

tors The Musical Courier:

HE passing of Frederic Archer, at the height of his fame and usefulness, impels us to reckon up his life k for art, wherein his busy hand and brain have been prominent.

Ie will be remembered, we think, not only as the emit exemplar of the modern school of organ playing, nor a foremost master of the resources of his instrument, o fascinated the attention both of the American and the ropean world, nor as the brilliant lecturer and critic, merely as the skilled composer and director. And yet was all of these—and more. Such men cannot be said die. They leave too deep an impress upon their age time. Their works abide.

t is as the artist and musician that the next generation l rate Mr. Archer higher than even we have done. The e breadth and liberality of his cultured taste and rend judgment, his perfect candor as a seeker after truth i beauty, and his benevolent wish to judge none but nteous judgment upon the merits, will point with deepng emphasis his views upon the true mission of art to race. If that unmanly envy and narrow jealousy of ers, which have so often marred the history of music, nd lodgment in his heart, they must there have died, as uncongenial soil. For in his public instructions they e never heard. He sought the good, the content, the rming soul, the genius of his art, first of all; and, having found it, proceeded to interpret it with all his might, in day and generation, through the media of all schools.

rt was at once his shrine and native home—'twas there lived and worshipped. No selfish ambition swayed him. was loyal to his standards, and inspired by the courage his strong convictions. Thus he was not merely magic, but often electrifying to the multitudes that flocked his recitals.

here were about a half million attendants during his seasons in Pittsburg, and were numbered by millions re he came to this country.

Ie believed his art to be the best offering he could make neaven, and with the religious devotion of the born artshe sought to eliminate from that oblation all that was the earth earthy. Before he had attained majority he already known in England and on the Continent as a ing master of music. He was never satisfied with his attainments, but with the instinct of real genius, conitly sought at once to improve himself as well as others. he purity of his standard was ever conspicuous in his positions, his lectures, his transcriptions and his con work. We found it to be the same here in his highly cessful choir service at the Episcopal Church of the ension during the closing years of his life, where some he best religious music to be heard in America was conitly offered, and where on the sad occasion of his burial eeply moved congregation attested their sense of an irrable loss.

lis lectures and more of his compositions should now ublished than he permitted to be put in permanent form ing his life. The only complaint we remember to have rd was that his exceeding modesty made him unwilling to play his own pieces, as often as his public longed to hear them. Writers have repeatedly alluded to the catholicity of his intellectual taste, using the term, of course, in its non-religious sense. This was quite true of him. Whether as an interpreter of the rugged genius of the North, born amid its wild peaks and auroral skies, or the passionate languors of the South, the barbaric simplicity of the West, or the sensuous splendors of the East, he was at home in all schools of his art and painted his tone pictures with a master touch.

We did not know whether he showed the more consummate skill in his reproductions of the majestic lines of Bach and Händel, or the enchanting and fairy-like conceptions of Mendelssohn, ancient or modern, fugue or witches' dance. Gregorian tone or opera, grave or gay, he found the good in everything, and instantly impressed it upon his audience with the indelible hand of genius.

Wherever he wrought, he leavened the public taste. That was to him his sacred goal. To that his whole life bore witness. No self-seeking, no hunger for applause, no thirst for popularity, could move him from his purpose. He died as he had lived, full of plans for the advancement of true art and the education of the people. We have laid to rest a great musician who has raised his art in the esteem of his age, and left it better than he found it. He now listens to rarer harmonies than earth has known.

E. H. RUSSELL.

HERBERT WITHERSPOON.—Herbert Witherspoon, the basso, has already filled several important engagements, and has been booked for many more. On October 18 he sang in Pittsburg at the Musical Art Society concert in Carnegie Hall, with great success, and he was immediately re-engaged for the Pittsburg Orchestra concert in March. On October 21 he sang in concert at Philadelphia, and on the 24th gave a sing recital, assisted by Mrs. Witherspoon, at Stamford, Conn. Mrs. Witherspoon's beautiful accompaniments earned her instant recognition.

Mr. Witherspoon's engagements are as follows: November 18, Brooklyn Amateur Club, Harry Rowe-Shelley conductor; November 26, Atlanta, Ga., song and 'cello recital with Gérardy; December 30, St. Louis, song recital for Union Musical Club; December 5, Denver, song recital with Mrs. Julie Wyman; December 6, Boulder, Col., song recital; December 11, concert with Victor Harris, New York city; December 12 and 13, Oberlin, Ohio, "Messiah"; January 22 and 23, Montreal, Canada, "Creation"; February 6, Brooklyn Institute; February 13, Buffalo, N. Y., Twentieth Century Club, recital; March —, Pittsburg, with Pittsburg Orchestra; March —, Akron, Ohio, orchestral concert; April 9, Belvidere, Ill., recital; April 10, Chicago, concert.

Mr. Witherspoon also has a large class of pupils, and is busier than ever. In his new residence studio, 571 Park avenue, the "Hetherington," he is most pleasantly situated for this part of his work.

HUGO KAUN.—As a welcome on his return home the many friends of Hugo Kaun, the composer in Milwaukee, arranged a grand "Kommers" for last Wednesday night, and a large body of Wisconsin citizens attended. They gave him a great reception.

BLOOMFIELD ZEISLER RECITALS.

THE rcitals of Fannie Bloomfield Zeisler at Mendelssohn Hall, Saturday afternoon, November 16, and Tuesday afternoon, November 19, are attracting the usual enthusiastic interest. Both programs include a number of "requests," and in case of each list the great artist departs from the conventional arrangement.

Saturday afternoon, November 16, Madame Zeisler will play this program:

Caprice on Airs from the Ballet of the opera Alcèste.....Gluck
Sonate, op. 111.....Beethoven
Thème Varié et Fugato (dedicated to Mrs. Zeisler).....Schütt
A le Bien Aimée (Valse), op. 59, No. 2.....Schütt
Nocturne, op. 37, No. 2.....Chopin
Etude, op. 25, No. 9 (by request).....Chopin
Polonaise, op. 53.....Chopin
En Forme d'Etude (dedicated to Mrs. Zeisler).....Leschetizky
Gondoliera, op. 41.....Moszkowski
Impatience (No. 1 from Spring, op. 57).....Moszkowski
Etude, C major (On False Notes) (by request).....Rubinstein
Valse (Man lebt nur einmal).....Strauss

This is the list for Tuesday afternoon, November 19:

Papillons, op. 2.....Schumann
Variations Sérieuses, op. 54.....Mendelssohn
Wedding March and Dance of the Elves (by request)...Mendelssohn
Rhapsodie, op. 79, No. 2.....Brahms
Ballade, op. 23 (by request).....Chopin
Berceuse, op. 57.....Chopin
Scherzo, op. 20.....Chopin
Hexentanz, op. 17 (by request).....MacDowell
Etude (Prélude), op. 52, No. 3.....Saint-Saëns
On the Mountains (by request).....Grieg
Norwegischer Brautzug im Vorueberziehen (by request).....Grieg
Caprice Espagñol, op. 37.....Moszkowski

E. M. BOWMAN.—Last week we printed a story of the session of the Wyoming and Lackawanna County Musical Alliance held in Factoryville, October 21 to 25, which was conducted by E. M. Bowman, the well-known organist and teacher, and at which his daughter, Bessie M. Bowman, was the soloist.

The Scranton *Tribune* of October 24 said of E. M. Bowman's conducting: "The way that the chorus handles the difficult music taken up demonstrates the fact more fully than ever that Professor Bowman is a remarkable conductor, and that he has a system of instruction all his own."

The Scranton *Tribune* had the following to say of Miss Bessie M. Bowman's voice and singing: "Miss Bowman has a very strong, sweet contralto voice, of which she has splendid control, and at once captivates her audience. * * * Her concert work last night as solo contralto was of the highest class, and she was repeatedly encored by the appreciative audience."

MADAME TORPADIE BJORKSTEN PUPILS.—Miss Nellie Wright, the pretty daughter of Rosa Linde, the celebrated contralto, who has been a pupil some time of Madame Bjorksten, has a series of three engagements in North Adams, Mass., and in Bangor, Me. She is a most pleasing singer. A young lad named Carl Anderson, a Dane, has made a five years' contract with All Angels' P. E. Church, on West End avenue, and other pupils are making names for themselves and their teacher.

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WHITNEY TEW

The London Press says of Mr. Tew's singing:

The Stage—"Mr. Whitney Tew proved himself a singer of excellent capabilities. His voice, which is a bass of great compass, is delightfully sympathetic—now full of tenderness, now instinct with passion and joy. He could not have been surpassed in his rendering of Schumann's 'Der Knabe mit dem Wunderhorn' and Liza Lehmann's curiously weird 'Myself when Young.'"—*July* 4, 1901.

London Musical Courier—"Mr. Whitney Tew's singing was marked by a high order of intelligence. He is one of the few singers now before the public who possesses the many qualifications that mean success. Besides a voice powerful and sympathetic he has a remarkable memory, and he never fails to display an intuitive knowledge of the poetic and dramatic significance of the text. In four songs by Bach, Brahms, Schubert and Schumann he exhibited great powers of vocalization and expression, and a style in singing German so thoroughly Teutonic that it was hard at times to realize his American origin . . . Three songs in English were equally impressive."—*July* 5, 1901.

Ladies' Field—"That fine bass singer, Mr. Whitney Tew, gave the first of his recitals in Steinway Hall. Madame Lehmann's 'In Memoriam' was a great test of Mr. Tew's manner and inflection, and he sustained the interest of his audience well throughout it; and it is a supremely hard work for a single voice—fragmentary, passionate, moody, with its pedal-note of acute sorrow. . . . Mr. Tew is fortunate in possessing a powerful voice of fine quality, and he has both the voice and brains for success."—*May* 25, 1901.

Daily Telegraph—"Mr. Tew is an artist who commands attention and deserves praise. Especially has he the gift of feeling and the power of conveying it to others, while in point of intelligence he leaves but little to desire. Mr. Tew essayed last evening songs of widely contrasting kinds and of various countres, but the manner and spirit proper to each were easily revealed, and the result was a conspicuous success."—*May* 23 1901

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HOTEL CECIL, LONDON,
November 3, 1901

THE present week has seen a very considerable advance into the musical season. Hitherto most of the concerts that have taken place have been given by performers of recognized standing. Now, however, the platforms of the London concert halls are beginning to be filled by artists of less renown and often of very much less competence, who are either making their trial flight or are giving their "annual concert," more, it is to be feared, with a view to personal endowment than to making any valuable addition to the storehouse of art.

The most important concert of the week has been that given on Monday night by Dr. Richter at St. James' Hall. His program was by far the most interesting of any of the three which he is giving. Not that that is saying very much, for, as we have pointed out before, novelties in Dr. Richter's programs are conspicuous by their absence. On this occasion, however, he gave one work which was new at any rate, as far as the Richter concerts are concerned. Dr. Edward Elgar's "Cockaigne" Overture is a welcome addition to the Richter repertory, for it is a fine, well written work, and quite worthy to represent a man who is, perhaps, the most promising of the younger English composers. The least familiar of the other numbers was Smetana's "Ultava," while Tschaikowsky was represented by his Third Orchestral Suite and Mozart by his G minor Symphony. To dilate on Dr. Richter's readings is quite superfluous.

On Monday evening a new humorist made a bid for fortune at Bechstein Hall. Harrison Hill has a great advantage over the majority of the modern society entertainers in that he possesses a very strong sense of humor of a rather sarcastic and cynical turn. He is, moreover, an excellent pianist, and some of his musical skits were particularly happy, especially his variations on "Three Blind Mice" in the styles of well-known composers, in which he hit off the peculiarities of Chopin, Bach, Mendelssohn, Händel, Mozart and other composers with remarkable accuracy. His Richter-Sousa combine was another very successful sketch, the idea being that each of these two great conductors conducted his orchestra simultaneously with the other. The idea is a good one and certainly proved very entertaining. Mr. Hill succeeded single-handed in holding his audience for the best part of two hours, and he should prove a great success as an entertainer.

Tuesday was particularly rich in concerts. Two piano recitals took place in the afternoon. At St. James' Hall Ernest Schelling presented a program which, though thoroughly orthodox in every way, could hardly be described as anything but stereotyped. His performances of Beethoven's "Sonata Appassionata" and Schumann's Fantaisia in C call neither for praise nor blame. He displayed a certain amount of sympathy with the music and a good technic, but his readings did not bear the stamp of individuality. He also gave a group of Chopin pieces, but in these he hardly caught the spirit of the composer, and his interpretation was cold in the extreme.

At Steinway Hall a clever and very young Australian pianist, Percy Grainger, made a successful first appearance on the same afternoon. As a performer he has undoubted merits, but it is difficult to understand what could have induced him to include a transcription of Tschaikowsky's "Casse Noisette" Suite in his program. There is plenty of good piano music in existence without falling back on transcriptions from orchestral works, and of all orchestral pieces in the world this would seem to be least adapted for the purpose, depending so greatly as it does on the orchestration.

Bechstein Hall was occupied by Kelley Cole and David Baxter, who gave a successful vocal recital, at which Miss Kathleen Bruckshaw acted as pianist.

In the evening W. H. Bell's new symphonic prelude, "A Song in the Morning," was played for the first time in London at the Queen's Hall Promenade Concert. This work, which was written for the Gloucester Musical Festival, improves greatly on acquaintance. Well written, well scored and full of interesting matter, it stamps Mr. Bell as a composer with a firm grip of his art from whom great things may be expected. At this concert, too, Glazounow's "Ouverture Solennelle," a beautiful work which has never been played in England before, was included in the program.

At Steinway Hall, on the same evening, Miss Mary Warley gave the second of her three recitals.

Wednesday seemed to be given over to chamber music. In the afternoon the Kruse Quartet, which has now become quite an institution, and a very valuable one, gave the first of three concerts at St. James' Hall. The program opened with Eugen d'Albert's Quartet in E flat, a beautiful and interesting work, which deserves more frequent performance. The curious second movement, remarkable for the clever coloring, was particularly well played. This quartet has not been given in London for some years now, but it is to be hoped that it will in future be included in programs of chamber music more frequently. Herr Johann Kruse was also joined by Isodor Cohn in a violin sonata by Richard Strauss.

In the evening the Wessely String Quartet, consisting of Messrs. Wessely, Spencer Dyke, Lionel Tertis and B. Parker, gave an excellent concert at Bechstein Hall. These works were included in the program: Brahms' Quartet in A minor; Dvorák's, in G, and Haydn's, in D, Op. 64, No. 5. The advantages of constant association were very manifest in the playing, and all three works were treated with an admirable ensemble and real artistic ability.

A rather unnecessary concert was given in the afternoon at Steinway Hall by C. P. Castleman and Miss Anne Parsons. Mr. Castleman is a somewhat amateurish baritone and composer. His voice is rather hard and thin, and his songs have not much musical value. The best of them was a setting of Heine's "Der Asra," but Rubinstein has little to fear from this fresh rival. Miss Parsons' playing can hardly be criticised, as she asked the indulgence of the audience, owing to the fact that she has recently been suffering from a severe illness. Mrs. Helen Trust sang with her usual charm and distinction, and J. E. Hambleton also appeared.

In the evening Miss Violet Defries gave a vocal recital in the same hall.

On Thursday evening concerts were given at the Bechstein Hall by Miss Elvira Gambogi and Miss Amelia Hoeing, and at Steinway Hall by Miss Florence Almond.

On Friday afternoon Miss Marie Molto gave a concert at the Bechstein Hall. She had originally intended to give this concert in conjunction with Miss Marie Busch, but illness preventing the latter from appearing her place was taken by Miss Beatrice Spencer, a pupil of Mme. Blanche Marchesi, who sang a number of songs in excellent style. Miss Molto herself played a number of interesting violin pieces, including Bach's E minor Sonata, with piano accompaniment, and Brahms' Sonata in G, the piano part being taken by Miss Maud Brenwell. In these she displa

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roughly good taste, though her readings were nothing of the ordinary.

On the same afternoon Miss Lilly West gave a piano ital at St. James' Hall.

On Saturday afternoon the first of those musical orgies own as the London Ballad Concerts took place at Queen's ll. Mme. Lillian Blauvelt, Miss Louise Dale, Mme. ra Butt, Miss Ada Crossley, Miss Edna Thornton and ssrs. Plunket Greene, Whitworth Milton and Ivor Fos- were the singers, treating their audience to some and a half hours of uninterrupted ballads, good, bad indifferent.

During the week the Carl Rosa Opera Company has been forming at the Coronet Theatre. The only incident of e was the first London performance given by this com- y of "Siegfried." The undertaking was little short of oic, and though the performance was not above criti- m, perhaps naturally enough, seeing that it is a touring npany, it was, upon the whole, very satisfactory. E. C. dmondt's Siegfried was a particularly good performance. sang the music splendidly and acted well from begin- g to end. Most conductors, by the way, have to com- in that performers do not pay sufficient attention to the t. Mime seemed to have taken this to heart, and never, parently, did anything else, which rendered his actions her trying after a time. The staging was good, though or two hitches occurred. The anvil, for instance, was impressed by the virtues of Nothung that it fell in two g before the sword was half forged. The orchestra, wever, was very good, and Mr. Goosens proved an ad- able conductor. The company certainly deserves all dit for its enterprise.

A Saenger Pupil's Success in Opera.

MRS. MARIE RAPPOLD sang the leading role in the production of Strauss' opera, "Die Fledermaus," by Arion Society, of Brooklyn, at the Arion Hall and also he Amphion Theatre, and scored a great success, as the owing notices testify:

e palm of the evening belonged undoubtedly to Mme. Marie pold as Rosalind. She sang brilliantly, played brilliantly and e a brilliant appearance.—Brooklyner Herold (translation).

Mme. Marie Rappold Mr. Claassen had, above all things, a alind than whom no director could wish a better or more beauti- one. Madame Rappold achieved a great success. She looked a goddess and acted and sang magnificently. Oscar Saenger well be proud of this pupil.—Brooklyner Freie Presse (transla-).

e Rosalind was Mme. Marie Rappold. Her lovely, sympathetic onality and her fine vocal work undoubtedly added greatly to success of the performance.—New York Staats Zeitung (trans- n).

any of the opera houses might consider themselves fortunate to such a Rosalind as this charming Madame Rappold, who is histrionically and vocally so excellent. She has an elegant ap- ance, and in costume and carriage was just the grande dame the part demanded.—New Yorker Herold (translation).

EVERN-WALKER RECEPTION DAYS.—Mr. and Mrs. Ed- d Severn and Francis Walker have issued cards for uesdays" during the season at the Van Dyck studios. reception hours are 4 to 7 p. m. These artists are tly interested in a school opened this autumn, where all nches of music are taught after methods that appeal eason and the artist sense.

THE SAAR CONCERT.

LOUIS SAAR gave a concert of his own compositions in Carnegie Lyceum last Friday evening. This was the program:

Variations and Fugue, op. 29
First prize, Boston, 1899.

Songs—
Thränen (MS.).
Sternlein, op. 19, No. 1.
Der Schwur (MS.).
Liebesfahrt (MS.).
Gefunden (MS.).
Miss Edith R. Chapman.

Piano soli—
Prelude.
Elegie.
Kleine Romanze.
Rhapsodie.

Songs—
Abends, op. 16, No. 4.
Für Dich, op. 24, No. 4.
Harfenmädchens Lied, op. 14, No. 2.
Liebesquell, op. 24, No. 2.
Miss Edith R. Chapman.

Piano soli—
Berceuse, op. 22, No. 4.
A la Valse, op. 25, No. 4.
Etude, op. 28, No. 3.
Walzer, op. 28, No. 1.

The Variation and Fugue were reviewed at length in THE MUSICAL COURIER. In performance the euphonious treatment of the instrument, without any attempt at mere color massing, gave to the composition a less austere character than a casual reading suggested. And the composer played the work with abundant technical skill. The other piano soli are all cast in an agreeable formal mold. The Prelude, Rhapsodie and Walzer are interesting specimens of fanciful invention, melodic gracefulness and unaffected idiom. Mr. Saar struck a deeper note in his Elegie, though in this particular the Brahms influence was apparent.

Of the songs there can be but one verdict: they are full of unaffected charm and lyric impulse. "Gefunden," "Für Dich," "Liebesquell," "Thränen," these are gems romantic in color, movement, feeling. Saar's leanings are ultra modern, yet he has not lost his native note of personality. Miss Chapman did full justice to her numbers. and was sympathetically accompanied by the composer. There was present a fair sized and very appreciative audience.

Gerardy in Philadelphia.

THAT Gérardy is a remarkable artist was the universal opinion of all who heard this wondrously gifted young Belgian 'cello virtuoso play in Carnegie Hall on Saturday afternoon last with the Boston Symphony Orchestra. After his playing of the Lalo Concerto he was recalled six times, and an encore would have been insisted upon by the over enthusiastic audience, but they knew the rules of the orchestra forbade it. Gérardy was also the soloist with the Boston Symphony Orchestra at their second concert in the Academy of Music in Philadelphia. The papers on the following morning said the following about him:

First in point of interest in last night's program comes the playing of the Lalo concerto by the Belgian 'cellist, Jean Gérardy. It is only a few years since Mr. Gérardy was playing in this country as a juvenile prodigy, but there is nothing to remind one of those days now. He is no longer juvenile, either in appearance or in playing. He handles his instrument like a master, his tone is large, round and of beautiful quality. He has temperament, too, though he uses it with admirable discretion. He impresses one as a man with a wholesomely poetic mind, and so well equipped technically that he can express the most delicate shades of thought with the greatest ease and accuracy. His playing of the concerto was remarkable for the lovely quality of his cantabile, for perfect accuracy and the freedom and ease of his bowing. He was recalled again and again by an audience that was plainly captivated by his playing.—Ledger, Philadelphia, November 7, 1901.

Lacking the potency of Wagner, disarranged for concert purposes and also the vogue of the first series, the first concert of the second series of the Boston Symphony Orchestra drew a small audience to a chilly auditorium at the Academy of Music last evening to hear a delightful soloist, an artist of the first rank, Gérardy, the 'cellist, in a legitimate orchestral program, in which Beethoven's Seventh Symphony in A major was easily first in interest.

Lalo's concerto is a work that is not long drawn out, and the melodic beauties, as well as its harmonic and rhythmic background, have a certain exotic effect, which, however, are quite in the vernacular of the 'cello. Gérardy is a most satisfying artist. His tone is of a beautiful singing quality, ravishing in the broad, sweeping cantilena and always sure and pure and mellow. The concerto is a charming work and the rendering was thoroughly in its spirit and a revelation of true art.—Philadelphia Press, November 7, 1901.

The Wednesday night concert of the Boston Symphony Orchestra was a symphony concert, rightly so called. Its two distinctive features were the 'cello concerto of Lalo, played by Jean Gérardy, and a particularly interesting performance of the beautiful Seventh Symphony of Beethoven. The Lalo composition is exceedingly poetical and charming, rich and varied in color and full of admirable invention, and Gérardy played it with an exquisite sentiment and with the firm and fluent style, the facile execution and the unaffected grace of a master. His performance was so entirely satisfying, and its fine art was made vital by such an individual charm of lyrical expression that it left an impression quite unusual. The virtuosity of the orchestra in this work was scarcely less remarkable than that of the soloist, and equally to be remarked was the tasteful appreciation with which Mr. Gericke conducted it.—Times, Philadelphia, Pa., November 7, 1901.

BROUNOFF RUSSIAN LECTURE RECITALS.—Platon Brounoff gave last week his celebrated lecture, with musical illustrations on Russian life and music, at Bay Ridge, Brooklyn. some 2,000 people being present, with standing room only. Mr. Brounoff sang, gave many interesting experiences, illustrated with happy anecdotes, and Miss Clara Gorn, soprano, a pupil of his, also sang.

Mr. Brounoff amplifies this lecture recital, using his Russian Capella, in peasant costume, to sing the weird and sad Russian folksongs, and this form of the entertainment always pleases. He can also furnish a solo quartet alone. to illustrate.

MARY D. PEARCE.—Miss Mary D. Pearce, solo soprano of the Irvington Presbyterian Church, Irvington, N. Y., is a young woman who will before long gain distinction in her chosen profession. She possesses a truly beautiful soprano voice of great range, with a clear, bell-like quality of tone. Her musical ability is inherited, her father, James Pearce being organist of St. Michael's Protestant Episcopal Church, New York. Last Sunday night Miss Pearce and Irving Stewart, the tenor, sang Stainer's duet, "Love Divine, All Love Excelling," at a musical service held in St. Michael's.

GOODRICH AT THE GUILMANT SCHOOL.—A. J. Goodrich has been engaged by the Guilmant Organ School to teach a class in harmony, beginning Thursday afternoon of this week at 2:45 o'clock. The large experience of Mr. Goodrich in theory work makes this an opportunity of rare advantage to all students contemplating the study of harmony. Application for membership can be made to Mr. Carl previous to the lesson. A class in musical analysis under Mr. Goodrich's tutorship was formed last Thursday, with a large enrollment of students. The first monthly organ recital of the present season will be given at an early date.

A LAMBERT PUPIL.—Gussie Zuckerman, the talented young pianist, a pupil of Alex. Lambert, has been engaged to play at the fourth Young People's Symphony concert, under Frank Damrosch's direction.

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Public Performances will be given in the Broadway Theatres during the season.
SPECIAL CHORUS CLASS.—First public performance Thursday, November 7, in the Herald Square Theatre. The following program will be given: "The Marriage of Jeannette," "Scenes from Aida," "Cavalleria Rusticana."

"LES BARBARES" AGAIN.

PARIS, OCTOBER 24, 1901.

I THOUGHT as much. Saint-Saëns, the accomplished stylist, the dilettante, has not taken that step into the chaotic untidyness of Germanic-horde days which was expected by a certain few of his admirers, when it was announced that "Les Barbares" was to be the next opera of "France's favorite son." The author of that expression must have been in Paris on a Saint-Saëns first night to have fashioned it so cleverly.

The house was packed last night, not one seat being available after 2 o'clock in the afternoon, and anyone who held places and could not go had a good investment. One lady asked 100 francs. She never got any further than the asking. When the curtain went down on the last act the audience made a bolt for the doors and then stopped, cheering and growling in the same breath. The cheers were for the man, the growl for the composer. There is no doubt musical France is disappointed, and the press is almost unanimous in decrying the new opera. It is a *nice* opera, but power is conspicuous by its absence ("banal" expression).

The Barbarians are not the wicked-uncle variety one reads about in histories of Rome and France (in the early part of the book before it gets dull), but then history is notoriously inexact. That fact has been proved once again. The Barbarians who softly trod the operatic wilds last night were gentle, well behaved creatures, who came up with the sweetest of smiles, when called, and ran away waving a tin hatchet and paper battle axe when their chief "shoo"-ed them off their legitimate prey. The book is by Victorien Sardou and P. B. Ghensi, a literary man from Toulon. It entirely comes up to Saint-Saëns' own remark that "any dramatic situation is capable of being set to music." This is "any" situation.

The composer's hatred of all things Wagnerian, legends, symbols, &c., is well known, but if he would look at Wagner with less prejudice he might be able to pick out a few of the ideas which form the basis of the great German's fame, and I am sure his work would not suffer in consequence. The overture is in pure symphonic form, reviewing the best motives—of which there are a few, though some of the critics deny it—in a highly skillful contrapuntal manner. It is broken by the prologue's reciting, as in the old Greek plays, the story of the action which is to follow, after which the symphony is resumed.

The curtain rises for the first act on the terrified vestals and women of the City of Orange in Roman Gaul gathered close round the altar, where burns the undying flame of the patron goddess, Vesta. The high priestess, the Vestal Virgin, Floria, alone remains calm, for to her Vesta had promised the city's deliverance. However, the goddess seems to have lost her power, for the watcher on the wall comes down and tells how the Romans are beaten and Euryalus, one of the consuls, killed.

Livia, the wife of Euryalus, asks "Who killed Cock Robin," but the watcher did not see, and Livia swears to discover the slayer and kill him with the piece of javelin she extracted from the dead consul's wound. Here the Barbares come in to the only highly exciting music in the opera. As usual they look for their victims everywhere but where they really are. On discovery of the priestess and the other women they make a dash forward, wave their weapons and wait for further orders. The slaughter bids fair to be as well arranged as Armour's factory on killing day.

The Barbarians (Parisians every man Jack of them) proceed to cry "A mort," which makes Vesta in the form of the flame jump. This startles Marcomir, who asks Floria who she is to thus invoke the Goddess of Fire. Floria, of course, tells him and he his warriors "sit-up-Fido," by calling them "dogs and sons of dogs." They go off with their tails, or rather those of their bearskins, between their legs, and you can hear them muttering "Isn't he rude?" Marcomir remains entranced by the beauty of Floria, and the curtain goes down.

The second act shows the vestal and her sister priestesses grouped around the altar of their goddess, and in the background is the old amphitheatre of Orange, from which M. Ghensi got the idea. This is a lovely anachronism, an intentional one I believe, why I don't know. Floria wishes to be alone in order to be able to think, but as soon as the other women have gone she says "cuckoo" and Marcomir comes to see her.

He tells her he loves her and will spare the city if she will be his wife (sic.) She gets mad and says she is vowed to Vesta, but "il s'en foue," and she finds out that it would be rather jolly to save the city in such a manner. The act ends with an exquisite duo between Marcomir and Floria.

The third and last act opens with the population on their knees in gratitude to Floria for her sacrifice, but she is honest enough to confess that she did not object and that she is married (the old story) to Marcomir, with whom she is going away. For her companion she chooses Livia, who finds Orange dull since her husband got himself killed. Marcomir asks who was the husband of Livia and Floria tells him it was Euryalus. He is quite shocked and says he believes he had something to do with that, but he had met so many people in the course of his barbarian career that really he could not remember. Of course, this was only an excuse. Floria, after this confession, tells Livia that the Germanic atmosphere is not healthy and she had better stay behind to hang wreaths on Eurylaus' tombstone. Livia "smells a rat," so to speak, and accuses Marcomir of having struck her husband in the back.

"Tu mens," he replies, "c'était au cœur." "Au cœur donc," says Livia, sheathing the broken javelin point in the Barbarian's breast.

Then she exclaims "I have avenged my husband" and the curtain drops.

That is the play. As for the music, it does its best to lighten up an exceedingly weak book. The instrumentation is perfect throughout, some beautiful oboe and violin themes making themselves heard above the contrapuntal web of harmony. Saint-Saëns always retains his old love of melody in this day of realistic opera, when beauty is eliminated in favor of erudite dissonances called originality. The vengeance theme and the Vesta motive are full of interest and wonderfully handled.

The first act is stiff and severe. One would almost think the composer wished to contrast the beginning with the meeting of Marcomir and Floria.

But throughout the whole opera there is a great charm of exquisite phrases and delightful harmonies.

There is a lovely phrase in the violins accompanying Marcomir's question to Floria, and also in the oboes and horns to the goddess' response, but the most beautiful in the whole opera is where Marcomir contemplates in silence the Vestal, Floria.

In the second act the love duet is the "clou," a true inspiration, by a marvel of technical skill knitted in with "Invocation to Venus," as before sung by Livia. The curtain falls on the pair in each others arms.

The last act, from a musical point of view, is not interesting; in the farandole a theme of four bars is repeated twenty-four times running, and becomes decidedly monotonous.

The funeral march of Euryalus is like all the rest, more or less barbaric in quality.

If you forget the story and close your eyes, you can enjoy an evening's symphony concert very nicely, but if you try to imagine anything very wild about it, you will need a much livelier imagination than is possessed by yours truly. Livia was splendidly played and sung by Heglon, Delmas perfect as Scaurus, and Vaguet's voice sounded beautifully rich and full in the exquisite solos and duos imparted to Marcomir.

ARTHUR BLES.

THE LEHMANN SONG RECITAL.

MME. LILLI LEHMANN, formerly a well-kn Wagner singer, gave a song recital at Carn Hall last Friday afternoon. During the course of an l she sang, with great difficulty, songs by Schubert, Ber Schumann and Loewe. Mercifully short as was the p gram, it was much too long for this singer. The rea is a simple one—Lehmann has no longer any voic any breathing power. Time is cruel and art is long; Lehmann has not allowed herself to believe that she is the same woman who electrified us in 1885 with Brünnhilde. If she pleaded poverty or even posed a exponent of lieder literature, we would perforce be sil But she is not an object of charity, being a rich wom she has enjoyed successes innumerable during her t years in public, and she never was and never will b lieder singer. Ten years ago she would have scouted notion herself as being beneath her dignity as a g Wagner interpreter. And yet when her voice is gone, dramatic powers on the wane, her enunciation that very young or very aged person, she essays an art demands of a singer voice, passion, poetry—the l Lehmann never possessed, only overweening brillian delicacy, finished vocal art and extreme versatility. Lehmann sings everything alike; her Schubert sou like her Schumann, her Berlioz like her Loewe.

But indiscreet friends tell her that her voice is as it a decade ago, that she has never sung so gloriously, lo so well as this season. The pity, the cruel pity of it. At a time when most women of her profession are imp ing to their pupils the mysteries of their art, this in ably ambitious woman insists on singing in public tho every nerve and muscle are in revolt, though her th plays such pranks as must make the recording angel high hide his face. The recital last Friday was one culated to send Lehmann's old admirers shivering to t homes. She had no breath. She leaned against the p and—such is her indomitable will power—forced herse sing, or rather cackle, for what else were the noises made in "Waldesgespräch"? Schubert's "Die Allma was a colorless attempt, from which all the voice had squeezed. "Du bist die Ruh," one of the most tr songs ever written, exhausted the concert giver so she could hardly whisper her way through "Auf Wasser" and "Die Sterne." Two ugly songs by Ber one in the mock antique style—"L'Absence," Barca and an arioso from "The Damnation of Faust"—wer sawdust in the singer's mouth. Her best number "Der Nussbaum," which was given with a sort of fa sweetness and was hardly distinguishable. Worst of all Madame Lehmann's enunciation, which even Mr. K biel found unbearable in his *Tribune* criticism. Ce structural changes in her mouth and palate could, h ever, account for this shortcoming; a novel one, for l mann in the early times could enunciate with remark clearness. Loewe's "Des Glöckenthurmer's Töchter" is not for a singer of Lehmann's style. It suffered comparison with Sembrich's charming interpretation season. The *coup de glotte* was often heard. But a v without color, resonance, beauty, cannot be pressed service, though the art guiding it be wonderful, an we said before, Lehmann was not a great lieder singe her palmy days. The pity of it all!

MARY JORDEN BAKER.—Miss Mary Jorden Bake talented pupil of Professor Scherhey, sang with great cess at a tea given by the Poliklinik members at the A Hall on Thursday, November 7. This young singer made wonderful progress since last season. She D'Hardelot's "Mignon," and "Soupir," by Bemberg. I method and style Miss Baker showed the results of study under Scherhey. She is a conscientious and studi pupil. Already she has a number of engagements for early winter.

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BALTIMORE.

BALTIMORE, November 10, 1901.

WE have had three concerts within the past four days, the first Boston Symphony at Music Hall Tuesday, the Kneisels and Mr. Randolph at the Pea- y Wednesday, and Katharine Fisk at the second Pea- y recital Friday.

he Boston Symphony concert was a brilliant affair in ery sense. The audience was the largest and most inguished ever seen in Music Hall, except at the dedi- on of our great concert hall, the occasion, also, of an al Boston Symphony. Never has the great organiza- been heard to better advantage than in the rendition he rather unique Wagner program, comprising the rture, "Bacchanale," and scene between Tannhäuser Venus from the first act (Paris version); Walter's ize Song" from "Die Meistersinger"; Siegfried's ing from Brünnhilde, Siegfried's Death, Funeral ch and closing scene from "Die Götterdämmerung." r. Gericke proved himself more thoroughly in sym- y with Wagner than ever before, and the orchestra ed with splendid abandon. Milka Ternina and Elli- Van Hoose were the soloists. Ternina was very suc- ful. Mr. Van Hoose completely eradicated the im- sion made here last year. His is a beautiful organ, he proved himself a most satisfying artist, singing conviction, taste and authority.

he Kneisel program included the Haydn D minor g Quartet, op. 64, No. 5; two movements from César ck's String Quartet in D major and the Dvorák o Quintet, A major, op. 81. The Dvorák Quintet delightfully played, with perfect sympathy of purpose finish of execution. Mr. Randolph's eminent quali- as pianist and ensemble player have been repeatedly ed in these and other columns, nor can they be rated.

tharine Fisk's program was as follows:

on's Hymn	Beethoven
insamkeit	Brahms
nation	De Fontenailles
Wiedersehen	Nevin
rnacht	Hollaender
en's songs—	
e Walking Bell	Schumann
e Discontented Duckling	Gaynor
ttle Boy Blue	Nevin
tzemann	Taubert
uring Zephyrs	Jensen
Throstle	White
er Boat	Gaynor
apanese Love Song	Thomas
arias from Samson and Delilah	Saint-Saëns
Fair Spring Is Returning.	
Oh Love of Thy Power.	
Softly Awakes My Heart.	

s. Fisk is the possessor of a noble organ, of rich and athetic timbre, and she has an admirable legato and ess enunciation.

e first group of songs was beautifully sung, though the "Creation Hymn" is impossible of satisfying reading by one voice because of its extraordinary demands for breadth.

The children's songs were charmingly done.

On Monday, October 28, a concert was given at Heptasophs' Hall by Mrs. J. E. Barkworth, the wife of the new teacher of organ at the Peabody Conservatory.

The program consisted chiefly of compositions by Mr. Barkworth, and they prove him to be a most welcome addition to Baltimore's serious musicians.

A 'Cello Sonata in C minor, played by the composer and Fritz Mueller, was received with much appreciation.

The most interesting of the compositions heard is a truly delightful cycle of songs, entitled "A Fateful Holiday," the texts being drawn from W. E. Henley's "Book of Verses." They are a charming setting of some beautiful stanzas, and form a grateful addition to the baritone's repertory.

Dr. B. Merrill Hopkinson, who was in splendid voice, proved himself an ideal interpreter of them.

Mrs. Barkworth sang a scene from Racine's "Andromaque," written by her husband; Schumann's "Waldesgepracht," "Mondnacht" and "Die Soldatenbraut"; a serenade from Gounod's "Biondina"; "Dokka," Emil Jessen, and "Oh, Can Ye Sew Cushions," Helen Hopekirk.

Mrs. Barkworth is a singer of interpretative rather than vocal gifts. Her work reflects a warm temperament and a keen appreciation of the musical content of a composition. A tendency to force the tone above the key detracted from her singing, while her exceptional linguistic ability and beautiful enunciation were admirable features.

The singer was most happy in her rendition of the Gounod serenade and the Norwegian song, which were charmingly sung.

Dr. Hopkinson joined Mrs. Barkworth in closing the concert with that delightful duet from Stanford's music to Tennyson's "Becket."

EUTERPE.

A FUND FOR JADASSOHN.

TORONTO, November 7, 1901.

Editors The Musical Courier:

IT was with deep regret that I heard that my revered teacher, the famous composer, Dr. S. Jadassohn, of Leipsic, has unfortunately lost money, if not all his savings, through the failure of a Leipsic banking house, and finds himself at an advanced age—when he should be taking life easier, deprived of the security afforded by the savings of many years—financially stranded.

It has occurred to me that if his many pupils in America knew of this, and some one of them would take the matter in hand, set the ball rolling, so to speak—they would gladly contribute to a fund, which amount could be forwarded to Dr. Jadassohn later. Christmas, which is but a short distance off, would be very opportune for this, and if THE MUSICAL COURIER will act as treasurer (pro tem.) of this fund, I will have pleasure in forwarding my modest offering as a first subscription. Sincerely,

W. O. FORSYTH.

Whitney Tew Sings in Boston.

H. WHITNEY TEW made his first appearance in Boston last Wednesday evening in a song recital at Chickering Hall. His reception at the close of the recital was most enthusiastic. Mr. Tew is to sing again in Boston with the Handel and Haydn Society in their performance of "The Messiah" on Christmas night. The following are some of the criticisms received in the daily papers on the day after his recital:

Whitney Tew gave a song recital last evening in Chickering Hall, Isidor Luckstone accompanying.

Mr. Tew has a very beautiful bass voice, with brilliant high and rich low notes. He sings in tune; he phrases musically; he enunciates with remarkable distinctness. Furthermore, he sings with both temperament and feeling, sharply defining every passing mood of the composer. The Händel and Mozart arias Mr. Tew sang beautifully. In Loehr's Irish song, too, he was very successful, and Maude Valerie White's song he had to repeat.

Mr. Tew is to be thanked for arranging so unhackneyed a program.—Boston Transcript, Thursday, November 7, 1901.

H. Whitney Tew, the American basso, who has passed a good deal of recent time professionally in England, appeared last evening at Chickering Hall, where he presented this extended and diversified program, touching those extremes of classicality and modernity which artists like to touch, and incidentally requiring the use of three languages besides his own, to say nothing of an English midland dialect and Irish brogue.

* * * Here is a strangely and impressively beautiful voice. Perfectly equable in calibre and timbre from the low C, through an upward range of two octaves, with an added note, perhaps, at top, it has a velvety sweetness, which threatens at first to be too soft and sweet, just as its methodical imperfection seems likely to be a certain openness of tone which degenerates into diffuseness. But there is a sturdy tenacity under the gentle seeming tone, and there is a further reserved power of concentration able to impart solid resonance or a vibratory ring when the moment comes.

The Saint-Saëns ballad was picturesquely told, with the right light cast on its knightly incidents of the joust, the youth's death, his mournful obsequies as "preux chevalier," and the gay homegoing of the victorious and the festive. The "In Memoriam" may be accounted a triumph. We have already cited the Whitman songs. The light things which went with them amused and charmed. The odd rustic ballad and the Irish song were made very light and piquant by that half voice, as the pensive things were made gentle, while the Chaminade song ended the evening with a merry ring.—Boston Herald, Thursday, November 7, 1901.

The recital of popular classical songs by Whitney Tew at Chickering Hall last evening was one of rare interest and enjoyment to a lover and student of music. The hall was well filled, and the close attention and appreciation shown by the audience to the singer was very flattering. From the beginning to the end of the program every one was charmed by the range and quality of Mr. Tew's voice. Mr. Tew opened his program with a song by Bach, which was followed by selections from Mozart, Saint-Saëns, Brahms and Schumann. Perhaps the vocalist's greatest effort of the evening was his rendition of "In Memoriam." It was of considerable length and displayed the talents of the singer to a marked degree. Following this were others by Charles Wood, Herman Lohr, Maude Valerie White and Chaminade. Reinhold Herman was at the piano.—Boston Daily Globe, Thursday, November 7, 1901.

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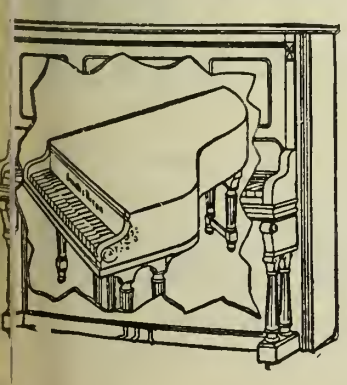

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Greater New York.

NEW YORK, November 11, 1901.

ADELAIDE C. OKELL recently presented the following students' program, which is a fair sample of the class of pupils and the work she obtains from them:

Capriccio Brillante.....Mendelssohn
Miss Lichtenauer.
Polonaise, op. 26, No. 1.....Chopin
Miss Sayce.
Concerto (first movement).....Schumann
Miss Ruth M. Wilson.
An den Frühling.....Grieg
Venetian Love Song.....Nevin
Miss Schley.
Hungarian Rhapsodie, No. 2, for four players.....Liszt
First piano, Misses Quimby and Meeker; second piano, Misses Gordon and Hull.

Of Miss Wilson her teacher is particularly proud. This pianist is a teacher herself, having a good class in Glen Ridge, N. J. Miss Okell, who teaches the Carreño method, having been Madame Carreño's pupil several seasons, makes a specialty of ensemble playing, having two fine pianos in her studio.

P. A. Schnecker recently gave an organ recital at the West Presbyterian Church, of Forty-second street, where he has officiated for thirty years past, playing a program consisting of these works, in part: Symphonic poem, "Orphée," Liszt; overture to "William Tell," Rossini; Intermezzo, Elegy and Postlude "Cradle Song," "Reverie" and "Nachspiel," these six by himself, all as yet in MSS.; overture to "Der Freischütz," Von Weber; March, Guilmant.

This was one of the regular monthly entertainments arranged for the Young Men's Association of the church, and the new soprano, Mrs. Mary Hoag-Haughey, assisted, singing a song by Schnecker, "Father, to Thy Kind Love We Owe," from his cantata, "Faithful of God." Glancing through this work the writer was struck by the merit of the bass solo from the same work, "Thou Art With Me," and recommends it to church bassos.

At Mrs. Charlotte Babcock's handsome studio recently the writer had the pleasure of hearing some new singers, as well as some new songs, in part as follows: Walter B. Ball, baritone, a man with a most expressive voice, full of personal magnetism, sang Nevin's "Mon Desir" and White's "King Charles," the latter a rousing old-time English song. He should be a first-class church singer.

Charles Frank sang two German lieder, Franz's "Aus meinem grossen Schmerzen" and Grieg's "Ich liebe Dich"; he, too, has a sonorous voice, but must improve his English enunciation. He sang these lieder in English.

Miss Clodie Jordan, from Mobile, Ala., sang some new songs by Josephine Ware, which have been mentioned in these columns. They are soon to be issued, and show the composer to be of inventive fertility of mind, with much ardor of imagination. The "Fay Song" and "Joy of the Morning" I liked particularly, for they have much go in them, with a rushing piano accompaniment, on this occasion played by Miss Ware herself. Miss Jordan sings with intelligence and spirit.

Miss C. M. Demorest, a sister of Mrs. Elizabeth Leonard, and bearing a decided resemblance to her, sang some Scotch songs, which I understand she does usually in costume, when their effect is much heightened. This young woman has much spirit, and her enunciation is especially distinct and commendable. Their simplicity, and the really charming manner in which Miss Demorest sang, made them effective.

Jessie Mae Baker, of Ossining, sang in splendid fashion Holden's "Nearer, My God, to Thee," making much of this semi-operatic thing. Miss Baker has a high and clear soprano voice, and some church will do well to obtain this voice, for it is exceptional indeed.

Last, but not least, petite Fannie Jordan, sister of the singer, recited some things by Lanier, with piano obligato by Miss Ware. This young girl is a budding dramatic talent.

Harold O. Smith, of Columbus, Ohio, studied some years in the Berlin Hochschule, and last March located here. He is a college man, and knows French well, and this accomplishment it was which landed him as organist at the French P. E. Church of the Saint Esprit. He has composed quite a bit, plays accompaniments and intends to make a specialty of this. Knowing German also, it will be seen this young man begins the musical life here with much more than the usual capacity. He has been introduced in various ways by Mrs. Hadden-Alexander, which introduction has, of course, carried weight.

J. Warren Andrews sends THE MUSICAL COURIER a program of one of his organ recitals of last week, which he spent in the West, this recital in Delaware, Ohio, at the Wesleyan School of Music, at Gray Chapel. He played the Bach Toccata and Fugue, Martini's Gavot in F, Boellman's Gothic Suite, Guilmant's "Funeral March" and "Seraphic Chant," and a group of smaller pieces by Händel, Guilmant. Thomas and Widor; also his own "Reveries of Home." Further reference to this tour in another issue.

Pianist William H. Barber has been already engaged for a series of concerts in April, in a Southern recital tour, on his way to his annual Mexico, Mo., College engagement of a month's duration. He will play in Virginia, at the Charleston Exposition, in the Indian Territory, Little Rock, Ark., Kansas City and St. Louis. Right after the holidays he will give a recital for the benefit of the West Side Day Nursery, under distinguished auspices.

Robert Kent Parker is attracting attention to himself as a young baritone of exceptional merit. He recently sang at Holyoke, Mass., and judging from the press notices quoted below made a success. To-morrow, Thursday, he will sing on the battleship Kearsarge with Mrs. Elizabeth Leonard and Miss Burr. The notices:

Mr. Parker has a fine bass voice, well trained, and of his songs the greatest favor was for "A Border Ballad," by Cowen. The audience went very enthusiastic over it, and here he gave an encore, an Irish song, "The Little Plaid Shawl."—Exchange.

Robert Kent Parker is a stranger to the local musical world, but his splendid achievements in all his solos last evening placed him high in the estimation of those that heard him. He possesses a voice of great richness and strength and his range is unusually broad. His high notes are smooth and clear and his style and expression truly artistic. He was obliged to respond to several encores.—Exchange.

The soprano, Alice Breen, writes this paper asking a denial of the report that she is or was under financial indebtedness to a former teacher. She says: "I have always had my own lovely friends, who have long been interested in my welfare."

Obituary.

Lillian Irene Bailey Henschel?

"MRS. LILLIAN IRENE BAILEY HENSCHEL, wife of Georg Henschel, the composer, died in London, November 4. Mrs. Henschel was born in Columbus, Ohio, about forty years ago. As a child she showed musical talent and was carefully educated. Later her family removed to Boston, and there she continued her musical studies. Before she was twenty years old Miss Bailey made a successful début as a concert soprano. She sang for several years in public here and then went abroad, where she studied in Paris with Mme. Viardot Garcia, and in London with Georg Henschel. Mr. Henschel and Miss Bailey were married in 1881. It proved a very happy union. The Henschels made numerous tours in the United States since they made London their permanent home. Mrs. Henschel died from the effects of an operation."

The above is taken from despatches to the daily papers and has not yet been confirmed. Relatives of Mrs. Henschel in Boston have not yet been notified of her death.

James G. Peakes.

James G. Peakes, an operatic tenor of the old régime, died last Wednesday at the Post-Graduate Hospital in this city, after an operation. Born in Boston in 1841, Peakes made a reputation as a boy soprano. His voice in early manhood developed into a tenor. He studied for opera and sang in rotation with the Holman Opera Company, the Caroline Ritchings Company, with Clara Louise Kellogg and then with Emma Abbott. Leaving grand opera, Peakes sang with Lillian Russell in comic opera, and at the time of his last illness was in the employ of George W. Lederer, at the Casino. The deceased is survived by his brother, Henry G. Peakes, a basso.

Henry M. Aiken.

Henry M. Aiken, whose death is announced as having occurred in Boston on the 4th inst. was for many years a prominent vocalist. At the age of twenty-two he made his début as soloist in Händel's "Samson," given in 184[illegible] by the Handel and Haydn Society, of which he was a member. At the same early age he became connected with the quartet choir of Trinity Church, then under the direction of A. [illegible] Hayter. With the exception of one or two brief interims when he resided in New York, his connection with Trinity Church music lasted for a period of nearly fifty years. Mr. Aiken was also one of the original members of the Apollo Club of that city and sang with them for sixteen years.

Frank Henry Simms.

Frank Henry Simms, a prominent Southern organist, died last Wednesday at his home in New Orleans. He was forty-eight years old. Simms was born in Staffordshire, England. He studied under Sir George McFarram, at the Royal Academy of Music, London, where in his early manhood he became distinguished as an organist and choir conductor. On account of failing health, Simms was advised to remove to a warmer climate. He came to this country and settled permanently in New Orleans. At the time of his last illness he held the position of organist at St. Paul's Episcopal Church and the Jewish Temple Sinai and director of music at Newcomb College.

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AMERICAN SCHOOL OF OPERA.

ON Thursday, November 7, the pupils of the American School of Opera gave its first public performance of season at the Herald Square Theatre. The house was nfortably filled, and in the audience were a number of atrical managers who were on the lookout for promis- singers. Quite a few vocal teachers were present, and appeared extremely interested in the work of the pupils the school. This is not surprising, for without interfer- with the teachers the school opens the way to many portunities beyond the reach of the ordinary vocal dent.

The curtain rose on "The Marriage of Jeannette," a act comic opera by Victor Massé, which had specially n adapted from the French for the school.

The cast was as follows:

nette, a village maiden.....Miss Ruth Peebles
, her lover.....Andreas Schneider
t Pierre, her cousin.....Miss Violet Wilton
mas, a villager.....Charles Hillman
Chorus of villagers, &c.

he scene is laid in Jean's house in a French village.

Miss Peebles has been engaged for H. W. Savage's ing Dodo" Company, and this was her last appearance h the American School of Opera. She will, no doubt, ceed in comic opera, but ought not attempt to sing in nd opera. Mr. Schneider has a fine voice, and uses it ll, but he must devote more time to the study of acting. xt was sung the third act of "Aida," with the following t:

a.....Miss Pauline Johnson
neris.....Miss Edna Stern
nafis.....Sylvester Ritter
onasro.....Sinclair Gore
dames.....Ray Woodruff
Soldiers and maids of honor.

he action takes place at Memphis and Thebes.

Miss Johnson, who is a pupil of Miss Emma Howson, ng and acted the part well. Her voice is true and well ined, and she does not misuse it. Mr. Gore possesses ine, high baritone, and his acting is far beyond that of average amateur. Mr. Woodruff, who sang Rha- nes, has a good voice and displayed considerable abil- "Cavalleria Rusticana" was next given by the fol- ving members of the school:

tuzza.....Miss Maria Strakosch
a, Alfio's wife.....Miss Cecelia Quinn
ia, Turiddu's mother.....Miss Jennie Flower Crosse
o, a teamster.....Andreas Schneider
iddu.....Joseph Smith
Chorus of villagers, peasants, flower girls, &c.

he scene is laid in Sicily on Easter morn.

Miss Strakosh's performance of Santuzza held the at- tion of her audience, but it was somewhat marred by r walk, which is noticeably odd, to say the least.

Mr. Smith's Turiddu was flawless. His voice is beautiful d his acting finished.

As a whole the various performances were distinctly od, and Mr. Stewart and the school are to be con- tulated on the progress made by their pupils.

Alma Powell in St. Petersburg.

THE *Petersburger Zeitung* of October 12 (25th) writes:

"Her voice and art are wonderful. The quality, color- ura and phenomenal range of this voice will everywhere cure her a grateful audience. Alma Powell possesses wonderful range, from the low G to the high F. At the ne time the voice is very expansive in the cantilene, and o in the low register, which is somewhat veiled.

"The coloratura, which the artist seems to have devel- ed with especial care, cannot be criticised, except that en the most perfect coloratura cannot imitate the trill of ird. Our guest also possesses excellent dramatic ability, hich is supported by appropriate facial expression.

"Each time when this voice rose to its extreme height, hich is provided exclusively for vocal bravura, a murmur astonishment and admiration swept through the audi- ence—this acme of acknowledgment, dearer to the true artist than the loudest bravo.

"Alma Powell had to repeat the 'Kinderlieder.' She was interrupted by spontaneous applause in the 'Variations on the Scala Diatonica' and the 'Valse,' which was sung with the most subtle grace and perfect bravura."

All of these compositions were written for Alma Powell by the eminent composer, Eugenio von Pirañi, who showed not only a remarkable understanding of the voice but as well a refined and pleasing inventive talent.

Van Hoose Wins Laurels With the Boston Symphony.

THE appended notices are extracts from the criticisms of the Boston Symphony Orchestra concerts, written by the critics in New York, Boston, Philadelphia and Baltimore, in praise of the work done by Ellison Van Hoose, in connection with Madame Ternina, in the first tour of the season of the Boston Symphony Orchestra:

It was a pleasure to hear an American born tenor at these concerts. Mr. Van Hoose has an excellent voice, clear, robust, yet which lends itself easily to appeals of a gentler nature. He has the endurance which is needed imperatively in such concerts; he controls the long, broad phrase, and he is not wanting in finesse, as was shown in "Siegfried's Death." It was his first appearance at these concerts. Let us hope that it will not be his last.—Philip Hale, in Boston Journal, November 3.

Mr. Van Hoose sang remarkably well. He has an unusually good voice of heroic character, with beautiful high notes. In the excerpt from "Tannhäuser" he was admirable. This long scene, with the cruelly high tenor part, he sung in tune, with an admirable legato, with musical phrasing and with warmth; at the end there was no sign of exhaustion, the high A ringing out clear, strong and brilliant. There are few tenors on the German stage to-day who could carry the scene through so successfully.—William Apthorp, in Boston Transcript, November 4.

We were especially delighted with the work of Ellison Van Hoose, who sang with a steadiness and a purity of intonation that is not always present in a Wagnerian performance. We heartily enjoyed Mr. Van Hoose's interpretation of the "Prize Song," from "The Mastersingers." There was something of Alvary's earnestness in the performance, and we did not wonder at the enthusiastic recalls that followed. Here one finds the full glory of Wagner an everlasting rebuke to those who cry out that he was incapable of creating melody.—Boston Advertiser, November 4.

Ellison Van Hoose, who sang the "Tannhäuser" and "Siegfried" music, has reason to congratulate himself both on the company he was in and the very favorable impression he made. He is a robust tenor, who has improved immensely since he was last heard here with the Ellis Opera Company. As the young sailor in "Tristan and Isolde" and in all that he sang last night he acquitted himself well. He did succeed in all that he tried for, and his intonation was absolutely and at all times impeccable. He should prove a very valuable tenor.—Public Ledger, Philadelphia, November 5.

Above all, the honors were carried off by the singers. Surprise for the most of the audience—and it by no means concealed its approval—was the sterling work of Ellison Van Hoose, who has not been heard here since the opera season of 1898-1899, when he was a member of the Ellis Opera Company. Mr. Van Hoose possesses a pure lyrico-dramatic tenor voice, of beautiful tone quality, capable of sustained efforts and striking climatic effects. His phrasing is most artistic and the emotional coloring well laid in. His "Tannhäuser" music was splendidly declaimed and sung, and the "Prize Song" was broadly and delightfully rendered, and was not without the unction the music demands. In the "Siegfried" music he held his own with Ternina's splendid efforts, and the brief death grasp was artistically rendered. His success with the audience was unquestioned and his reception flattering.—Harvey Watts, in the Philadelphia Press, November 5.

Mr. Van Hoose has a fresh, robust tenor voice, the upper notes being especially fine. In the duet from "Tannhäuser" most of the music is pitched high, and the length of the selection is somewhat trying, but he acquitted himself with much success. He sang the "Prize Song" also beautifully.—Baltimore American, November 6.

Mr. Van Hoose sang with excellent tone, with beautiful smoothness and with intelligence. His advances in his art in recent years have been marked and his success with last night's audience was a fitting reward for his earnest study.—New York Times, November 8.

Ellison Van Hoose is a graduate from smaller parts who has risen through recognition of his really excellent voice to the position he occupies to-day. His singing is characterized by a depth of expression and sympathy with the part that is rare in many operatic soloists who give all attention to the perfection of technic. The vast audience heard in attentive silence his beautiful interpretation of the "Prize Song."—Baltimore Herald, November 6.

Mr. Van Hoose won many recalls also, and deservedly, for he stands at the head of American tenors.—New York Press, November 8.

The element presented last night was the purely musical, and it was wondrously presented. Therein lay its justification and its triumph. The lovers of Wagner's music, as music, enjoyed a revelation. They heard an orchestral euphony which was transporting; a reading of the orchestral score which was illuminating. They heard also a beautiful blending of vocal and instrumental tone. The singers were Madame Ternina and Ellison Van Hoose, both known to New York music lovers. They sang with beautiful purity of tone and in a manner thoroughly in consonance with the orchestra.—New York Tribune, November 8.

Mr. Van Hoose, an American tenor with a sweet and strong voice, sung with rare taste and finish Walther's "Prize Song."—New York World, November 8.

The audience gave evidence of thorough enjoyment by enthusiastic applause. It was no less appreciative of Mr. Van Hoose's singing. He revealed a voice of great volume and clearness. The high notes, especially the C's and A's, rang out sonorously, but always sweetly, and he sustained a high standard of excellence in every number. Mr. Van Hoose ought to be valuable as an operatic singer. There are not many tenors possessing a voice of such beauty. Neither is he lacking in temperament and animation.—New York Journal, November 8.

In Walther's "Prize Song" in particular Mr. Van Hoose made an excellent impression. He has a clear, ringing voice, well in hand, and he sings like one who understands and enjoys good art.—Henry T. Finck, in New York Evening Post, November 8.

Gregory Hast's New York Debut.

GREGORY HAST, the distinguished English tenor, will make his first appearance in New York in a song recital at Mendelssohn Hall, Monday afternoon, November 18, at 3 o'clock. Mr. Hast's standing among the concert tenors of the world is cordially acknowledged in Europe, and the high repute he has won and maintained abroad has preceded him. In his American début in Milwaukee, November 4, he made a sensational success, as will be seen from the press notices from that city, printed elsewhere in this issue, and there is every reason to believe that in his entrée on the concert stage in New York the same cordial recognition of his rare voice and art will be extended.

Victor Harris will be at the piano for Mr. Hast's recital next Monday afternoon, when the following program will be presented:

Es hing der Reif.....Brahms
Die Mainacht.....Brahms
*Lockruf.....Rückauf
Ein Ton.....Cornelius
*The Self-banished.....Dr. Blow (old English)
Ma Mie.....(Old French)
(Arranged by A. L.)
How Deep the Slumber of the Floods.....Carl Löwe
(Arranged by A. L.)
Ich wandelte unter den Bäumen.....Schumann
Minnelied.....Brahms
*Gone..... From Tennyson's
*The Letter..... Song of the Wrens. .....Sullivan (1870)
Le Baiser.....Goring Thomas
*Phyllis Has Such Charming Graces (old English).....Young (1625)
(Arranged by Lane Wilson.)
*Rose Kissed Me To-day.....Dal Young
Ye People Rend Your Hearts, from Elijah (by desire)..Mendelssohn
If With All Your Hearts, from Elijah (by desire).....Mendelssohn
*She Is a Maid of Artless Grace.....Taylor
*Immortal Love (MS.).....Nevin
O Were My Love Yon Lilac Fair.....Somervell
The Sands o' Dee.....Clay
*Roses in the Garden.....O'Neill
To Mary.....White

* The songs marked with an asterisk are sung for the first time in New York.

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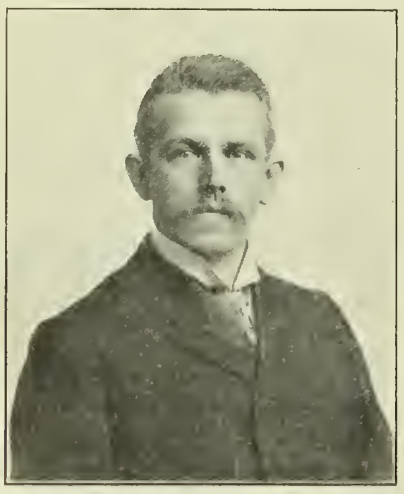
BUFFALO, November 1, 1901.

DR. GERRIT SMITH, of New York, attracted, besides the thousands of visitors, all his former Buffalo friends. He held his concert at the Temple of Music October 24. His program proved to be a genuine treat. Aside from selections of Schumann, Rheinberger, Guilmant and Rubinstein, Dr. Smith played numbers specially dedicated to him, "Eurydice Fantasy" (in press, Schirmer), by Chaffin; Fantasy, Sonate XII., Rheinberger; "March Pittoresque," Kroeger, and Allegro in F, Guilmant. All these, dedicated to Dr. Smith, therefore entirely new, were very attractive in themselves; and his scholarly production of legitimate organ music, rendered in a dignified manner, made this organ concert one never to be forgotten.

Dr. Gerrit Smith has given 275 free organ concerts in New York city, and over 800 different compositions have been played by him since he became organist and choirmaster at the South Church.

He has just returned from a four months' tour abroad, where he has been studying composition with Hamish MacCunn and Edward German in London. He spent a month with Grieg at his home in Norway. While he was abroad Dr. Smith made a tour of the cathedral cities of England, playing the great organs there.

Gerrit Smith was born in Hagerstown, Md. His first musical tuition was received at Geneva, where he was a boy chorister. Adolph Baumbach, organist of Grace Church, Chicago, gave him his first organ lesson, and for the last two years of the young student's course at Hobart College he was organist of the chapel there. A pilgrimage to Stuttgart, Germany, where he studied music



GUSTAVE FRESE.

and architecture, was followed by a course of hard work in New York, under Samuel P. Warren, in studying the organ, Mr. Smith having decided to make music his profession.

His first position as a professional organist was an important and difficult one. He had charge of the music at St. Paul's Cathedral, Buffalo, managing a choir of sixty voices on Sunday mornings, and of forty boys on Sunday afternoons. The young musician, at the same time, continuing his efforts at self-improvement by studying organ under Dr. Eugene Thayer, and piano under William H. Sherwood. Another sojourn abroad came next, this time at Berlin, under August Haupt and Edward Rohde, and later under Gustav Merkel and Dr. Ritter. A year later he went to St. Peter's Church, Albany, where he gave twenty free organ recitals and organized a choral club, which gave the first orchestral performance in this country of Dvorák's "Stabat Mater." Sixteen years ago he went to the South Church, New York.

Dr. Smith's degree was given to him by Hobart College. His compositions consist of over fifty songs, a church cantata, "King David," several settings of the "Te Deum," an album of piano pieces, numerous carols and some church anthems. Dr. Smith has been for years professor of music in Union Theological Seminary, has been president of the

MME. ABBIE S. FRIDENBERG.

New York State Music Teachers' Association, and is president of the American Guild of Organists.

Miss Miller, solo soprano of the Richmond Avenue M. E. Church, Buffalo, assisted at Dr. Smith's recital. She sang "The Lord Is My Light and My Salvation" with good attack and fine enunciation. She has a fine voice.

Gustave Frese, of Louisville, Ky., gave two organ concerts at the Temple October 25 and 26.

He is a musician whose merits should be appreciated, for he has been a deep student. His command of all the resources of the organ, the beautiful tone coloring he gives in all his combination of stops, reflect great credit upon him. His program was an excellent one, comprising the French and German school.

"The Elegy," Lemargre, and "Offertoire," Salome, were specimens of artistic interpretation not often heard. Overture, "William Tell," Rossini-Buck, was never more beautifully rendered. He was awarded with the most hearty applause, the vast audience insisting on repetitions. Mr. Frese was finally induced to play a short program after the regular concert.

Mr. Frese was at the conservatory, Leipsic, studying under Reinecke, Papperitz, Piutti, Rust, Weidenbach and others. He is director of the Frese School of Music, Louisville, Ky. He has been organist of the Warren Memorial Church and the First Presbyterian Church, but has severed his connection with the church position. We have heard of the conditions, or rather the lack of appreciation for good music, in that fair city of the Sunny South. The mistaken ideas of music committees of churches in cutting down the expenses of organist a singers in churches must be revolutionized, and the ti may come when unprincipled dissimulation, such as ofttimes practiced on organists and singers, will no long be tolerated, when all that is false will be shunned a when the art of music will receive proper recognition a support.

One of the pleasures of the week was the receipt of Jo Lund's "Wedding Music," which has just been publish by M. M. Leidt. The charming music, which was hea last winter in concert, has been gotten out in a most a tractive and artistic style, the title affording opportuni for very dainty illustrations. All with the senses of hea ing and seeing artistically developed will be delight with this series, which includes three selections. Of the three, "Before the Altar" has been translated for the org by William S. Waith and published separately. Organis looking for charming wedding music will find this sel tion a jewel. Mr. Waith has transcribed it for the org with admirable taste.

In the issue of this paper of October 30 appeared article describing the success achieved at the Pan-Americ Exposition by the unique concerts given by Mesdam Fridenberg and Merrick.

The picture of Madame Fridenberg was omitted becau of a delay in its receipt.

The following admirably sums up the artistic qualific tions of Madame Fridenberg:

Madame Fridenberg is not only a singer with a wealth of vo that runs the gamut of the emotions, but also exhibits that r artistic aplomb that places her high up in the ranks of musicia whose strong individuality entitles them to put their own stamp their work as interpretative artists.

Mme. Marie Merrick assisted as pianist of the solo nu bers at the concerts held at the Temple of Music Octob 10 and 11. Her selections were "Mazureck," Paderewsk "Albumblatt," Liebling; "Rigaudon," Raff; "The Fla terer," Chaminade; "Spring Song," Mendelssohn; "Ba carolle," Clara Korn; "Kammenoi Ostrow," Rubinstei "Rhapsodie Hongroise, No. 2," Liszt.

Madame Merrick's playing is characterized by a gre deal of depth and artistic intelligence. It is never mecha ical, but throbs with life and poetry of the true musicia This is recognized in all of her work; the virtuoso and m sician seem to be about equally balanced. Her repertory extensive, including the great concertos and the repr sentative works of the old as well as the modern classics.

Indeed, the Fridenberg-Merrick concert was perfect unique and the only one of its kind given at the Temp Buffalonians express a hope to hear the two artists aga

Mrs. Merrick, apart from her concert work and teachin has won distinction for the educational value of her lectur from men and women of note who have made pedagog work a life study. Her pleasant hours in the people's le ture courses, for three years under the auspices of the Ne York Board of Education, was no exception to the ru and led Dr. Leipziger to declare them to be distinctive educative, while many New York teachers freely acknow edge that they received from Mrs. Merrick's practic handling of her subjects reinforcement for their ow work; and some other tributes to her musically illustrate essays were the hearty indorsement of the Profession Woman's League.

At one of the concerts given by Mr. Corey the sopra soloist was Miss Caroline E. Wright, of Buffalo. S sang several selections. Her voice has a carrying pow

MME. MARIE MERRICK.

easily filling the large hall, and she evidently has ha good schooling.

William B. Colson, of Cleveland, Ohio, gave three o gan concerts this week. Mr. Colson is an organist th Cleveland may well be proud of. He gives many co certs in Cleveland and surrounding country. He w assisted at one of the concerts by Edwin H. Douglas

nor, of Cleveland, whose voice rang out as clear as a ll. He is a very busy teacher in Cleveland.

Another soloist is Miss Florence Kimberly, of Cleveıd. She made a lasting impression. Her voice is a ezzo contralto. Having just returned from a three years' ıdy abroad, first with Koenig (as coach), and later with liana, chef de chant à l'opera, where she has fitted herlf for the opera, she will doubtless make her appearance on in New York. She sang "Jerusalem" and "I'm earing Awa Jean."

William Gomph, the official organist of the Pan-Amern, will finish the course by a concert. Being a general orite, his concerts will be well attended by Buffalonians. e will be assisted by Miss Ada Gates, one of the best ntralto singers Buffalo has ever boasted of.

A season of rare enjoyment for all music lovers has ded which will go down to history and be remembered millions of people. It would be a pleasure to give each rticipant a mention, but to do justice to all would fill a ok. We have had organists of the old conservative, ssic kind, and those of the new school, whose chief pride s in the orchestral effects they produce and in transcripn from operas and works of the newer era.

Conspicuous it is that among the many there were lady ganists in no way inferior to the stronger sex, and who ndled the great organ with skill and vigor truly astonıing, nor had the intricacies and unusual build of the orn any terrors for them.

The Temple of Music was in such constant demand that ıny organists practiced near the hour of midnight, and as ss Fanny Spencer, of New York, expressed it, "a ıid person would have the horrors to be alone, when the epy shadows of departed spirits seemed to be hovering the great Temple."

We have had song birds of the lyric coloratura order, and ıtraltos and mezzos whose deep toned voices were rich melody. Basses and tenors were few and far between, t those that sang proved a great addition.

The bands whose world wide fame is acknowledged re brought here by the efforts of Hobart Weed, to whom visitors are grateful, for his selections were excellent. e great Sousa, who is winning honors with his band in ndon, England, at the present time; the splendid Cuban nd, which was sent to us from Havana by the Cuban vernment as a compliment to the American people, and ich, under the leadership of that fine conductor, G. M. mas, did such excellent work; also the Mexican Band, ich came here, sent by the Government, was greatly nired. The Weber Band delighted the crowds. The ies Band, our own Seventy-fourth and Sixty-fifth Regintal bands and Scinta's Band proved powers of attracn. The Highlanders and Seventy-first Regiment Band, New York city, gave much pleasure, as did many others. have had Canadian talent, proving by their skill that y also belong to the first rank. Miss Dales, violinist, Nebraska fame, made a lasting impression. Wm. mph, the official organist, did splendid work by his mutl assistance and courtesy to visiting organists and sing-

)rganists and singers were equally good natured, bearing disturbances caused by the shifting crowd, who came l went between each number. This became unbearable n the morbid crowd of sensation hunters were noisy in r demand to know "Just where the President was shot." was indeed a week of horror, the tragedy that led to the th of the most honored head of our nation.

or several weeks even music had lost its charm.

We also mourn the loss of that most famous organist deric Archer, whose life of usefulness covered many rs of musical activity, and who gave us two brilliant certs early in the season, the memory of which will er be forgotten.

he Temple of Music will be handed down to history, a movement is under way to erect a monument to our en President McKinley on the spot where he was shot, lo honor to his memory. MRS. KATHERINE RIESBERG.

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VOCAL COMPOSITIONS BY FRANK H. BRACKETT.

FRANK HERBERT BRACKETT comes of good old New England stock, being a lineal descendant, on his mother's side, of John and Priscilla Alden. He was educated in the public schools of Boston, and graduated from Harvard in the notable class of 1880, of which class he was chorister. While in college, Mr. Brackett made a thorough study of harmony and composition, under Prof. John K. Paine. After graduating, Mr. Brackett pursued the study of vocal music with John Franklin Botume, George Sweet and the late Charles R. Adams, also studying the piano with

FRANK H. BRACKETT.

John W. Tufts, then organist of King's Chapel. Mr. Brackett is now located in Pittsfield, Mass., where he is one of the leading vocal teachers.

Mr. Brackett's most successful works have been in the line of sacred songs, the first of which, "O Eyes That Are Weary," was published by the B. F. Wood Music Company two years ago, after half a dozen other publishers had refused it. This song sprang into an immediate popularity, and was followed by "The Vesper Prayer," "The Singing in God's Acre," and "Around the Great White Throne"; also the sacred duets, "Rise, Crowned With Light" and "Jesus, I My Cross Have Taken," all of which have been remarkably successful. Three new songs just issued by the same house: "Jerusalem," "King of Kings" and "Love's Eternal Crown," bid fair to take their place among the most popular sacred songs of the coming season.

Mr. Brackett's melodies have a touch of Italian suavity, and his harmonies are expressive and sufficiently varied, without ever becoming strained or obscure. Some of his songs are quite remarkable for their dramatic intensity, notably "My King," a passionate love song for soprano. Other recent successes in the the secular line are "Love's Entreaties," "The Lullaby of the Night" and the "Friar's Song."

The B. F. Wood Music Company (Boston) has recently published in the form of a booklet for free distribution, a thematic list of Mr. Brackett's songs, containing also in small form the complete song entitled "The Lullaby of the Night."

Nevada Will Soon Be Here.

MME. EMMA NEVADA is well over the ocean by this time. The petite diva embarked on the steamship St. Paul of the American Line at Cherbourg on Saturday last, and is expected here on Friday of this week. On the same steamer are Pablo Casals, with his priceless Guarnerius 'cello, and Leon Moreau, the pianist. M. Maquarre, the flute virtuoso, who will be a member of the Nevada company on tour, has already arrived in this country, and is being entertained by some of his Parisian friends in New York.

Just previous to sailing Madame Nevada was the recipient of a flattering offer from The Hague, to sing in grand opera there this season. Nevada was the prima donna at the Dutch capital last year, and achieved the greatest success of any singer there for many years. At the close of her engagement the stage of the opera house was buried in flowers, and not content with expressing their affection for their favorite singer in this manner, a number of the auditors induced the orchestra to accompany them to the Café Continental, where they arranged themselves in the torchlit grounds facing the Amstel Hotel, at which Madame Nevada was staying. Then followed a serenade —the "Marche aux Flambeaux."

The music reached the diva, who had been informed of the incident, and, braving the damp night air, she sang to her ardent worshippers a number from "Mignon," as she alone can sing it. At the conclusion of her solo the whole front of the Amstel Hotel burst into light with Bengal fire, and then appeared a large device representing the sun, with the name of Emma Nevada in blazing letters across it. A supper within the hotel concluded the loyal offering to the prima donna, who raised a toast to the Dutchman and his country. The affair breaks upon one with surprise, as it savors more of the hot blooded Southerner than the quiet Dutchman, who is seldom roused to such extravagant demonstration. Madame Nevada, naturally, would have liked to return to a country where she has such a firm hold on the affections of the people, but her engagements in this country will not permit her to accept anything else this season.

One of Madame Nevada's special features in her concerts has been the costuming. She is noted as being one of the very best dressers on the opera stage. Her gowns this season will exceed in beauty and richness any that she has hitherto brought over, and are the very latest productions of two of the most famous dressmakers of Paris. In her performances this season, however, Madame Nevada will be costumed as the character in the opera from which the number is taken. This innovation promises to be an agreeable novelty.

ANNA LANKOW'S REPLY.

The following is in reply to Henry Pierson's letter published under the head of "Official From Berlin," in our issue of October 2.

NEW YORK, November 8, 1901.

Editors The Musical Courier:

GENTLEMEN—I had concluded to let Mr. Pierson's letter, published in THE MUSICAL COURIER of October 2, go unanswered, but owing to the many inquiries that are made concerning this matter, and especially after the cablegram in the New York *Staats Zeitung* of November 5, which reveals that another young American singer, Miss Farrar, is now experiencing the same treatment from the same people, I now feel that a reply has become necessary.

OPFER DES KÜNSTLERNEIDS.

Die amerikanische Sängerin Geraldine Farrar hat in der Königlichen Oper einen schweren Stand—propter invidiam. Der Künstlerneid hat sie zum Opfer erkoren. Zahlreiche Solistinnen weigern sich, aufzutreten, falls die Rivalin erste Rollen erhält. Aehnliche Erfahrungen machte im Jahre 1899 Frl. Webster Powell, menn nicht gar schlimmere, obgleich man nicht weiss, wie Frl. Farrar noch fahren wird. Frl. Powell murde seinerzeit derartig chikanirt, dass sie lieber zwölftausend Mark Konventionalstraffe an die General-Intendanz zahlte, nur um ihren Kontrakt lösen zu können.—Cablegram, New York Staats Zeitung, November 5, 1901.

TRANSLATION.

(Cablegram, New York Staats Zeitung, November 5, 1901.)

A VICTIM OF ARTISTS' ENVY.

The American singer Geraldine Farrar has at the Royal Opera here a hard time—"propter invidiam." The envy of the other artists has now chosen her as a victim. Several first singers refuse to appear, if she is to sing first parts. Mrs. Powell has just passed through similar and even much worse experiences, although nobody knows what Miss Farrar has yet to endure. Mrs. Powell had to suffer such humiliating annoyances that she preferred to ask for a release from her contract.

Were Mrs. Powell in America she certainly would have defended her statements given to the *Sun* of September 1, but she and the pianist-composer, Eugenio von Pirani, are making a grand concert tour, which is to extend around the world. They are now in Russia, where, by the way, they are having immense success, and so, in her absence, I, as her teacher and adviser, write in her stead.

The insinuating statements in Mr. Pierson's letter cast a shadow of doubt, or intend to do so, upon the truth of the facts Mrs. Powell gave out. Not only are her statements true, but the half has not yet been told.

This was not a case of trying a "débutante," but, on the contrary, this "débutante" was sought by the Berlin management, through the Von Selar Agency, as a great attraction, Mrs. Powell being a phenomenal singer, and a young and beautiful woman, who had made in her first engagement a sensational success.

The Berlin management, by letters and telegrams, had urged Mrs. Powell to hasten to Berlin, and so built up her

Mr. Grant Hadley, the well known baritone, and director of the Voice Department of the "Des Moines Musical College" and of "Highland Park Corservatory of Music," has an extensive repertoire, including the following songs by American composers: "The Lass of Norwichtown, by "Frederic Field Bullard; "The Blue Bell," by Frederick Chapman; "Shine on, O Stars," by Frank E. Sawyer; "The Wind is Awake," by Homer N. Bartlett; and "Fast Asleep," by Anton Strelezki. Mr. Hadley received his musical education in America; possessing a naturally rich baritone voice, he was fortunate in having for his instructors some of the best teachers of Chicago and Boston.

To those seeking new music of the highest quality, either vocal or instrumental, the catalogs of Oliver Ditson Company will be found invaluable, containing as they do the works of the eminent American and foreign composers. Especially is this true of the new thematic and analytical catalogs (a series of six), which will be sent upon request.

A506

confidence in their intentions toward her, that, alas! she was overpersuaded and gave up her more than brilliant offer from the Opera House in Breslau, with Dr. Löwe and Theodore Habelmann.

However much the Berlin management, in their carefully worded article, desire to impress the public that Mrs. Powell left Berlin at their wish, the facts are entirely to the contrary. There can be no question of Mrs. Powell's positive success as an artist, as the criticisms of the Berlin papers, as well as private communications from Theod. Habelmann, Eugenio von Pirani, Prof. Ludwig Pietsch, Miss Martha Hofacker (now at the Strassburg Theatre) and others, all united in one expression, "Splendid success"; at the same time some of them predicting that, on account of this very success, she would meet the greatest opposition from her colleagues.

If Mr. Pierson's insinuations are true, why did the management make an exception of Mrs. Powell by engaging her after her first appearance, when the general rule calls for three different appearances before closing a contract?

Why was Mrs. Powell, after her début as Rosina in "The Barber of Seville," billed three times as Queen in "The Huguenots," in which part she had made such a hit in Breslau, "if she did not fit in the symmetry of our structure" at the Berlin Opera?

Why did the Berlin management, by delaying their answer to Mrs. Powell's plea for release, keep her from accepting an excellent offer from the Royal Opera in Budapest?

It is evident that "an American soprano singer," in this case, was the "artist," and that they were reluctant to part with her.

If the foregoing is not convincing proof that Mrs. Powell insisted on her release, on account of intrigue of some of the singers, and lack of support, in every way, of the management, why then it is only necessary to append the answer of the intendancy, which reads as follows:

BERLIN, den 8 Juni, 1901.

Auf das gefällige Schreiben vom 3. d Mts. theile ich Ihnen ergebenst mit, dass ich *Ihren W'unsch* um Enthebung von Ihren Verbindlichkeiten gegen die Königliche Oper zu erfüllen bereit bin und hiermit den zwischen uns abgeschlossenen Vertrag für aufgehoben erkläre.

Mit Vollkommener Hochachtung. GRAF VON HOCHBERG.

An Frau Alma Webster Powell.

TRANSLATION.

In answer to your letter of the 3d of this month, I reply that, *in accordance with your desire* to be released from your obligations toward the Royal Opera, I will give this release, and with this consider that the contract between us is ended.

Very respectfully, COUNT VON HOCHBERG.

Everybody knows how much superior talent is required, how many years of unceasing mental and physical labor are necessary, to say nothing of the outlay of money, to be fitted for a public career.

This country's fad, to accept no singer who does not bear the stamp of foreign success, and especially the approval of Germany, has made a beginning here even of the fittest artist utterly impossible. I wonder if Americans ever will be willing to recognize their own noble talent?

Now when in the face of all obstacles an absolute success in a foreign land has been made, shall one allow it to be questioned or by false insinuation destroyed by the willful intent of others?

At the time when the knowledge of these things came to me, my indignation was so great that I even wrote a letter to my Emperor, who, if he ever really gets it, is too outspokenly righteous to tolerate such actions.

I have never so much regretted an advice given to a pupil as that which, convinced of the "sincerity" of the intentions of the Berlin Opera management, I myself gave to Mrs. Powell to choose Berlin before any place in the world, because I had for fourteen years cherished the thought of returning to Berlin, that most artistic and glorious Kaiserstadt, and devote my art with Germans for Germans.

After the many-sided experiences of Mrs. Powell, I gladly stay where I am. ANNA LANKOW-PIETSCH.

Opera in English.

ON November 18 the Columbia Theatre, in Boston, will open for a season of opera in English under the direction of Robert Grau. Mr. Grau intends to engage only American singers, and hopes to make his enterprise the home of opera in the vernacular. Although the first opera produced will be "The Mikado," with an all star cast, as soon as he can get ready he will present greater works. Mr. Grau has in contemplation "Queen of Sheba," "Rienzi," "Oberon" and other important works.

The John Church Publications.

WHITNEY TEW, the basso, will sing "In Memoriam," by Liza Lehmann, and "Ode to Bacchus," by Chaminade, on the following dates: New York, November 11; Brooklyn, November 13; Buffalo, November 14; Chicago, November 19; Minneapolis, November 22; Little Rock, December 5; Pittsburg, December 16; Toronto, December 31.

ANGELA ANDERSON.

MISS ANGELA ANDERSON, the talented and charming young American pianist, who will give a recital in conjunction with Rosa Olitzka (under the direction of W. Adlington) in London on November 18, told our London representative the following:

"You may not know that my great-grandfather was Lorenzo da Ponte, Italian poet and librettist of "Don Giovanni," "The Magic Flute" and "Marriage of Figaro," and was among the first to introduce opera in New York in 1833. He was a very interesting character, and Krehbiel has devoted a whole chapter to him in his book, 'Music

ANGELA ANDERSON.

and Manners.' My grandfather was also a scientific man and professor at Columbia College—Dr. Henry James Anderson—and well known in scientific circles in New York.

"I went to Paris six years ago at three days' notice to play for Paderewski, who was to decide whether I should take up the career of pianist. He not only advised me to do so, but interested himself personally in my lessons. I studied regularly with Stojowski, whom I consider a magnificent teacher. My début (first concert) at the Salle Erard was really a brilliant success in every way. All the best musicians in Paris came—Bauer, Moszkowski, my teacher, Stojowski, and Förster, and all have evinced the kindest interest in me ever since. I was loaded down with flowers and made enough money to go away for a summer holiday."

We append some press notices and a program of the recital referred to above:

Miss Angela Anderson, of New York, is one of the most serious piano students in Paris. Passionate musician and student of music, Miss Anderson came to Paris expressly to have the advice of Paderewski as to making a professional career. Encouraged by him in most unequivocal terms, he placed her in charge of M. Sigismond Stojowski, with a general program of study, which has been carried out to his great satisfaction. The young lady has already made her début, playing a most successful recital at the Salle Erard last season. Ill during a year of her stay here, this result is all the more remarkable. Miss Anderson is a most charming personality, of more than usual intelligence, depth and seriousness as to art and life.—MUSICAL COURIER, February 21, 1900.

A great deal of interest was shown by the American colony in Paris in the début of Miss Angela Anderson as a pianist, which took place at the Salle Erard last evening.

Miss Anderson is a niece of Mrs. Walden Pell and also a niece of E. Ellery Anderson, the well-known New York lawyer. For the last three years Miss Anderson has studied constantly under Stojowski, and has also had the advantage of the personal supervision of Paderewski, the latter's strong encouragement having decided the young lady to take up the piano as a profession.

The concert last evening was a pronounced success, Miss Anderson receiving a most enthusiastic reception. Her rendering of Paderewski's "Cracovienne Fantastique" was a graceful tribute to the great virtuoso, and also showed her exceptional skill. So also in Godard's "En Route," the young débutante displayed temperament and brilliant technic.

Miss Minnie Tracey and M. Ladislas Gorski contributed in no small degree to the success of the entertainment, and earned well merited applause.—New York Herald, Paris Edition, June 8.

Miss Angela Anderson, an American pianist, pupil of M. Stojowski, gave her first concert last evening at Salle Erard. The young lady has many excellent qualities as a pianist; in the first place, that of interesting her audience. Her playing is sure, warm, sincere, and shows the effect of careful and artistic instruction. Beethoven's Sonata, No. 26; Chopin's Valse and Impromptu, Mozart's Sonata in G and a Reverie from the pen of her teacher called forth most enthusiastic applause. Miss Anderson's manner is pleasing, and her timidity did not make itself felt. Miss Minnie Tracey and M. Ladislas Gorski added to the pleasure of the performance. Rarely if ever, did Miss Tracey do herself such justice and create so much enthusiasm as on this occasion. She grows more in her art than any of the singers.

When executants are offered flowers why do they not leave them on the stage during the rest of the performance? What is the object of carrying them off? Taking them up and off is always awkward and clumsy. Being hauled off by somebody else seems stupid. The gestures of despair over their size are mincing and affected, and bringing them back to bow has a still worse effect. Why not leave them on or about the piano, the most natural, pretty and gracious thing to do? Nobody would eat them.—NEW YORK MUSICAL COURIER, June 28, 1899.

Miss Angela Anderson, who made her début at the Salle Erard in Paris as a professional pianist on Wednesday, is well known in New York society, although for the past three years she has been abroad finishing her musical studies under the chaperonage of her aunt, Mrs. Walden Pell, so conspicuous in the American colony in the French capital. Miss Anderson is a daughter of Mrs. Edward H. Anderson, of this city, and a niece of E. Ellery Anderson. She had been known as an accomplished amateur pianist until four years ago, on the advice of Paderewski, she decided to prepare herself for a professional career. Her first studies to that end were under his direction, and he has always shown an interest in her career. The cable accounts of her début report that it was brilliantly successful. Miss Anderson will probably return to this country next winter. She is a handsome girl, and her intention to become a professional was wholly due to her devotion to music, as she is far removed from any necessity to make use of her talents. Her task of preparation has been severe, as her decision to place herself before the public was followed by a term of the most arduous study and a renunciation of all the social pleasures to which she had been accustomed here. Miss Anderson is one of the few descendants of Lorenzo da Ponte, the author of the libretto of "Don Giovanni," who came to this country during the early part of the century and died here. She is the first member of the family since his time to appear in artistic life.—New York Sun, June 12, 1899.

Here is the program:

Piano solo, Fantaisie and Fugue in G minor.....Bach-Liszt
Miss Angela Anderson.

Aria of Penelope (from Odysseus).....Bruch
Mlle. Rosa Olitzka.

Piano soli—
Polonaise, op. 40, No. 2, in E minor.....Chopin
Nocturne, op. 62, No. 2.....Chopin
Fantaisie, op. 49.....Chopin
Miss Angela Anderson.

Songs—
Die junge Nonne.....Schubert
Volksliedchen.....Schumann
Alte Liebe.....Brahms
Tambourin (first time).....Sekles
Mlle. Rosa Olitzka.

Piano soli—
Thème Varié.....Paderewski
Auf Flugeln des Gesanges.....Mendelssohn
Caprice, op. 16, No. 1.....Stojowski
Etude de Concert.....MacDowell
Miss Angela Anderson.

Songs—
Sterne (first time).....S.
Hoffnung.....Gr
Il pleure dans mon cœur (first time).....De Nev
Love Me fi I Live.....Cow
O Dry Those Tears.....Del Rie
(With organ, 'cello and piano accompaniment.)
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IN ASSETS,	$1,270 172.9
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EUROPEAN NOTES.

The first orchestra of Nuremberg devoted to serious sic, which has hitherto been known by the name of its ector, Krug Waldsee, has adopted, since his call to gdeburg and the appointment of Wilhelm Bruch as his cessor, the title of Philharmonic Orchestra. The first formance was a Wagner evening.

The performance of Klughardt's new oratorio, "Judith," the Royal Theatre of Weisbaden will be of great inter- . The chorus will be reinforced by singing societies m Mainz and Weisbaden, and will number 400 mem- s. During the coming season it will be given in Halle, gdeburg, Münster, Dessau, Innsbruck and Branden- rg.

Amsterdam will next January have a Netherlands Music stival, devoted exclusively to the works of Dutch com- sers still living. Circulars have been sent to all Dutch mposers whose works are not known in Holland to d in scores, &c., to the conductor of the festival, W. ngelberg, Amsterdam. Native soloists have been in- ed to assist.

On October 11 the 150th birthday of Bortrijanski was ebrated at St. Petersburg. He was born in 1751, and s patronized by the Empress Elizabeth and the Em- ror Paul. He was the reformer of Russian church sic, and is styled the Palestrina of Russia.

The well-known lieder and oratorio singer, Johanna ez, will give three historical lieder evenings to friends music in Munich, in this and the following month. orks by Beethoven, Schubert, Schumann, Franz, Bülow, Cornelius, A. Ritter and Richard Strauss will be per- med.

The Prince Regent Theatre of Munich has just repro- ced Cherubini's "Des Deux Journécs," which had not en given since 1888. It was received with great applause, d the warm welcome given to it proves that the Munich blic is not exclusively Wagnerian.

A traveler in Bosnia has found in the capital, Seraievo, nusical society, "The Lyra, a singing society of Spanish ws." The singing was all in Spanish, as all the Jews o, on being expelled from Spain, settled in Bosnia, are phardein, and speak the Spanish of the fifteenth century. e traveler was struck with the beauty of the voices, es- ially of the tenors, but was of the opinion that the mu- of the pieces performed was of German origin. Are re no Jew composers among the Sephardein in Bosnia?

A series of unpublished letters from Verdi to the poet islanzoni, concerning the libretta of "Aïda," will soon be ued. In these letters Verdi explained his views, dic- ed the scenes and even proposed some verses to his col- orator.

The city of Rouen has a population of about 125,000, and ssesses an opera house and an enterprising manager. He ens his season with Charpentier's "Louise," and then gives a series of new works "inedites." "Les Guelfes," grand opera in five acts, music by Benjamin Godard; "La Fille du Calife," in two acts, music by Lachourié; "Mimi la Provençale," lyric comedy in three acts, music by Georges Palicot; "Le Clocheton de Paimpol," music by Charles Hess, and a ballet and three "divertissements." That is something like a program, for a season, in a small manufacturing town.

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HAROLD BAUER.

GEORGE W. STEWART, manager for Harold Bauer, who begins his second United States tour January 7, has already booked the following dates for the pianist:

Tuesday, January 7, Troy, recital.
Thursday, January 9, Cambridge, Boston Symphony Orchestra.
Friday, January 10, Boston, Boston Symphony Orchestra.
Saturday, January 11, Boston, Boston Symphony Orchestra.
Tuesday, January 14, Philadelphia, Boston Symphony Orchestra.
Wednesday, January 15, Baltimore, Boston Symphony Orchestra.
Thursday, January 16, New York, Boston Symphony Orchestra.
Friday, January 17, Brooklyn, Boston Symphony Orchestra.
Wednesday, January 22, Providence, Boston Symphony Orchestra.
Friday, January 24, Ann Arbor, recital.
Monday, January 27, Indianapolis, Indianapolis Orchestra.
Tuesday, January 28, St. Louis, Apollo Club.
Thursday, January 30, Toronto, Mendelssohn Choir Club.
Friday, February 7, Cincinnati, Cincinnati Orchestra.
Saturday, February 8, Cincinnati, Cincinnati Orchestra.
Friday, February 14, New York, Philharmonic Orchestra.
Saturday, February 15, New York, Philharmonic Orchestra.
Monday, February 17, Atlanta, recital.
Friday, February 28, Philadelphia, Philadelphia Orchestra.
Saturday, March 1, Philadelphia, Philadelphia Orchestra.
Friday, March 14, Baltimore, Peabody Institute.
Friday, March 28, Chicago, Chicago Orchestra.
Saturday, March 29, Chicago, Chicago Orchestra.

In addition to these several other engagements have been booked, such as the Pittsburg Orchestra, but the dates have not yet been settled.

The above means that the Bauer tour is already an assured success.

PITTSBURG ORCHESTRA IN THE WEST.

THERE is a big proposition on foot to conclude an arrangement by means of which Victor Herbert and his Pittsburg Orchestra are to give, in addition to ten concerts now projected in the neighborhood of Chicago, a series of important classical productions to be heard as far West as the Pacific Coast.

Naturally a huge project of this kind requires much forethought, ample preparation and skillful leadership, and as Chas. R. Baker, of Chicago, is mentioned as the manager of the scheme, we have the greatest confidence in its ultimate success.

Sembrich, Suzanne Adams, William H. Sherwood and others will be the soloists at these concerts.

Esther Fee's Debut.

THE violinist Miss Esther Feé will make her American début at Carnegie Hall Monday evening, November 18. She will be assisted by the Paur Symphony Orchestra and Leopold Winkler, pianist. The program arranged for the evening follows:

Overture to Genoveva.....Schumann
Concerto, G minor, op. 26.....Bruch
Symphonic Poem, Vltava.....Smetana
Concerto, E flat.....Liszt
Slavic Dance.....Dvorák
Souvenir de Haydn.....Leonard

Whitney Tew's Recital.

WHITNEY TEW, an American basso, of European fame and training, gave a song recital in Mendelssohn Hall last Monday afternoon. A large audience received the singer cordially. He presented a long and varied program. Tuesday being "press day," a criticism of Mr. Tew's recital will be published next Wednesday. Elsewhere in this issue will be found the Boston opinions of Mr. Tew's appearance in that city last week.

SIBYL SAMMIS COMPANY.—The concert company of which Miss Sammis is the soprano, has had many fine houses, being now in Michigan. Later they are to be at Batavia, Utica and North Adams, Mass. When in Dayton, Ohio, this was written of the brilliant singer:

Miss Sibyl Sammis, the soprano, possesses a voice of rich mezzo quality of unusual range and power, and she sings most intelligently, particularly in the cavatina from Gounod's "Queen of Sheba" did she show the many beauties of her voice and her ability to use it artistically. Miss Sammis only last week suffered a sad bereavement in the death of her betrothed and is singing with a heavy heart. Those who have heard her before could detect in her singing last evening a touch of pathetic sorrow.

GERARD-THIERS LECTURES.—Mr. Gerard-Thiers will give his lecture on "Technic of Musical Expression" before the Musical Club of Floral Park, L. I., on November 21; at Public School No. 166, on November 25; at Mrs. Heermann's residence on November 28; at Public School No. 141, on December 2; at the Rivington Street Public School on December 4.

WILLIAM WORTH BAILEY.

Blind Violinist Makes a Successful Debut in Wilmington, Delaware.

"WILLIAM WORTH BAILEY, the blind violinist, a marvelous young man, and his company were heard last night (Monday evening this week) at the New Century Club Building by a representative audience, which immediately stamped him as a wonder. Bailey scored a distinct hit, and Miss Northrop, the soprano, and Mr. Shonert, the pianist, came in for a good share of the honors.

"The concert was a success both financially and artistically—and the musical public of Wilmington should thank those who were instrumental in bringing such a fine combination here. Bailey's rendering of the Mendelssohn Concerto was the best violin playing that has been heard here in a long time, particularly in the beautiful andante movement, which is so pathetic and poetic. It seemed to be more so in the hands of this blind boy than usual. His playing appealed to the sensitive and sympathetic nature of his audience, making the use of handkerchiefs necessary in many cases. It is understood that this was Bailey's first American appearance, he having been quite ill since returning from Europe, a few weeks ago. If he succeeds with his audience everywhere as he did last night, he has a great future before him.

"Miss Northrop was most pleasing in her group of songs, and she received much applause for Arditi's 'Parla.' Mr. Shonert is a careful and conscientious pianist, and he received encores for his playing of the Schubert-Tausig March. This company is sure to meet with success wherever it appears, and it was said last night by those capable of judging that it was one of the best and most enjoyable concerts ever given in Wilmington.

"R. E. Johnston, the manager and discoverer of Bailey, has brought here within the past ten years nearly all the great violinists, including Musin, Sauret, Marteau, Rivarde, Huberman and the great Ysaye. He certainly has brought to this country another big artist, and for himself has secured a big money winner. Bailey will be welcome again to Wilmington."—Wilmington (Del.) News.

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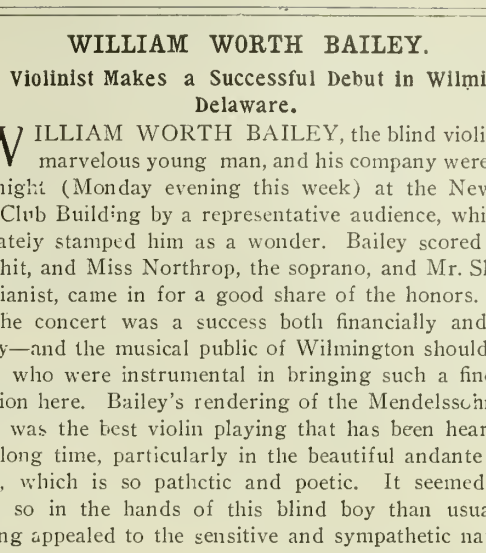
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Sight Singing Classes.

MISS DEMING, the teacher of sight singing and ear training, announces the opening of a class to begin Thursday, November 14, at 3 o'clock. Students are invited to attend the first two lessons, Thursday, November 14, and Monday, November 18, at 3 o'clock promptly. Illustrative lessons and talks will be given showing the methods used. Miss Deming uses as the basis of her work the Galin-Paris-Chevé method, but has developed original ways of presenting this work, which have proved most helpful to her many pupils. Miss Deming has been a student of all the prominent methods used in Europe and America, and her work is broad and is meeting a long felt need with many vocal students.

During the past few months Miss Deming has been abroad studying and visiting schools in England, France, Switzerland and Germany, and developing much that is original in this work. New class will meet Mondays and Thursdays at 3 p. m., at Miss Deming's School of Sight Singing, 402 and 403 Carnegie Hall.

CASTELLANO PIANO RECITAL.—Miss Eugenia Castellan an Italian pianist, who played here ten years ago, gave recital at the Waldorf-Astoria last Monday evening. Tl artist made the strongest impression in her performan of the compositions by Sgambati, Scarlatti and Martuc her own countrymen, by the way. Her program also i cluded works by Beethoven, Schumann, Chopin, Jense Liszt and Tausig. The audience, a musical one, and mac up of some of the best known concert goers, heartily a plauded the pianist.

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October 29, 1901.

The Grand Old Man of the Piano.

I WONDER whether you would like to hear something about the Grand Old Man of the piano, Theodore Leschetizky? I won't give you a chance to say no.

A few days ago the G. O. M. came here from Vienna. I resolved to get from him the true story of the recent Ischl tragedy. A bold undertaking, and remembering various stories of the G. O. M.'s irascibility, before I set out for the Central Hotel I provided myself with a pair of brass knuckles and a youth's size sand-bag.

I found Leschetizky wrapped n old brown dressing gown, his feet in slippers, cigar nouth, sitting before his writing table, copying a manu- pt. At his elbow stood a tray of breakfast dishes. Near was a grand piano. On the rack were Paderewski's anru," orchestral score, and Rosenthal's "Papillons." ictures of Lesehetizky are scarce, and I am a poor hand ortraying features. Imagine a face made up of dis- uishing characteristics from the masks of Johannes hms, Henrik Ibsen and Arthur Schopenhauer. My impression was beard, white, bushy and aggressive. rd on his cheeks, on his chin, on his lips, on his eye- ws, on his head. He has a trick of raising for an instant y few minutes the two beards that serve him as eye- ws. Then one's impression changes to eyes. And what they are! Small, keen, piercing, of amazing fresh- and fire for a man of seventy-one years. Brown, or , or grey? I don't know. His glances were like flashes ightning. They glowed for an instant, and then down e those bunches of beard.

From THE MUSICAL COURIER, eh?" he asked, in Ger- n. "I like that paper more than it likes me."

Not a very auspicious beginning," I thought. Aloud id: "I came to find out, Meister, whether—"

Not a word of it true," interrupted Leschetizky vehe- ntly. "I have already instructed my lawyers to proceed inst the papers that printed those libels."

Would you mind telling me the true state of affairs?"

Certainly. This young Frenchman, this pupil of mine, ton Lherie, had been recommended by Saint-Saëns. on noticed that Lherie was eccentric. He was by no ns my favorite pupil. I don't like young men who wear endous hats that cover their eyes, flowing scarfs like and hair like the foliage of a tree. Those are not things that stamp one a great pianist. Lherie was er happier than when attracting attention. Everyone ped on the streets to stare after him. He was not ular among his fellow pupils. I have one pupil, Miss nie Pyle, from Texas, who is probably the most beau- l American girl I have ever seen—and I have seen many utiful American girls. Lherie fell in love with Miss e. He told her so, but she would have none of him. rybody spoke of Lherie's infatuation and his queer be- ior. He went about mumbling and threatening that would shoot himself. Finally summer came, and my e and I went to Ischl. Miss Pyle spent her vacation in statt, an hour or so from where we were. Some weeks Lherie visited us. He spoke of going to Halstatt and posing once more to Miss Pyle. Against my advice he t. Witnesses of the meeting between the young persons that Miss Pyle was very decisive in her final refusal Lherie. She told him to keep away altogether. The e day I received a telegram from the girl saying 'Lherie just left for Ischl. Theatens to shoot himself. Watch him.' I sent my wife and her sister to the hotel at which Lherie had his room. They were to bring him back for dinner. Nearing the hotel they suddenly saw Lherie standing in the doorway. As they aproached, Lherie turned and ran upstairs. A minute later a shot was heard, and the poor boy was found dead in his room, with a bullet through his heart. That is all."

"Then you are not seeking a divorce from your wife?"

"Nonsense. Of course not. Why should I? My wife is coming here in a day or two."

"How do you account for the garbled version of the affair that reached the Berlin papers?"

"An enemy is responsible for that, a woman, a pianist, who lives in Berlin. I know her. Only women are capable of such despicable meanness."

Nothing loath to change the subject I drifted into other questions.

"Who is the most talented pupil you ever had?" Of course I expected him to say Paderewski.

"I have had many very talented pupils. Some are better known, some less known," evaded Leschetizky diplomatically. Up came the eyebrows and he flashed a smile at me.

"Was Paderewski a great pianist when he came to you?"

"Decidedly not, as he himself will admit. His touch was hard (!), his technic lacking in every essential. But he was a worker. He was as willing as a child. I put him at Czerny, and kept him at Czerny for six months."

"Did you foresee his great success?"

"One can be sure of nothing, but I well remember a conversation I had with Professor Epstein one night at a concert of the Tonkuenstler Verein in Vienna. 'He'll never be much,' said Epstein after Paderewski had played on that evening. 'Wait,' I answered; 'give him time to get out into the world.' I based my prediction on a knowledge of his ambition, and primarily on a knowledge of his character. He is a wonderful judge of human nature. He knows how to handle people. The greatest diplomat among the pianists, not even excepting Franz Liszt. And before all things a man of noble character. A prince in his friendship."

"Of course you knew Liszt?"

"Intimately. I knew him as a comparatively young man."

"Then you remember his early struggles, his battles——"

"Liszt never battled, and he never struggled; he conquered. I well remember his concert in Vienna after his first great Parisian successes. He was to play the piano part in Hummel's Septet. The hall was crowded. On the estrade sat Vienna's highest aristocracy. The six players were assembled on the platform. The seventh, Liszt, was missing. After five minutes he came in, strolled over to the estrade, and conversed nonchalantly with several princes and princesses of the royal house. The audience were aghast. The six musicians were horrified. After ten minutes Liszt remembered that he had to play. He walked slowly to the piano, sat down, and surveyed his audience. Then he looked at the piano. On the rack stood the music. Closing the book he threw it under the piano. 'What!' cried the audience, 'he would play without notes? Impossible! What impudence!' Then Liszt removed the rack and threw that under the piano. Finally the performance began. And such was Liszt's power over his audience that before twenty lines had been played the house was in a turmoil of excitement, and at the close of the piece it rose at Liszt and cheered him to the echo. That was the first time an artist had played from memory at a Vienna concert."

"I believe you are an old friend of Joachim, too, are you not? He is the dean of music here, you know."

"Yes, so I hear. But I am opposed to cliques and parties in music. They narrow and hamper art. Joachim and I have had many quarrels. We are opposite poles in music. I try to foster individuality; he tries to kill it. I hear that Rosenthal quarreled with him at a music festival recently about the proper tempi of the Schumann Concerto. Forty years ago I quarreled with him in London about the tempi of the Schumann Quintet. That is one of his pet hobbies. But he is small in other respects, too. I remember a benefit given in London years ago for the dying violinist Ernst, one of the greatest artists of his time. Wieniawski and Joachim were asked to play. 'What will you play?' asked Wieniawski. 'Ernst's "Elegy,"' replied Joachim; 'and you?' 'Ernst's "Othello" Fantasia,' answered Wieniawski. Joachim objected, and contended that the piece was not worthy of Wieniawski. 'What would you advise?' finally asked the latter. 'Play Ernst's "Erlking" transcription for violin alone,' was Joachim's friendly suggestion. The piece is one of the most difficult and ungrateful in the whole range of violin literature. The joke of the matter turned out to be, however, that Wieniawski learned the transcription in a week, and with it made the success of the concert."

"Are Joachim and you not of the same age?"

"No, he is older, but he is very sensitive on the subject of his age. In Dresden we met at the opera. I was walking up the stairs. 'How do you manage to climb so briskly at your age?' asked Joachim. 'How did *you* manage at my age?' I returned. There were a number of artists about, and they all enjoyed the joke."

"Did you know Brahms?"

"I used to call him *Hans*."

"And Rubinstein?"

"We were like brothers. Brahms and Rubinstein hated each other, and each other's compositions. I remember meeting Brahms in Hamburg just after Rubinstein had died. 'Christus,' Rubinstein's oratorio, was being performed. I was in raptures about the music. Brahms growled his dissent. 'Look here, Hans,' I shouted, 'I'm no Brahmsite, and I'm no Wagnerite. But I'll tell you one thing: I can put my finger on this place in your music and say it sounds like Wagner; on that place and say it sounds like Beethoven; on a third and say it sounds like Schumann, but I'll be damned if I can put my finger on any place in your music, or in anyone's else for that matter, and say it sounds like Rubinstein.'"

Leschetizky roared with laughter at the remembrance. I did not ask what Brahms had said to him.

"How many pupils have you, meister?"

"About ninety, and they are all waiting for me to return to Vienna. I won't hurry though. I need the rest—and so do they."

"Do people pester you much with requests to play for you?"

"Indeed they do, but I have acquired a wonderful technic in disposing of them. Once I was badly caught. A girl came to play for me. I had to listen. She was bad. 'My dear child,' I said, 'the piano is a diffieult instrument. Let me try your voice.' She sang a few tones, and I advised her to study singing. 'You see,' I argued, 'singing is easy because you always have but the single tone. On the piano there are the bass, and the harmonies, and the double notes.' Quite content the girl left. Two years later a young woman forced her way into my house and insisted on singing for me. 'But I know nothing of the voice,' I protested. Without the loss of a moment she began to sing. She was bad. When she had finished I said: 'You see, singing is difficult. Absolute purity of tone is required. Now, why don't you study piano? That's easy. Each note is labeled C. D. E.' 'But you told me to study singing,' she said, tearfully. Merciful heavens, it was my pianist of two years before! Tableau!"

"Will wou tell me, meister, exactly of what the celebrated Leschetizky method consists?"

Leschetizky tiptoed to the door, peered through the keyhole, and turned the bolt and key. Then he fastened the windows, poked an umbrella up the chimney flue and pulled down the blinds. He beckoned me to the piano.

"My boy," he said, "I'll tell you. The Leschetizky method——"

Wou'dn't you like to know? That would be a cheap way of acquiring knowledge to buy this copy of THE MUSICAL COURIER for 10 cents. I intend to give lessons in the Leschetizky method now for $10 the minute. And I heard the grand old man of the piano play for over two hours. Fifteen dollars the minute will buy a lesson from me, with a full description thrown in of the impressions I received from Leschetizky's playing. The classes are now forming. There are an unlimited number of vacancies.

LEONARD LIEBLING.

Berlin Concerts.

The second Nikisch concert was a vast improvement over the first. Our good Philharmonikers always spend four months of every summer in Scheveningen (Holland),

hard by the sea. There they make music daily, the sort of music that suits livers on the beach. They rollick through an overture or two, play and repeat Händel's Largo or Gounod's "Ave Maria," and are not above ending a program with a tuneful waltz by Strauss. The poor fellows need recreation after their arduous season here, and they make the most of their summer by the sea. They return to Berlin high in spirits and lax in rhythm. For a week or so the fun continues at the popular concerts, under Father Rebiczek's indulgent baton. Then along comes authoritative Mr. Nikisch from Leipsic, and with his iron will and firm beat he molds the orchestra into shape. This process was going on when we heard the first Philharmonic concert; at the second it was finished, and Nikisch had tuned and toned his instrument to his liking.

The Brahms Symphony in C minor was a superb performance. It would be hard to imagine a more suave and polished reading. Nikisch understands well how to smooth away rough edges and sharp corners.

Curiously enough, some of the German critics petulantly cry out against this very suavity and polish. Notably Dr. Schmidt, of the *Tageblatt,* wants his Brahms with the edges unsmoothed and the angles unplaned. A beautiful Brahms is no Brahms to the erudite Berlin critics. Whence comes the tradition, might I ask, that Brahms must be ugly in order to be correct? His own performances were no criterion. Persons who frequently heard him play and conduct his own works have told me that neither as a pianist nor as a leader did Brahms display the slightest interpretative ability. Some have even accused him of lack of musical taste.

Far be it from me to pose as an arbiter in this vexed question. The Berlin critics must know, for do they not know everything? But I cannot refrain from suggesting that some of these gentlemen, who are so ardent in their propaganda for the works of Brahms, might win many more friends for him from among the general public if they assured us less eagerly and less constantly of our utter inability to understand the cryptic Hamburg master. Music that can never be understood might as well never be written. There is nothing that our modern public does not understand; there is much that it understands only too well. It is by seeking and presenting the beauty in an art work that we win for it general understanding and lasting appreciation. Admiration of ugliness is perversion.

If Nikisch does not interpret Brahms properly, then there is no one in Berlin who can teach him.

The audience was evidently of my opinion, for it showered applause on Nikisch and his band after the last movement. Both were forced to repeated acknowledgments.

Nikisch is holding to his purpose of giving us one novelty at each concert. Last week the novelty was "Elaine and Launcelot," symphonic ballad, based on the versified tale of the same name by Tennyson.

Of the composer the program book said: "Anton Averkamp, born February 18, 1861, in Willige Langerok, Holland. Now living in Amsterdam, where he teaches singing and leads the 'Klein Koor a Capella.'"

Of our modern virtuosi we expect finger technic as a sine qua non; of our modern orchestral composers we expect technic in orchestration. Nearly all of them have it. We distinguish and rank them chiefly by the musical ideas for which the orchestral apparatus is set in motion.

Averkamp's musical ideas are pleasing, but not important. He lacks the power of characterization, the ability to suit the musical phrase to the word. That is a fatal defect in program music. To be sure a note informs us that "for those who do not wish a 'program' the poem need not exist." That only makes matters worse, for if the music does not illustrate the poem then why give the piece its suggestive title? Precisely that is my objection to the music. It might with equal propriety have been labeled "Calypso and Odyssey"; or "Heloïse and Abelard"; or "Adam and Eve"; or "Phædria and Thais"; or "Paris and Helen."

Averkamp's harmonization is Wagnerian. Whose is not, nowadays? The similarity was made even more evident by a slip of good taste on the part of Nikisch. He followed the "Elaine" ballad immediately with the Prelude and Love Death from "Tristan and Isolde."

Ysaye was to have been the soloist at this concert. He fell ill at the public rehearsal, and left the platform after playing very badly two movements of Beethoven's Violin Concerto. Ysaye generally falls ill when he is expected to play this work in Germany. We might almost exclaim with the comedian, "The first time it was an accident; the second time a coincidence; the third time a habit."

Fritz Kreisler was in town, and they asked him to play the Beethoven Concerto at the evening concert. Kreisler did not fall ill. He unpacked his fiddle, which he had hardly touched during a six months' summer vacation, and without a rehearsal he faced a vast audience that had hitherto regarded the classical concerto as the sacred p- vate property of Meister Joachim. Kreisler was aw- that to the critics here every tone was heavy with tra- tion, every measure hung with the cobwebs of conventi- But he played with courage and conviction, and it spe- well for his supreme musicianship and his personal m- netism that he conquered both critics and public. proved to us that a tone can be noble, yet sweet, and t- breadth can be attained without scraping, and sincerity expression without sawing. In cadenzas of his o- Kreisler displayed some amazing technic. He was plauded to the echo.

Alma Stencel, a thirteen year old pianist from San Fr- cisco, gave a concert at Beethoven Hall, with the assista- of the Berlin Philharmonic Orchestra. That in itself i- notable achievement for a child, but the wonder is heig- ened when I add that Miss Alma played from mem- Sauer's comparatively new E minor Concerto, Lis- E flat Concerto, and a group of five difficult solo pie- Truly, "esgiebt keine Kinder mehr" (there are no child- nowadays), as a venerable auditor remarked after diminutive pianist had crashed out the resounding oct- finale of the Liszt Concerto.

The little girl's fingers are fleet and accurate, her tone- smooth and well shaded, her memory is unfailingly fi- Such defects as there were—for instance, occasional fau- phrasing and misuse of the pedal—it would be hardly to criticise. Discussion of a child's playing must alw- remain purely relative. Miss Alma is so very musical t- frequent hearings of great players and further assidu- study should quickly remedy the defects I have mention

Some older pianists might find it difficult to imitate tender pathos with which the youthful virtuosa sang Quasi Adagio from Liszt's Concerto. In episodes f- this nature she was surprisingly mature. A melodi- Liszt-Mansfeldt transcription and Schumann's serious sharp Romanza revealed a nice appreciation of to- values. In the romantic Sauer Concerto Miss Al- knew well how to contrast effectively the two moveme- named respectively Allegro patetico and Larghetto an- roso.

The audience, among whom America was well rep- sented, applauded tirelessly, and after half a dozen calls compelled the future Carreño to add an encore.

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ter freedom from affectation, a fault as common in pre-cious children as it is disagreeable.

Perhaps for this, as well as for her musical accomplish-ents, praise is due Hugo Mansfeldt, of San Francisco, e teacher of Alma Stencel.

Hans von Bülow made the reputation of the Meiningen rchestra, now led by Fritz Steinbach. Annually this cellent band comes here for a series of concerts at the ngakademie, and gradually it has won a large clientèle ich looks out for a well filled house and indiscriminate thusiasm. Not a little of the vogue enjoyed by the einingen Orchestra is due to Joachim, who has always erted his powerful influence in their favor. The con-ction with Joachim probably explains the preponder-ce of Brahms on the programs of the four concerts. ie "Meininger," as they are called here, have come to regarded as model interpreters of Brahms. And well they deserve their renown. In ensemble, exactness and dignity they equal the best of our orchestras. If they had the elasticity of the Berlin Philharmonic players, and if Steinbach had some of the sensuousness of Nikisch—but "ifs" are as odious in art as comparisons.

At the first concert there were performed Brahms' C minor Symphony; Bach's A minor Concerto, and Schumann's Fantaisie for violin and orchestra, op. 131, both pieces played by Joachim; a Rondino for wind instruments, by Beethoven, and an overture to one of Gozzi's comedies, by Joachim. The Schumann, Beethoven and Joachim numbers might well have been spared us. Joachim, the "king of the violin," hardly gave a royal performance of Bach's Concerto. His tone was uneven, his intonation impure, and his technic inaccurate. By far the best performance of the evening was the Brahms Symphony.

I missed the second concert, but heard brilliant reports of the artistic piano playing of J. W. O. Voss, a young American, who scored a big triumph in Tschaikowsky's popular B flat minor Concerto.

About the third concert I shall be able to tell you next week. At the fourth Richard Strauss will conduct portions of his opera "Guntram."

Wilhelm Ammermann, from Hamburg, came here to wrest from Berlin's reluctant critics the acknowledgment that he is a capable conductor. For this purpose he hired the Philharmonic Orchestra, and gave a concert at Beethoven Hall, with a program of works by Beethoven ("Egmont" Overture), Schumann, Mendelssohn, Wagner and Napravnik. Herr Ammermann has been acknowledged a capable conductor, and presumably by this time he has returned to Hamburg. Why the concert in Berlin, where we have Weingartner, Muck, Nikisch and Strauss?

The Napravnik number, "The Demon," proved to be interesting, nay, exciting. It is based on a poem, an Oriental legend, by Lermontoff. The music is strenuous, almost fierce, and constitutes a most grateful bit of virtuosity for a first-class orchestra.

Frida Quehl, from Cologne, gave a concert at Beethoven Hall with the Philharmonic Orchestra. Bruch's "Scottish Fantasie" and Vieuxtemps' D minor Concerto formed a severe test of her musical and technical powers. Miss Quehl proved to be one of the most promising violin talents we have heard here for many a day. She has an unusually voluminous tone, highly developed technic and temperament in abundance. If anything, she has too much temperament. At times it led her into slight exaggerations of sentiment and phrasing. Further finish in double stopping and artistic moderation would make Miss Quehl one of our best young female violinists.

Frederic Lamond gave his second Beethoven recital at Beethoven Hall, of course. Mr. Lamond is attracting most favorable critical attention with his thoughtful, musicianly readings. I could hear but one number, the "Diabelli Variations," and the highest praise I know for Mr. Lamond is to say that he made this hideous unmber almost bearable.

Richard Buhlig, a Leschetizky pupil, made his first appearance here. He has good fingers, he is musical, he has temperament, and he looks like Paderewski. All of which augurs well for his future. He should learn to caress the keys, rather than to stab them, however. An agreeable tone is an important factor in a pianist's future.

At the Singakademie I heard Juanita Brockmann (violin), and Emerich Schreiner (singer). Miss Brockmann is a fairly finished player, with warmth of tone and musical expression. Mr. Schreiner was far from finished. He will be, though, by the critics, I fear me.

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MILAN MUSIC.

CORSO VENEZIA 65, MILAN, ITALY,
October 26, 1901.

ADELAIDE BORGHI-MAMO, a famous opera singer of bygone days, is dead.

Under the impression that THE MUSICAL COURIER would receive from another source an account of this celebrated singer's death, I have not sent you this biographical sketch sooner.

Signora Adelaide Borghi-Mamo, who died at her villa near Bologna on September 28 last, had reached the ripe old age of seventy-five, being born in the year 1826, on the 9th day of August.

The then celebrated tenor Donzelli, with true artistic intuition, was the first to discover the young girl's beauty of voice and talent and to direct her early vocal studies, preparing her début in opera at Urbino in 1843, when Adelaide was only seventeen years of age. But it was later at Bologna that she really began her artistic career, which continued to be a succession of triumphs in all the capitals of Europe.

After singing in the large theatre of San Carlo at Naples, the youthful artist passed on to the Opéra des Italiens at Paris, where she remained four consecutive years, singing in company with Frezzolini, Grisi, Penco, Bosio, Mario, Tamberlik, Graziani and other celebrities of the day.

Some time after this the singer left the French capital for reasons of poor health. Later, in Italy, the grand opera houses all became rivals and vied with one another in securing the services of the singer whose fame was then spreading so rapidly, and in turn Adelaide Borghi-Mamo appeared at all the great opera houses of Italy—the Scala (Milan), the Regio (Turin), the Fenice (Venice), the San Carlo (Naples), the Pergola (Florence), the Carlo Felice (Genoa), &c. During the height of her career, from 1860 to 1866, she sang at Bologna in the Comunale the operas "La Favorita" and "Il Profeta" under the direction of Mariani. At the Brunetti in 1866 she sang the title role in the opera "Sapho," arousing her audiences to unbounded enthusiasm that must have been akin to frenzy.

La Borghi-Mamo, with a phenomenal voice ranging from low fa to high do, was one of those artists who could readily adapt herself to the requirements of such widely differing characters as the prima donna roles, for instance, in the operas of "Cenerentola," "Sonnambula," "Faust," "Semiramide," "Profeta," "Otello," "Sapho," "Barbiere di Siviglia," "Favorita," "Don Pasquale," "Don Giovanni" and "Anna Bolena."

How few such artists are to be found to-day!

Borghi-Mamo also held the position of royal-imperial court singer at the principal courts of Europe. She had sung in the Burg Theatre at Vienna, at the marriage of Emperor Francis Joseph, and for Napoleon III. and Empress Eugenie she sang every Sunday during her stay in Paris at the Royal Chapel in the Tuileries. Everywhere, at Madrid and Lisbon, at London the same as at St. Petersburg, Borghi-Mamo created the wildest enthusiasm with her glorious voice, and she was received with the greatest possible attention and distinguished honors by the reigning sovereigns.

Among the fifteen or more operas specially written for her may be mentioned the "Statua," by Mercadante; "Marco Visconti," Petrella; "Nina pazza per amore," Coppola; "La Magicienne," Halévy (produced at the Paris Opéra in 1868); "Hercolanum," Félicien David, and an opera by Pacini.

Adelaide Borghi-Mamo has left among her possessions a highly prized and valuable album containing original romances and melodies inscribed and dedicated to her by Rossini, Mercadante, Halévy, Auber, Pacini, Coppola and Eslavo Verdi; also autographs and sketches by Domenico Morelli, Vertunni, Falcinieri, Chieviski, Blaize, Meissonier, Carelli, Rocco, Duclerc and others.

Besides having been a celebrated artist, a brilliant operatic star, Borghi-Mamo leaves a reputation for charitable deeds in various directions, for which her memory will be cherished, honored and revered by many a grateful soul.

King Vittorio Emanuele III. and Queen Helen, during their recent visit to Milan, inspected, among other places, the "Casa dei Musicisti," erected and endowed by Verdi, and in which is the tomb of the immortal master.

The royal couple was there received by the committee in charge, consisting of the Signori Negri, Ricordi, Labadini, Carnelli, Campanari, Boito and others. Among the company present were also many celebrities, theatrical and musical.

After remaining for some time at the tomb of Verdi in deep and devout meditation, their Royal Majesties then repaired to the grand concert room (salone) on the floor above ,the King accompanied by the Commendatore Giulio Ricordi and Queen Helen by the Senatore Negri. In the concert room the party was addressed by the president, Signor Negri, who spoke briefly on the merits and character of the "Grand Old Man," the great composer Verdi; of his lofty ideals, his patriotism, his benefactions, &c., concluding by calling attention to the little Verdi Museum, now annexed to the salone, and for cheers, which were heartily given, with "Viva il Re, Viva Savoia, Viva la Regina!" After which the company betook themselves to the interesting little museum of Verdi relics—first, however, recording their respective names in a special register for visitors.

Apropos of Verdi—a number of letters written by the great composer of "Aïda" are about to be published at Bologna. Thirty years ago, when the poet Ghislanzoni was engaged upon the libretto of "Aïda," Verdi wrote him these letters. They are said to contain all sorts of hints and suggestions from the composer as to the scenario, concerning the opera, and including some of the lyrics. The whole correspondence in fact shows with what extreme care and interest Verdi followed every detail of the libretto of his "Aïda."

Sonzogno's Teatro Lirico Internazionale opens to-night with a fine cast in Saint-Saëns' opera, "Sansone e Dalila"; Signora Adele Cucini as Dalila, the tenor Carlo Barrera as Sansone and the baritone Alessandro Arcangeli as the High Priest.

"Chopin," the new opera by Orefici, is, after all, not to be the first work for performance, as was so positively announced.

Other operas to follow immediately will be the Chopin work above mentioned; "Werther," by Massenet, and the same composer's "Cendrillon." Of these, "Werther" will be the second in order to be given, with Cesira Ferrani and Carlo Delmas in the principal parts.

However, in Italy you are never quite certain what is going to take place until it has happened, and then you are not altogether sure that it did happen, so unreliable is all information obtainable and so contradictory all later reports.

At times I have been accused of French-Irishisms, and I am almost afraid of having been guilty of one just now.

The Dal Verme Theatre opened for the "grande stagione d'autunno" this week with Puccini's "La Tosca" and a strong cast, including Signora Elena Bianchini-Cappelli as the Tosca, tenor Eduardo Garbin as Cavaradossi and the baritone Eugenio Giraldoni as Scarpia.

The next opera at this house will be Verdi's "La Forza del Destino," which is to be followed by Wagner's "Lohengrin."

Following is the important and interesting (!) list of operas to be given at the Scala during the Carnival and Quaresima seasons this coming winter, which I send you without any comment:

Walküre	Wagner
Linda di Chamounix	Donizetti
Germania (new)	Franchetti
Trovatore (bis)	Verdi
Messa da Requiem	Verdi
Hänsel and Gretel	Humperdinck
Euryanthe (first time in Italy)	Weber

DELMA-HEIDE.

STELLA PRINCE STOCKER.—Thursday evening, November 21, at Columbus Hall, West Sixtieth street, Mrs. Stella Prince Stocker will give her lecture on Indian and other American music. Miss Rebecca MacKenzie will assist with vocal selections. The lecture is in the course provided for the city by the Board of Education. It was given on November 4, under the same auspices, and was enthusiastically received.

Mrs. Stoker is giving a series of lectures, assisted by her pupils, at her residence studio, 17 West 103d street.

NATIONAL CONSERVATORY ORCHESTRA.—The proceeds of the first concert of the National Conservatory Orchestra, to be given at the Madison Square Garden Concert Hall on the evening of December 18, will be donated to the McKinley Memorial Fund. Boxes and tickets may be had by applying by letter or in person at the office of the conservatory, 128 East Seventeenth street, New York city.

HALLOCK PIANO RECITAL.

MISS MARY HALLOCK, a young American pian of high promise, gave a recital in Mendelsso Hall last Thursday afternoon, before an audience th thoroughly enjoyed her playing. After her performan of the G minor Sonata of Schumann her hearers realiz that she was a young lady of uncommon gifts. Sin Schumann is both poetic and intellectual, and technica always difficult, few young pianists play his works in convincing manner. A certain Berlin professor was the habit of flying into a rage when students who play on trial for him selected something by Schumann. St dents playing from notes were shocked to see him get and fling the music across the room.

"When you are thirty-five and have had some expe ence then play Schumann," shouted the professor on o occasion to a young lady from Ohio.

Now Miss Hallock lacks probably fifteen years of t Berlin professor's age limit, and yet young as she is s plays Schumann with the true insight into that compose works. Her beautiful, full round tone, technical skill, add to a nature almost Oriental in its warmth and poetic fe vor, enabled the young pianist to present the sonata in way that could only delight the lovers of Schumann. A ter the sonata she again revealed her imaginative pow and finished technic in the playing of "The Skylark," Tschaikowsky. In the three part A minor Fugue, Bach, Miss Hallock disclosed still more serious unde standing of her art. With the Chopin pieces Miss H lock did not quite come up to expectations, but her sho comings may have been due to fatigue, for she is a you woman of fragile physique and dainty femininity in a pearance. She played two Etudes, Nos. 2 and 7 in op. better than she did the Nocturne and the Polonais Physically she did not quite cope with the Liszt Rha sody. However, it's a pleasure to hear once in a while pianist who does not pound the piano in the Liszt she pieces. The audience paid Miss Hallock a rare comp ment, for nobody left the hall until the recital was over.

In music, as in other things, enough is as good as feast. Miss Hallock's program was not much over hour long, and for this as well as for the artistic succe of the afternoon she is to be congratulated.

Miss Hallock resides in Philadelphia. She was born far away Syria and educated in Europe. In social life s is a delightful young woman to meet, showing as s does the ease and grace of her cosmopolitan training.

STELLA NEWMARK'S RECITAL.

MISS STELLA NEWMARK, a young New Yo girl, who has studied the past three years at t Stern Conservatory in Berlin, gave a recital in the Ast Gallery of the Waldorf-Astoria last Tuesday (Novemb 12) afternoon. A large and friendly audience applaud the young pianist. Many a veteran performer wou shrink at the program presented by Miss Newmark. Son of the most difficult works by Bach, Chopin, Schuma and Liszt were played by the young woman in the usu chronological order. A well developed technic, a war firm tone and sincerity mark Miss Newmark's perfor ances. Her reading of the Schumann Intermezzi w rather immature, but that is expected of all youthful pia ists who attempt to play Schumann before they unde stand him. With Chopin Miss Newmark did better, a with Liszt better still. Doubless many here will rec the childhood appearances of Miss Newmark. The tale which she displayed in her early 'teens seems to have be wisely directed. Miss Newmark is the daughter of t Rev. H. Newmark, of The Temple, at Fifth avenue a 125th street.

HAZARD MUSICAL AT HOMES.—Mrs. Elizabeth Haza the soprano, is now located in her handsome apartm in Ardsley Hall, Ninety-second street and Central Pa West. During the season she will give a series of musi "at homes," which socially as well as musically promise be interesting. Mrs. Hazard has added a number of n songs by American composers to her repertory. F singers are more encouraging than this charming artist the native song writers. From all parts of the coun she receives songs by ambitious composers who ha heard about her success as an interpreter of ballads.

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HAARLEM PHILHARMONIC MUSICALE.

THE Haarlem Philharmonic Society inaugurated its eleventh season last Thursday morning with a musicale in the Astor Gallery of the Waldorf-Astoria. Next the orchestra, the ladies could not have done a better ing than give a morning concert with singers like Evan illiams, Gwilym Miles and Mrs. Morris Black. These ree artists appeared in an interesting program, with the sistance of Emil Levy at the piano.

Mr. Williams is in good condition this season. The very quality of his tenor charms all. Mr. Miles' resant baritone is always a pleasure to hear. Mrs. Black's ntralto has broadened, and moreover she sings now th real warmth. Although all vocal, there was no onotony in this program:

t, Passage Bird's Farewell.....Hildach
Messrs. Evan Williams and Gwilym Miles.
gs .....L. Damrosch
Von dem Rosenbusch.
Lenzes Lust.
Frühlingslied.
Mrs. Morris Black.
g cycle, Summertime.....Roland
Evan Williams.
et, Night Hymn at Sea.....Goring-Thomas
Mrs. Morris Black and Mr. Miles.
gs—
No Tidings Came from Thee.....Tschaikowsky
Pilgrim's Song.....Tschaikowsky
Serenade .....Tschaikowsky
Gwilym Miles.
gs—
Ariette .....Vidal
Amour .....Tosti
Gruss .....Hadley
The Butterfly Is in Love With the Rose.....Hadley
Mrs. Morris Black.
le, Eliland.....Von Fielitz
Evan Williams.
o, from Maritana.....Wallace
Turn On, Old Time, Thine Hour Glass.
Mrs. Black, Evan Williams and Mr. Miles.

The song cycle, "Summertime," by Landon Roland, is four parts, "Daybreak," "Morning," "Evening" and light." Its style is lyric, and the music is rather commonplace, but its ordinary character was redeemed by the r beautiful singing of Mr. Williams. The other song le sung by Mr. Williams, "Eliland," is familiar to New rkers. Tenors, however, have not sung here as often bassos. In the duets and trio the voices of the singers nded well together. This was especially so of Messrs. illiams and Miles, who have frequently sung together public concerts.

The three songs by Leopold Damrosch sung by Mrs. ack are well worthy the attention of singers, for they greatly superior to many modern compositions which tain artists will persist in singing. The little songs by dley, sung in the second half of the musicale by Mrs. ick, are pleasingly written. Mendelssohn has a setting the little poem "Gruss," by Heine, but Mr. Hadley's re does not suffer by contrast. Mrs. Black sang these gs, as well as those by Vidal and Tosti, in a way that erved the hearty recall which the audience gave her.

n the three Tschaikowsky songs Mr. Miles showed that is growing artistically. He sang the "Serenade," ich is the popular one "Don Juan," with the ring of e manliness. Both Messrs. Williams were rapturously plauded. Mr. Levy at the piano proved his value as an ompanist. While composed almost entirely of women, audience was very demonstrative.

The society will give its next musicale December 12, d three more concerts after the new year. The officers the society are: Mrs. Thomas H. Newman, chairman of board of directors; Mrs. Isaac Mills, treasurer; Mrs. tt D. Cannon, recording secretary, and Mrs. W. nsselaer Lloyd, corresponding secretary. Mrs. Orison Smith is chairman of the music committee, and those serving with her on that committee are Mrs. Frank Littlefield, Mrs. Arthur A. Stilwell, Mrs. John Boulton Simpson and Mrs. C. Edgar Anderson.

WALKER SEVERN MUSICALE.

THE first musicale of the Walker-Severn School of Music was given Monday evening, November 11, in the studio of Francis Walker, in the Van Dyck, Eighth avenue and Fifty-sixth street. The individual success of these artists is generally known in musical circles. Combined, the skill and experience promise to produce fine results. Mr. Walker is a baritone singer and teacher, and both in his singing and teaching he shows the breadth and culture that come of wide reading, travel and association with the best society.

Mr. and Mrs. Edmund Severn, who came to New York from New England several years ago, are something more than "good musicians." Mr. Severn is a violinist with remarkable ability as a teacher. As a composer, he is growing all the time and but for a nature that is rarely sensitive and refined he would be better known here. Mrs. Severn is a kind of musical magician. She is a rare ensemble pianist, a good solo pianist, a fine accompanist, and as a teacher both of voice and piano she has been most successful. Several of her pupils are singing in New York companies to-day. In Springfield, Mass., where she and Mr. Severn teach a few days each week, she stands pre-eminent as a piano teacher, and also as a vocal teacher. With Arthur Severn, the 'cellist, Mr. and Mrs. Severn compose the Severn Trio.

The musicale in Mr. Walker's studio was opened with two movements of Edward Schuett's Suite for Piano and Violin, played by Mr. and Mrs. Severn with that musicianship which delights the cultivated musician. As piano solos Mrs. Severn played extremely well the Fantaisie Impromptu and "Les Bacchantes," a composition by her husband. Mr. Severn as violin solos played two of his own compositions—a love song and a mazurka. The soprano, Charlotte Walker, was prevented by illness from singing, so her place was taken by Mrs. Catherine Welch, who contributed a group of songs, accompanied by Mrs. Guy Edwords. Mr. Walker, who was in good voice, sang "Im Walde," by Mierch, and "Germanensang," by Lassen.

Last Tuesday afternoon (November 12) Mr. and Mrs. Severn and Mr. Walker inaugurated their "at homes." Hereafter their friends will find them in from 4 to 7 p. m. Tuesdays during the season.

BERESFORD ENGAGEMENTS.—Arthur Beresford, the noted Boston basso, is engaged for three performances of "The Messiah," Albany, N. Y., Oratorio Society, December 18; Whitingsville Choral Club, December 27; Nashua, N. H., Singing Society, December 23; for the Lowell Orchestral Club November 17, and for the Haverhill Oratorio Society December 13, in "The Creation." Mr. Beresford is one of the few Boston artists whose services are in demand all over the country, and this season proves no exception to the rule. The artistic sketch which has accompanied his circulars has proved quite a novelty, and many requests for copies are received in each mail.

ANOTHER OGDEN CRANE PUPIL.—Another successful pupil of Madame Ogden Crane is Marie Cleveland, who has joined Martin's company in the play, "Polly and I." She is a comedienne, and the company opens in Stamford, Conn.

BURMEISTER TO PLAY IN FITCHBURG.—Richard Burmeister, the pianist, will give a recital in Fitchburg, Mass., on Tuesday evening, November 26.

CARL ORGAN RECITAL.

SEVERAL hundred people were turned away from the "Old First" Presbyterian Church last Tuesday (November 12) evening, it being the first of the season's organ recitals by Mr. Carl, the organist and choirmaster of the church. The plan of issuing no cards of admission to these recitals is a comfortable one in some respects, but it also has its disadvantages. By 8 o'clock every seat in the church is occupied, and by 8:15, the hour of beginning the concert, the standing room is crowded, and therefore even those who arrive at the church on time cannot get into the church. After all it might be better to distribute tickets for the seating capacity of the church. The music at the "Old First" Church is now a feature in the musical life of the metropolis, and if the interest continues to grow in the future as it has in the past Mr. Carl and the trustees will have a problem upon their hands. Many other organ recitals, although "free" to the public, hardly attract a corporal's guard, but an army turns out to hear Mr. Carl, and grandly does he play the organ. The assisting singers last Tuesday evening were Miss Kathrin Hilke and Francis Rogers. Mr. Carl played two novelties, and the program throughout was one calculated to win applause, but happily it is forbidden in the sacred edifice. We say happily, because applause at most concerts amounts to nothing more than empty noise.

The organ and vocal numbers of the evening were:

Organ Sonata in C minor, No. 5.....Guilmant
Aria, Hear Ye, Israel (Elijah).....Mendelssohn-Bartholdy
Miss Kathrin Hilke.
Andante Pastorale (new).....Richmond
Toccata in E minor.....Callaerts
Vocal, Gloria.....Buzzi-Peccia
Francis Rogers.
Gavotte in F major.....Archer
Te Deum Laudamus, for organ.....Baille
Vocal, Elsa's Dream (Lohengrin).....Wagner
Miss Kathrin Hilke.
Siciliano .....Bach
Etude Symphonique.....Bossi
Recitative, Bring Forth the Best Robe (Prodigal Son).....Sullivan
Aria, For This My Son (Prodigal Son).....Sullivan
Francis Rogers.
The King's Coronation March (new, first time).....Duncan
(Composed in honor of the coronation of King Edward VII.)

Miss Hilke, one of our best church choir singers, was in good voice, and sang particularly well the Mendelssohn aria. Mr. Rogers' sympathetic baritone seemed highly appropriate for the occasion.

The Andante Pastorale, one of the new works played by Mr. Carl, is a graceful and tender composition that promises to become familiar after several hearings. Unfortunately, another concert called the writer away before the closing number, the new march written for King Edward's coronation. Very likely Mr. Carl will put it in one of his other programs.

At this late day it is hardly necessary to allude to Mr. Carl's mechanical manipulation of his fine instrument, for he has stops and pedals under perfect control. In his playing, however, Mr. Carl unfolds the mental and spiritual sides of the compositions as few other organists do, and that is the secret of his hold upon the musical public here and in other cities.

The second recital was given yesterday afternoon (Tuesday). The assisting artist was Charles Schuetze, harpist. The remaining recitals announced are for Tuesday evenings, November 26 and December 3.

GREGORY HAST IN PHILADELPHIA.—Gregory Hast, the eminent English tenor, will give a recital in Witherspoon Hall, Philadelphia, Wednesday evening, November 20, in the series of the Philadelphia Concert Course, managed by C. Victor Dealy. Mr. Hast will have the assistance of Louisa May Hopkins, pianist, and William Silano Thunder, accompanist.

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MUSIC IN BROOKLYN.

MONDAY, Tuesday and Wednesday of last week were crowded days for the reviewer. The vibrations between Manhattan and Brooklyn would make crazy zigzag lines if drawn upon paper. But much of the music heard was worthy of the effort.

The music in Brooklyn began Monday evening at Wissner Hall, where the newly organized Venth-Kronold String Quartet gave the first in a series of four concerts. The program included an unfamiliar but very interesting quartet by Godard, the Mendelssohn Quartet in E flat major, Tschaikowsky's Andante Cantabile and piano solos played by Vahram Sevadjran. The hall was crowded and probably two-thirds of the people present were either musicians or students of music. Thus it may be understood that the new organization played before a sympathetic audience. The leader of the quartet, Carl Venth, is a violinist and composer of reputation. Although yet on the sunny side of forty he has played in public over twenty-five years, he having made his début when about eleven years old. Hans Kronold, the 'cellist of the quartet, is a well-known solo and concert performer. The second violin and viola are played by capable orchestral performers—Charles Moerenhout and Philip Herford. With such strong material, it seems unnecessary to write at length about the playing. The tone was always beautiful, and after these men have played together longer the ensemble will be better.

The Godard Quartet is one of a series written by the French composer. Why such excellent music should be laid upon the shelf while so many tiresome compositions are introduced at chamber music concerts is another one of those contradictions which no one wants to think about. The Tschaikowsky Andante Cantabile, written originally for the organ, makes an agreeable work for the string quartet. Mr. Venth played it with rare feeling and lovely tone.

Alas! the pianist of the evening broke in upon the quiet of a chamber music concert. His playing did not warrant the commotion he created. His hair, like that of a defeated football player, almost completely hid his face. This and other eccentricities startled the audience. Everybody in the rear of the hall got up to get a better view of the pianist. Naturally, with a personality so startling, the playing of the pianist became a secondary matter. His solos were the Tschaikowsky Berceuse, a Fantaisie by Ghorghanoff and two of his own compositions.

At the next concert Messrs. Venth and Kronold will have the assistance of that accomplished pianist Mme. Berta Grosse-Thomason. The date is Tuesday evening, December 10.

After hearing half of the concert at Wissner Hall, the reviewer hurried to the Troetschel organ recital at the German Evangelical Lutheran Church, on Schermerhorn street. It was the 103d organ concert which Hugo Troetschel has given in that church. The assisting soloists were Miss Frieda Stender, soprano, and Carl Grienauer, 'cellist. When the reviewer arrived at the church Mr. Troetschel was playing "Souvenir de Lucerne," by F. J. Breitenbach. The work is highly descriptive, a kind of fantaisie in which both quiet and tempestuous nature in the Alps are depicted. The "Good Friday Spell," from "Parsifal," in marked contrast, was played next, and then Miss Stender sang "A Dream of Paradise," by Hamilton Gray. This young woman is making her way, and moreover deserves all the encouragement she is receiving. Her voice is rich and sympathetic, and as she sings with an excellent method it is a pleasure to hear her. In the early part of the recital Miss Stender sang "Lamb of God," by Jacoby. The other organ numbers played by Mr. Troetschel were the Sonata Pascale, by Lemmens; the Bach Prelude and Fugue in A minor, and the Scherzo from Widor's Fourth Symphony. As an organist and teacher Mr. Troetschel stands pre-eminent in Brooklyn. Many music lovers outside of the German Lutherans are attracted to his recitals.

Tuesday evening the Tonkünstlers held their musical meeting at the Argyle on Pierrepont street, and, as is the rule with these musicians, the program continued novelties. Two works by Ludwig Thuille, the Munich composer, were played. The first was the Sonata for violin and piano in D minor. While not an absolute novelty, it is unfamiliar here. The other Thuille composition, a quintet for piano and string quartet, was played for the first time in this country, and it will probably never be better played. The artists were Alexander Rihm, piano; Max Bendix, first violin; Ernst H. Bauer, second violin; Jacob Altschüler, viola, and Leo Schulz, cello. This quintet should become popular, for it abounds in themes and situations that make some impression on the first hearing. The Sonata for violin and piano was played at the opening of the evening by Messrs. Marum and Rihm. Between the instrumental pieces Miss Frieda Stender sang songs by Von Fielitz, Chaminade and Louis V. Saar, Mr. Saar playing the piano accompaniments. The Saar songs were "Harfen Mädschen Lied" and "Ach, wer doch das Konnte," both of them written in that delightfully spontaneous vein for which Mr. Saar's vocal music is known. Miss Stender sang sympathetically, and was compelled to add an extra song, a compliment to her, for encores do not prevail at the Tonkünstler meetings.

Whitney Tew, the American-English basso, who made his début in Manhattan on Monday afternoon, made his first appearance before the Brooklyn Institute on Wednesday evening. The recital was given at Association Hall, Miss Anna E. Otten, the violinist, appearing jointly with Mr. Tew. As an extended criticism of Mr. Tew's Manhattan recital is published elsewhere in this number of THE MUSICAL COURIER, it seems but necessary here to add that Mr. Tew was in good voice and particularly toward the end of the evening astonished his hearers with his fine singing.

A young man of Mr. Tew's superior intelligence will not object if his admirers do not like his selections. The young basso gave almost the same program through which he introduced himself to his Manhattan audience on Monday afternoon. What was said in the other criticism about these songs can but be repeated here. Some of them were unfortunate. This writer knows that with a different program Mr. Tew would have captured New Yorkers as he has Londoners. The standards of taste are different and singers may be obliged to consider this. The Liza Lehmann twaddle and the foolishly sentimental songs of Maude Valerie White and other ambitious "lady" composers of the Lehmann-White order will not help the greatest singer to make his way.

Miss Otten, the young violinist, returned recently to New York with high laurels won at the New England festivals. Her playing last Wednesday night proved that the critics have not overpraised her. Her tone is bigger now and she has broadened since she was heard by this public. Her selections in Brooklyn were the Bazzini Elegy in G minor; Papillon in B minor, by Hubay; a Madrigal in D major, by Simonetti; "The Bee," Schubert; "Zapateado," a Spanish dance by Sarasa and a Scherzo in G minor by Wieniawski. Miss Ott was accompanied at the piano by her accomplished sist Miss Clara Otten. The ever faithful Isidore Lucksto played for Mr. Tew.

The following extracts are from the criticism in t Brooklyn *Eagle* of November 14:

MR. TEW.

Mr. Tew's voice at first blush, on the opening number, "mio cor," by Händel, seemed a trifle hard and unwieldy, but t or the impression of it soon wore away with succeeding numb and it was found that Mr. Tew has, in his voice, an instrument very wide range of power or of sweetness at will in any regis chosen, and that his repertory is a wide one. * * *

On Mr. Tew rested much of the labor of the evening, and if had not proven himself to be a fine interpreter of musical comp tions he would have established the fact that he has a wonde memory. He sang the Italian "Qui s'degno," by Mozart, fr "The Magic Flute," and in the opposite mood Bach's "Hat n nicht mit Seinen Kindern." Then followed songs by Tschaik sky, Saint-Saëns, Brahms and Schumann, also "Myself Wl Young," by Liza Lehmann; two Irish songs, "Little Mary C sidy" and "You'd Better Ask Me," and a rousing "Ode to Bacchu by Chaminade, followed by a little gem, "Let Us Forget," that outside of the program. Two songs, "O Captain, My Captain!" "Oh, to Be Light of Heart Once More," were omitted, possibly cause of the length of the entertainment. These artists should heard in Brooklyn again with pleasure and profit to the hearers.

MISS OTTEN.

Though Miss Otten played several other pieces last evening, sh ing her graceful agility in fingering and stopping notes, her tech that is more finished and broader at her appearances in Brook last season, her perfect command of the instrument, there was no ing that went closer to the hearts of her audience than the ele it was not given in a dolorous way, but in philosophical strain with a breadth and generalization that were charming. Some ot pieces showed Miss Otten's dexterity and her perfect managem of harmonies. Such were "Butterfly," by Hubay, and "The Be by Schubert, as well as a Spanish dance by Sarasate. Her m ambitious number was a scherzo by Wieniawski, op. 16, G min It required and received vigor and decision as much as lay in player's power. A madrigal in D major, by Simonetti, was play by Miss Otten with exquisite delicacy and drew out long applaus

Wednesday evening the piano pupils of Alexander Ril and the violin pupils of Henry Schradieck gave a joi recital at Wissner Hall before an audience that taxed t capacity of the auditorium. The opening number of t program, Schubert's Sonata for Violin and Piano in major, was played by two pupils, of twelve years old eac Masters Sidney Bender and Saul Wolsky. Both childr have exceptional talent, and their playing reflected cred ably upon their respective teachers. Miss Louise Ma ning played as a piano solo the first movement from the minor Concerto of Hummel. The orchestral accompa iment at the second piano was played by Mr. Rih Master Wolsky, the violin soloist of the recital, play brilliantly the Vieuxtemps Ballade and Polonaise. M Schradieck, the talented wife of Wolsky's teacher, accor panied for the boy at the piano. Miss Maude E. Davi son played two piano solos, "To the Spring," by Grie and an "Impromptu," by H. Hermann. An interestir work was played as the closing number, Berlioz's "Kir Lear" overture, arranged for two pianos (four perforr ers), by Mr. Rihm. The playing was from the manuscrip and the players were Miss Manning, Miss Augusta Harl Miss Minnie Müller and Mr. Rihm.

To-night (Wednesday) Miss Helen Niebuhr, contralt will sing for the first time, before the Brooklyn Institut with the Kneisel Quartet. The young singer's numbe will be:

O, Del Mio Dolce Ardor.....Glu
An die Leyer.....Schub
How Deep the Slumbers of the Flood.....Loev

Master Erskine Porter, the gifted boy soprano, sang fortnight ago at the Twelfth Street Reformed Churc

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ıd his solos from "The Holy City" and Millard's "Ave aria" created a sensation. Master Porter is to sing for e Cambridge Club, of Brooklyn, December 2.

Last evening (Tuesday) the faculty of the Klingenfeld ollege of Music gave a musicale in honor of the original Voman's Republican Union League. The program will e reviewed next week.

Miss Chapin and Miss Maude Ralston have issued intations for a musicale at their home, 151 Linden avenue, latbush, for Saturday evening, November 25. Francis Valker, baritone, will be one of the soloists.

The third in the series of song and violin recitals by the ıstitute will be given at Association Hall Wednesday ening, November 27. The vocal quartet will include iss Electa Gifford, soprano; Mme. Isabel Bouton, conalto; John Young, tenor, and Robert Hosea, baritone. he program follows:

uartet, O, the Sad Moment of Parting.....Costa
Miss Gifford, Madame Bouton, Mr. Young and Mr. Hosea.
ve Me or Not.....Secchi (1617)
ıe Pretty Creature.....Storace
ıepherd, See Thy Horse's Foaming Mane.....Korbay
ring Song.....MacKenzie
Mr. Hosea.
ı, Had I Jubal's Lyre.....Händel
ou Art Gone from My Gaze.....Old English
est, My Child.....Old English
Pastoral.....Old English
Miss Gifford.
io from I Lombardi.....Verdi
Miss Gifford, Mr. Young and Mr. Hosea.
ve Scene.....Herbert
r and Scherzo.....Piatti
Mr. Grienauer.
uet, Venetian Boat Song.....Blumenthal
Miss Gifford and Madame Bouton.
urmuring Zephyrs.....Jensen
llaby from Jocelyn.....Godard
for a Day of Spring.....Andrews
Mr. Young.
ufenthalt.....Schubert
Bonny Curl.....Chadwick
llaby.....Hanscomb
Madame Bouton.
nnen und Minnen, a song cycle.....Hofmann
Quartet, Over Mountain, Over Woodland.
Duet, soprano and alto, Dearest! Say, if from Thy Kisses.
Quartet, Beautiful, Festal Springtime.
Alto, They Say He Is Lovely.
Quartet, Ah, Birdlings that Have Flown Me.
Soprano, Say, Shall I Love Him?
Quartet, Roll, Thou Mighty Storm.
Duet, soprano and alto, Twitter Not Before My Window.
Quartet, Glowing Fragrance, Sweetest Roses.
Miss Gifford, Madame Bouton, Mr. Young and Mr. Hosea.

Louis Koemmenich (lucky man) has carried his point—ıd will show an Institute audience how he can conduct ı orchestral concert. The date of Mr. Koemmenich's iumph is set for Monday evening, December 9. The chestra will be composed of forty selected musicians. he Saengerbund, Mr. Koemmenich's Brooklyn society, ill sing. The soloists will be Arthur Hochman, pian-, and Mrs. Louise Scherhey, contralto. The program eaks for itself:

erture, King Lear.....Berlioz
Orchestra.
gdmorgen, Hunting Song.....Rheinberger
Male chorus à capella.
Brooklyn Saengerbund.
ia from Odysseus.....Bruch
Mrs. Louise Scherhey.
dtenvolk, The Spectres of Tydal (first time in Brooklyn)....Hegar
Ballad for male chorus à capella.
Brooklyn Saengerbund.
mphonic Poem, Aus Böhmen's Hain und Flur (from Bohemia's Fields and Forests).....Smetana
Orchestra.
Aus alten Märchen, Visions.....Sucher
Ladies' Chorus of the Brooklyn Saengerbund and Orchestra.
Piano solo, Concerto No. 3 (new).....Scharwenka
Arthur Hochman and orchestra.
Ein Stündlein wohl vor Tag, An Hour Ere Break of Day (new).....Thuille
Old Black Joe (arranged).....Van der Stucken
Elfenlocken im Walde, Elfin Whisperings in the Forest (new)..Bünte
Male chorus à capella.
Brooklyn Saengerbund.
Songs—
Seeligkeit, Bliss.....Jensen
Mignon.....D'Hardelot
Mrs. Louise Scherhey.
Der Hagestolz, The Bachelor (new).....Mendelssohn
Mixed chorus of the Brooklyn Saengerbund and Orchestra.

Dorothy Harvey in Pittsburg.

MRS. DOROTHY HARVEY, the soprano, sang November 7 and 9 with the Pittsburg Symphony Orchestra in Pittsburg. Appended are the criticisms about her from the Pittsburg papers:

The soloist of the evening was Mrs. Dorothy Harvey. She sang the aria "Chere Nuit," by Bacheler; "Mignon's Lied," by Liszt, and "Ständchen," by Strauss, with glorious vocal color, which at times was almost electrifying. She was a decided success, and scored a triumph.—Pittsburg Dispatch.

Mme. Dorothy Harvey, the soloist with the Pittsburg Symphony Orchestra, was a great delight in every way to the great crowd of Pittsburg's élite last night. The magnificent appearance of this charming woman at once created a vast impression, but it would be nothing were she not equipped with a delightfully luscious voice. Her radiant beauty and graceful ease completely won her an instantaneous triumph, while with the admirable accompaniment of the orchestra she was a veritable pleasure. Her last number, "Mignon's Lied," Liszt, and "Ständchen," by Strauss, were rendered faultlessly.—Pittsburg Times.

Mrs. Dorothy Harvey, who came next, was a decided success. She sang last season with the orchestra, but was unknown here. Her first number, with orchestral accompaniment, "Chere Nuit," by Bachelet, brought her a storm of applause, to which she responded, after repeated recalls, with Allitsen's "Since We Parted." Her second number, "Mignon's Lied," by Liszt, and "Ständchen," by Strauss, were artistically and delightfully rendered. Mrs. Harvey is a radiantly beautiful woman, fascinating and charming, with a graceful ease and naturally winning manner that completely win her audience.—Pittsburg Post.

A glorious voice, full of soulful feeling, of perfect beauty of face and form, of calm repose, of fascinating manner, the young soloist of last night's concert, Mrs. Dorothy Harvey, scored a great and triumphant success. Her numbers both were sung in such a manner that after repeated recalls she gracefully responded with encores. The universal opinion was that Mrs. Harvey was without doubt the most beautiful woman seen on any stage in Pittsburg in years, and one of the most beautifully gowned.—Pittsburg Bulletin.

Mrs. Harvey sings in New York, at Carnegie Hall orchestral concert, December 8; at the Waldorf-Astoria, with the Musurgia Society, December 3; in Baltimore, "The Messiah"; in Newark, N. J., with Arion Society; in Grand Rapids, with Schubert Club; Toronto, Canada; Pittsburg, Pa.; Philadelphia, Buffalo and other cities.

A New Society.

TOWNSEND H. FELLOWS, the vocal instructor and manager, has just sucessfully launched a new enterprise. The Thursday Evening Oratorio Society, for the study of oratorio in its entirety and sight singing, is now holding most successful and interesting meetings at the Church of the Incarnation, every Thursday evening at 7:45, with Warren R. Hedden, Mus. Bac., as conductor. A number have taken advantage of this opportunity of studying sight singing and the practical application in the singing of oratorio choruses. The first part of the evening is devoted to sight singing, blackboard exercises, &c., and the latter part to the singing of the choruses and the study of the solos. Singers may join any Thursday evening at 8 o'clock at the above church; entrance, 25 East Thirty-fifth street.

NORDICA'S FIRST TRIUMPH.

MME. LILLIAN NORDICA, her manager, Loudon G. Charlton; her accompanist, E. Romayne Simmons, and two sisters, Mrs. Baldwin, of Boston, and Mrs. Walker, of New York, make up the party who are journeying across the continent in a private car for the song recital tour of eighty to 100 concerts with which Madame Nordica is to fill her season in America this year. She announces positively that she will not appear in a single operatic performance while on this side of the water, and indeed it would be impossible for her to do so as the entire season is booked solid for recitals. The private car is named "Brünnhilde" in honor of the role in which Madame Nordica has made some of her most distinguished triumphs on both continents and which she expects to repeat abroad next summer.

The car has been especially and luxuriously fitted and furnished, so that Madame Nordica may experience as few discomforts as possible in her long journey that will cover four or five months and many thousand miles. "A real honest brass bed" takes the place of the ordinary berth or couch in the room devoted to Madame Nordica's own use and a bath opens out of it. There are several other sleeping and dressing compartments, and aside from these the car is divided into a commodious observation section, in which are the piano, library and writing conveniences and dining room and kitchen and necessary paraphernalia. Every possible means to lend enjoyment to the trip has been provided and Madame Nordica left New York November 13 with enthusiastic anticipations for her season of song recitals, when she will be relieved from all exactions of operatic performances even though she provides the whole program for each appearance.

Madame Nordica opened her tour Thursday night, November 14, at Scranton, Pa. In spite of a snow storm and a car strike, an audience of 6,000 people greeted her and gave evidence of their appreciation throughout the evening, with the wildest demonstrations of enthusiasm.

Madame Nordica is in superb voice and radiant health. Her gowns, prepared espccially for this tour, are sumptuous in material and made by Worth, in Paris, after his best and latest designs. One, a cloth of gold, is embellished with lace that is valued by experts at 60,000 francs; another, of grass green velvet, is unadorned except for an exquisite neck garniture of rare old Irish point lace. Her jewels, which include a tiara and a collar, are gorgeous in their brilliancy, with such external adjuncts to her own natural advantages of refined beauty, regal bearing, and in conjunction with her peerless voice and art, the season promises to be a long series of brilliant triumphs and ovations.

EMIL HOFMANN.—Emil Hofmann, the eminent young baritone, who made so many notable successes in America last season, has just returned from a summer in Germany, where he made some important appearances. In Leipsic, the evening previous to his departure for this country, Mr. Hofmann gave a recital, when he again scored a triumph with a program made up of songs by Schubert, Schumann, Hugo Wolf, Brahms, Grieg, Arthur Nevin and Beethoven. Mr. Hofmann goes West after a recital in Newark to fill his early fall dates, after which he will return to New York to meet other engagements made for him by his manager, Loudon G. Charlton.

ROBERT C. EASTON.—Robert C. Easton, a tenor, and pupil of Mrs. Edmund Severn for the past two years, has made a hit with his singing in the "Bonnie Brier Bush." There are not many singers in this country who can sing Scotch songs as Mr. Easton sings them.

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Musical People.

Mrs. Minnie S. Severance sang at Spokane, Wash., on the 8th.

W. A. Lafferty is conductor of the Allegheny (Pa.) Musical Association.

Mrs. Huberta Nunn is a solo singer at the Methodist church, Corsicana, Tex.

Miss Vallie Bowdre gave a piano recital at Nashville, Tenn., on November 11.

The San Angelo, Tex., Music School held its first recital for the season on October 31.

Frank J. Benedict is giving a series of organ recitals at the Fourth Church, Hartford, Conn.

W. B. Colson, of Cleveland, Ohio, was one of the organists at the Pan-American Exposition.

Miss Mary Case has recently returned to Portland, Ore., from Alaska, where she gave several concerts.

A romanze, "Unter Bluhnden Mandelbaumen," has been composed by Charles Dierke, of Portland, Ore.

Prof. William F. Bentley, of Knox Conservatory of Music, gave a lecture-song recital recently at Galesburg, Ill.

Mrs. Alicia Keisker Van Buren, of Louisville, Ky., has recently published a number of songs and instrumental pieces.

Miss Nina Parker has been engaged to take charge of the vocal department of the Tougaloo University, Tougaloo, Miss.

The new organ in the First Presbyterian Church, Delhi, N. Y., was inaugurated by C. H. H. Sippel, of Utica, on the 7th.

Eight pupils of the piano department of the Metropolitan School of Music, Indianapolis, Ind., gave a program recently in that city.

The students of the Conservatory of Music were heard to advantage recently in the recital which was given at Findlay (Ohio) College.

Miss Ella Merrie Jones, pupil of Mrs. Inez Parmater, of the Michigan Conservatory of Music, gave a successful recital recently at Saginaw.

Mrs. Florence Lancaster Archer announces an evening concert to take place in the First Unitarian Church, Pittsburg, Pa., on November 19. She will be assisted by several well-known artists.

At the musically illustrated talk on "Lohengrin," given by Mrs. W. Hutcheson at Houston, Tex., recently Mrs. Peden and Mrs. Parker were the soloists.

Mrs. H. V. Winchell is said to be the possessor of one of the finest mezzo soprano voices in Butte, Mon., and the most thoroughly and perfectly cultivated.

Miss Ella Hoberg, of Portland, Ore., who possesses a beautiful voice, has been called to Walla Walla for a three weeks' engagement at the First Baptist Church.

Miss Margaret Guthrie has accepted the position of contralto of the Euclid Avenue Congregational Church, Cleveland, Ohio Miss Guthrie is a pupil of A. W. Cogswell.

Mrs. Melzar Chaffee, soprano, who is studying with Prof. Alfred Blume in Berlin, sang at the memorial services held for Mr. McKinley in the American church in Berlin.

Charles Letzler, a Louisville, Ky., violinist, who recently returned from abroad, gave a concert at Liederkranz Hall on November 7, assisted by Miss Flora Marguerite Bertelle.

Mrs. Anna Hamilton is at the head of the department of instrumental music at the William Woods College, Fulton, Mo. The vocal department is under the direction of Miss Margaret Gore.

Assisting Mr. Krieger at his concert in St. Paul, Minn., last week, were Miss Clara Williams, the Welch soprano from Minneapolis; Harry E. George, tenor, and Miss Jean E. Wakeman, accompanist.

Miss Fannie Cullen Moffett, formerly of Indianapolis, Ind., and a pupil of Mrs. Flora M. Hunter, now has charge of the music department of Grant University, at Athens and Chattanooga, Tenn.

That the salon musicale is a delightful way to hear music was fully demonstrated at the first of the three concerts to be given by Miss Littlehales, Miss Bucklin and Mrs. Choate, at Syracuse, N. Y., recently.

Louis Ehrke had the distinction of opening the local concert season at Newark, N. J., with a violin recital in Association Hall last week. He was assisted by Miss Grace R. Munson and J. Louis Minier.

Miss Grace Carbone and Miss Camilla Carbone, two talented Buffalo, N. Y., singers, will come to New York to reside permanently. They have both been engaged to sing with the choir of St. Francis Xavier's Church for the year.

The Pequot Opera Company are to present "The Mikado" at no distant day at New Haven, Conn. G. Franklin Pierce will take charge of the musical part again, the dramatic action to be coached by Mrs. Nellie Carey Reynolds.

The musical numbers given at the meeting of the Detroit Association of Charities recently were under the direction of Elvin Singer. The program was furnished b Mrs. Mary Frame Kennedy, Miss Louie Davison, Erne E. Sheppard, Arthur D. Wood and Miss Blanche I Fernald.

Miss Clara Ascherfeld, Miss Margaret Cummin Charles Rabold and Abram Moses, of the Peabody Co servatory, have returned to Baltimore from Charlotte ville, Va., where they gave a Peabody recital at the Un versity of Virginia.

A meeting was held at Syracuse, N. Y., last week in th Chamber of Commerce rooms to discuss the possibility making the Musical Festival a permanent organizatio The proposition met with much interest, but nothing de inite has been decided as yet.

Miss Laura Hatch, Mackey Wells, Miss Edna Bodde E. A. Stavrum, Miss Josephine Holstein, Miss Luis Haessler, Louis Renning, Miss Helen Ethel Wright, Mis Alice Stone and Miss Adaline Ricker, pupils of Juliu Klauser, gave their November recital at the music studi Milwaukee, Wis., on the 2d.

The third faculty concert of the Detroit (Mich.) Co servatory of Music consisted of a piano recital by Mr Louise Unsworth-Cragg, assisted by Mrs. Charles H Clements. Miss Alice L. Carpenter was the accompanis Mrs. Cragg presented works from Chopin, MacDowel Grieg, Liszt, Schubert and J. H. Hahn. Mrs. Clement sang three of Mr. Hahn's songs, accompanied by th composer.

Simeon Bissell, a well-known musician of Pittsburg Pa., has suggested that a proper tribute to the memor of Frederic Archer should be placed in the Carnegi Music Hall, where he was organist for seven years. Mr Bissell believes that it is due to the great organist that th memorial should be placed in the hall, either from the pro ceeds of a subscription from the general public or by th board of managers.

The musicians of the Oranges, N. J., count many wel known names, among them being Samuel P. Warren Frederick G. Handel, Mr. and Mrs. Frank H. Shepard Frank Elbridge Jones, Mrs. Frank G. Haughwout, Mis Mary E. Swasy, Mrs. Louise Schaup, Miss Josephine B Thorp, Stanley Grinstead, Miss Genevieve Barry, Mis Helen M. Lang, Charles G. Mecklem, Henry C. Meck lem and Mrs. Bertram Hackenberber.

The following women have been appointed to act a members of the special committee for the Nordica recital which will take place December 26 at the Wieting Oper House, Syracuse, N. Y.: Miss Unni Lund, Mrs. Eugen B. McClelland, Mrs. John R. Clancy, Miss Mary Dissel Mrs. Lamont Stilwell, Mrs. Gaylord Park and Mrs. Ed win Jenney. As an advisory committee the following hav been appointed: Charles E. Crouse, Lyman Smith, Fred erick Hazard, A. C. Chase, Prof. George Barker, Alber Kunzlen, Tom Ward, Grove Marsh, Hamlin E. Cogswel and Prof. Richard Calthrop.

The Beethoven Trio, of Detroit, Mich., consisting o Mrs. Clara Koehler-Heberlein, pianist; Melzar M. Chaf fee, violinist, and Michael Lambert, 'cellist, will give fou evenings of chamber music during the season. Perc Herbert assisted at the first of these recitals, Novembe 20. Fred D. Lyon, Jr., was the vocal soloist February 19, and Mrs. Melzar Chaffee and Miss Louie Davison wi assist at the fourth, which will be given April 2. The solo

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for the second concert, January 8, will be announced
er.

Miss Edith Browne, of Boulder, Col., has been the
est of Mr. and Mrs. George Ansel Austin, of New
aven, Conn. Miss Browne was a classmate of Mrs.
ıstin in the Leipsic Conservatory of Music, Germany.
er home is in Mussoorie, India, but for the past three
ars she has been teaching piano in Boulder and Long-
ont, Col. She has large classes in both places. Miss
owne gave a piano recital in Worcester recently.

The complete list of symphonies for the season to be
ayed by the New Haven Symphony Orchestra are:
ovember 14, Schubert's Unfinished Symphony in B
nor; December 12, Mozart's Symphony in G minor;
nuary 16, 1902, Beethoven's Third Symphony, known as
he Heroica"; February 20, Beethoven's Eighth in F
ajor; March 13, Tschaikowsky's Symphony in E minor,
o. 5; April 24, Schumann's Symphony in B flat, known
"The Spring Symphony."

W. R. Chapman has organized the New Brunswick Fes-
al Association at St. John, with the following officers:
rs. C. F. Harrison, president; Mrs. H. C. Schofield,
e president; Miss McCafferty, secretary; Fred. C. Mac-
ill, treasurer; S. J. McGowan, librarian; Mrs. J. S. Ford,
rs. William Gilchrist, Mrs. W. S. Carter, Mrs. Frances
avers, Mrs. A. K. Wilson, Mrs. E. M. Furlong, A. H.
ndsay, George Collinson, L. W. Titus, Austin Stead, A.
Ritchie, C. E. Macmichael, committee of management.
S. Ford was chosen conductor.

Amy Murray in Brooklyn.—Miss Amy Murray, the
ottish recital singer, appeared with her usual success at
e recent Brooklyn recital. The following paragraph
from a report in the Brooklyn *Eagle* of October 31:

Between five and six hundred people gathered in the church and
pressed their appreciation of Miss Murray's efforts frequently and
rmly. Miss Murray told of the music of Scotland, her poets and
incidents out of which the songs grew, and sang the songs
ich she described in a beautifully sweet voice. Her closing num-
, "Caller Herrin'," was rendered in the costume of the New-
ven fishwife, Miss Murray walking through the aisles of the
urch with the creel upon her back during the singing of the
veral verses. This so enthused her audience that all joined with
ssed and clasped hands in singing "Auld Lang Syne."

Miss Murray has a number of important engagements
oked for the month of January. On January 23 she
ll give "An Afternoon of Scottish Song" before the
icago Fortnightly Club, of which Mrs. Potter Palmer
president. Four days later, on January 27, Miss Mur-
y will give a similar program before the Chicago Cul-
re Club. Then Miss Murray will give a recital under
cial auspices at the home of Mrs. Randolph Matz, 2300
lumet avenue. From Illinois Miss Murray will go to
hio, and her first engagement in that State will be on
Gentlemen's Night" of the Women's Literary Club of
ayton. Other dates will call Miss Murray to Cleveland,
d then she will go to Michigan, later to Indiana, and
ck again to Illinois.

Hay-Thompson Songs.—The Hay-Thompson songs are
ntinually growing in popularity. Here is a letter, which
ll be of interest to singers and teachers:

200 West Fifty-seventh Street,
New York, April 24, 1901.

My Dear Mrs. Thompson—Thank you ever so much for your
ngs, which are very lovely, but very sad. The words of Miss
y's are lovely and your setting just suits them. I shall be glad
sing them here. Yours sincerely, Heinrich Meyn.

Musicians who cannot obtain these songs of their music
aler should send to Mrs. Berenice Thompson, care of
ie Musical Courier.

ROME.

Rome, November 3, 1901.

THE real musical season in Rome finally opened on November 1 with the first of a series of orchestral concerts by the Orchestra Massima Romana, the first two concerts under the direction of Luigi Mancinelli, who received a most affectionate and enthusiastic ovation at his appearance at the head of the orchestra. Mancinelli for over twenty years had left Rome to gain laurels the world over, as we all know, and now on his reappearance he with delicate thought chose for the program of the first concert the very same numbers he conducted years and years ago right here in Rome and in this very same theatre on the night of its inauguration.

Eighth Symphony	Beethoven
Barcarola, Cleopatra	Mancinelli
Messalina, Overture	Mancinelli
Gavotte	Sgambati
Prelude, Tristan	Wagner
Second Rhapsody	Liszt

The interpretation of the Eighth Symphony was bright with coloring and the expression natural; no exaggeration of any kind, as some operatic conductors are wont to assume when conducting classical works; no, the pure classical line was vigorously adhered to, thus giving relief to the beautiful form and structure. The second tempo was a real miniature of fine art, and had to be repeated amid the most enthusiastic applause.

His own two numbers were highly appreciated for their originality, and they seemed to gain new vigor under his baton. Sgambati's Gavotte, instrumentation by Mancinelli, was also repeated. It is one of Sgambati's best numbers, but I cannot help thinking, and I know that everyone is of the same opinion, that the piece was greatly enhanced by Mancinelli's instrumentation, for everyone still remembers the awful Mass—or rather mess—he composed for the anniversary of poor Umberto's death. Surely his great royalistic feelings ought to have inspired him better! The Prelude to "Tristan" was also repeated; the Crescendo—that great Crescendo—was given with such perfection, with such passion that an encore was irresistible. After the last number, the Second Liszt Rhapsody, the public gave Mancinelli such an ovation as seldom anyone receives, for it was not only admiration for the great conductor, but a demonstration of affection and a desire for him to prolong his stay in Rome. Next Friday, November 9, he directs the second concert, and then he leaves for other shores.

At the Adriano the operatic season has languished until the appearance—at last, one might well say—of Mascagni's "Ratcliffe," with himself as conductor, and he scored a great success with this youthful opera. Opera? No; it cannot be called an opera; the subject itself is not theatrical, and it might be called, as some critics very justly put it, "Comments musical—or musical comments—upon a tragedy." The music is certainly far superior to anything that he has written in these latter years. Upon hearing it one is really inclined to think—nay, one feels sure—that Mascagni will still some day give the public the longed for "chef d'œuvre" he can produce if he does not allow his adulators and all the parasites around him to interfere in his projects, in his thoughts, in his music—in fact, in everything.

Heine's poem, all through hendecasyllabic, was a difficult thing to put to music, and Mascagni mastered it wonderfully. He really accomplished a "tour de force," more especially when one considers that it was written in his youth, but probably that is just the reason of its vigor, its passion, its sentiment; and if even sometimes the orchestra seems too boisterous, overladen, they are defects of this same overflowing youth and are quite pardonable. The public was enthused and surprised, and called the master before the curtain twenty-four times, never tiring in showing him how happy they were to find in Mascagni the real Mascagni, brimful of talent, well-nigh to genius, not the Mascagni of those ill-fated, and deservedly so, "Le Maschere" of last year. One would ask why this opera is given so seldom. The reason is simple. Very few tenors can master the part. It is exceedingly heavy, and the "tessitura" is very trying. The tenor Signorini, however, mastered the part well and sang beautifully, fully deserving the approbation of master and public. His voice is a fine, full tenor, which he knows how to use, something one seldom finds among tenors nowadays.

Virginia Guerrini is an exceptionally fine mezzo-soprano. Her voice is powerful, easy, mellifluous and of a most sympathetic quality, and she uses it wonderfully well. Her dramatic accent is all that can be desired, and as an actress she can compare with any of the best actresses. Navarrini, a celebrated basso, magnificent as Tom; Pacini a superb Douglas, and the rest of the cast satisfactory. The chorus insignificant and the orchestra splendid under Mascagni's baton. Conclusion—A triumph for Mascagni and for the artists, it being a remarkable cast. The numbers that were repeated:

Act I. The prelude which interlaces itself with the song of the insane one. Applauded. The description of London, sung magnificently by the baritone Pacini. Repeated. Applause at McGregor's racconto. Mascagni and artists called three times.

Act II. Encored the Pater Noster. Beautifully sung by a little artist, for such is the little boy Nello Santini. The description of the thieves, sung by Navarrini, makes a great impression, and the rest of the act, sung by Signorini (Ratcliffe) and Navarrini (Tom), and which is of Verdian force, is greatly applauded. Three more curtain calls.

Act III. Great applause at Ratcliffe's apostrophe to the pistol; at duel and duet between Ratcliffe and Douglas (Pacini and Signorini)—encored the beautiful intermezzo and the act finishes grandly with Ratcliffe's monologue. Maestro and artists called seven times and to Mascagni a superb laurel wreath is offered by the manager.

Act IV. The introduction (orchestral), strings predominating with a light choral accompaniment, encore demanded but not accorded. Margherita's racconto (Guerrini) to Maria (Melani) raises the greatest enthusiasm and the last part had to be repeated. The love duet before the looking-glass is very much admired and the catastrophe of the drama augments the triumph of the opera. Four curtain calls, artists and maestro, but the public wished to see the maestro alone—a last call to give him a last and colossal ovation. The opera will be repeated often and thus its beauties more and more appreciated.

"Samson and Delilah" on the 5th follow "Ratcliffe," and with such a Delilah as Virginia Guerrini one can predict a success. It is the first production in Rome of Saint-Saëns' best opera. While preparing "Ratcliffe" the impresa gave some performances of "Barber of Seville," with the celebrated soprano, Luisa Tetrazzini. It seems to me that her voice is somewhat impaired—at any rate her success was not equal to that of last year.

Operetta companies have been flourishing at the Nazionale and the Quirino. The Teatro Valle has reopened its doors to Ermete Novelli's company in "La casa di Goldoni" and the Leigheb Comedy Company are doing well at the Costanzi. The opera season, I am told, will not open until Carnival.

Maestro Isabella Coccia, the singing teacher here in Rome, has resumed her lessons, after her long and serious illness. All her pupils on the day of her arrival tendered her the most affectionate ovation. She counts many beautiful voices, male as well as female, among her pupils, and some of them will be heard from this winter

MR. JOSEPH SMITH HAS THE HONOR TO ANNOUNCE THAT HE HAS ARRANGED FOR A TOUR IN THE UNITED STATES, CONSISTING OF A LIMITED NUMBER OF CONCERTS ONLY, DURING JANUARY AND FEBRUARY, 1903, OF THE CELEBRATED

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no doubt. Her method is most excellent, she knowing how to place the voice to give it most brilliancy and power, bringing it all forward. Such a thing as throaty emission is not heard at her school, and those who come to her with defects are corrected in a very short time, as her communicative powers are strong and agreeable.

I am told that the concert season will begin in December. Anything of importance I shall report and of "Samson and Delilah" more next time.

Rebecca Mackenzie.

MISS REBECCA MACKENZIE is having a very busy month. On November 5 she sang in Mrs. Stocker's lecture recital on "American Music" for the Board of Education, which will be repeated on the 21st inst; on the 7th she sang in Sommerville, N. J., the second time within seven months, in a concert given by the Second Reformed Church, together with Herbert Smock, Dr. Carl Dufft and Madame Ohrstrom-Renard; on the 15th she was soloist in a Scotch concert in Carnegie Lyceum, New York; on the 26th she appears with the Monday Musical Club, of Trenton, N. J.; on December 1 she sings in the Elks' memorial service at Pottsville, Pa., her third engagement in that city; on December 19, 20 and 29 she fills private engagements in this city and Brooklyn. Other engagements bring her dates well up into the spring.

The following press opinions refer to Miss MacKenzie's appearance with the Pittsfield Symphony Orchestra:

The vocalist of the evening was Miss Rebecca MacKenzie, of New York. She is undoubtedly the best soprano that has been heard here in Pittsfield in connection with the symphony concerts. Her voice is a full, rich, high soprano of great range, is remarkably sympathetic and beautiful throughout its entire range, and she sings most artistically. Her numbers were happily chosen, affording abundant opportunity to display the full powers of her magnificent voice. The selection from Gounod's "Mirella," replete with dramatic possibilities, was sung with a breadth and force that won enthusiastic applause from the audience. In the closing of this selection Miss MacKenzie reached F sharp, and the note was perfect. For an encore she sang a berceuse by Hahn. Miss MacKenzie has an attractive presence and all her selections were warmly encored.—Evening Journal, Pittsfield, Mass.

Miss MacKenzie came next in Gounod's aria "Mirella," and she was greeted with tumultuous applause. Her rendition of the solo was fully up to expectations, and she responded to a hearty encore. Later she appeared in two Scotch selections, and they were beautifully rendered, calling for encores.—Springfield Republican, Springfield, Mass.

Miss Rebecca MacKenzie was the soloist of the evening, and she is by far the best woman vocalist the Symphony Society has ever engaged.—The Berkshire Eagle, Pittsfield, Mass.

MARTHA HOFACKER.—This young artist, a representative of the Lankow method, appeared as Regina, the leading part, in the posthumous work, "Regina," by Lortzing, conducted by Richard Fried, given at the Strassburg Opera House. The Strassburg *Neueste Nachrichten* of November 2 writes of her as follows:

The leading singer, Martha Hofacker, was a charming surprise. All of this artist's endeavors are marked by great earnestness, and in whatever role she appears she is thoroughly artistic. Her vocal art is most surprisingly natural, and the youthful charm and freshness of her voice are always apparent. Her voice carries excellently, because she has learned how to place and produce beautiful tone. When the singing gains stronger dramatic accents, she is certain of a great career.

The *Strassburger Post* and the *Elsassischer Volksbote* speak in the same way, commenting most favorably on the beautiful voice and artistic singing, as well as on the dramatic abilities of this promising young American girl, who received her entire training right here in New York city.

WHITNEY TEW'S NEW YORK RECITAL.

THAT a wide gulf exists between the musical standards of London and New York was again proven in the program through which Whitney Tew introduced himself to a New York audience Mr. Tew is an American who has lived in London and received his musical training there. He is an artist with a real voice, a noble basso of great range. He is a young man of distinguished presence, and that inborn manliness and natural grace of manner which Bulwer said would do more for a man than family, wealth or genius. With so much in his favor to impress an audience it seems a pity that Mr. Tew was not better informed in regard to the character of the music he put into his programs for his American tour. However, this is a matter that can be corrected. Fortunately, Mr. Tew is to sing here again in oratorio, a style of music especially suited to his voice.

A large audience greeted Mr. Tew at his recital in Mendelssohn Hall last Monday afternoon (November 11), and the songs that merited it were liberally applauded. He sang extremely well the noble aria, "In Diesen Heiligen Hallen," from "The Magic Flute." He sang this in Italian, which is the custom in England, while in New York as a concert number it is usually sung in German. But that may be because the bassos who have sung it here are German or German-American. Mr. Tew sang in captivating style a number of little English songs, "You'd Better Ask Me," by Herman Löhr, and "Young Richard," by Lucy E. Bradwood and J. A. Fuller Maitland. In the latter, which is one of a group of English country songs, he gave the dialect like a Briton of the soil. If Mr. Tew has not learned to sing by the best vocal method his English training has done some things for him that some other singers might emulate to their advantage. Whether singing in German, French, Italian, English or in the Cockney dialect, Mr. Tew's enunciation is delightfully distinct.

The weak part of his recital may be laid at the door of the women composers, and the most tiresome of all was the artificial and lachrymal Liza Lehmann. In "Jane Eyre" the gifted Charlotte Brontë makes one of her characters say that if they got their deserts half of the women in England who play the piano would "have their fingers chopped off." If playing the piano badly can excite humanity to cruelty what penalty can be fixed for women composers who inflict upon their country such empty drivel as the score for "In Memoriam"? That selections from Tennyson's great poem should be butchered for such a purpose seems almost sacrilegious. Three times now this writer has been compelled to hear this awful thing, and each time it appears more stupid and ridiculous. Mr. Tew showed that he is blessed with the faculty of learning, for no ordinary mind could master a score that has neither beginning, ending nor middle place. Another Liza Lehmann number appeared upon Mr. Tew's program—"Myself When Young," from "In a Persian Garden" cycle. There were four other women composers whom the singer gallantly included in his list, and the best by far was Cécile Chaminade, one of the few women who can compose music worth playing and singing.

Dorothy Hollins, an unknown composer on this side of the water, was represented in Mr. Tew's program by a setting to "The Mist," words translated from Lenau by the composer. "Let Us Forget," a song by Maude Valerie White, is rather too sentimental for a public concert, although Mr. Tew sang it so well that his audience compelled him to repeat it. Two settings of Walt Whitman's poems, "Ethiopia Saluting the Colors" and "O, Captain! My Captain!" by Charles Wood, were interesting, but this was because the words and not the music appealed to the listeners. "O, Captain, My Captain!" was written on t assassination of President Lincoln.

The best music of the afternoon was heard in the ea part of the concert. The numbers were "Ah, Mio Caro from "Alcina," one of Händel's Italian operas; "H Man Nicht Mit Seinen Kindern," from Bach's "Coff Cantata"; the aria from "The Magic Flute," referred above; "The Jousting of King John," by Saint-Saëns; Brahms "Ständchen," and "Der Knabe Mit Dem Wu derhorn," by Schumann.

Mr. Tew closed his recital with Chaminade's "Ode Bacchus." Isidore Luckstone accompanied with his u failing sympathy and care, and apparently no one appr ciated this more than Mr. Tew.

"Elijah" in Dramatic Form.

FROM the Townsend H. Fellows Choir Exchange a Musical Bureau many singers, some of whose nam have been mentioned in these columns, have been plac in first-class positions this fall. There will be the usu big demand for extra singers for the Christmas music the various city churches. Last year nearly every sing on his books was engaged for that season, and this ye a number of prominent organists are making elabora preparations for the festival season, and intend augme ing their choirs by double quartets, &c.

He has also had a number of inquiries from vario parts of the country, for particulars of the production dramatic form of the oratorio of "Elijah," of which pr duction he is manager, and which was so successful given at New Haven a few weeks ago. Frank Lea Sho one of Charles Frohman's stage managers, directed t staging of this production, and received the unqualifi approbation of the critics for his splendid work.

Clio Club Musicale.

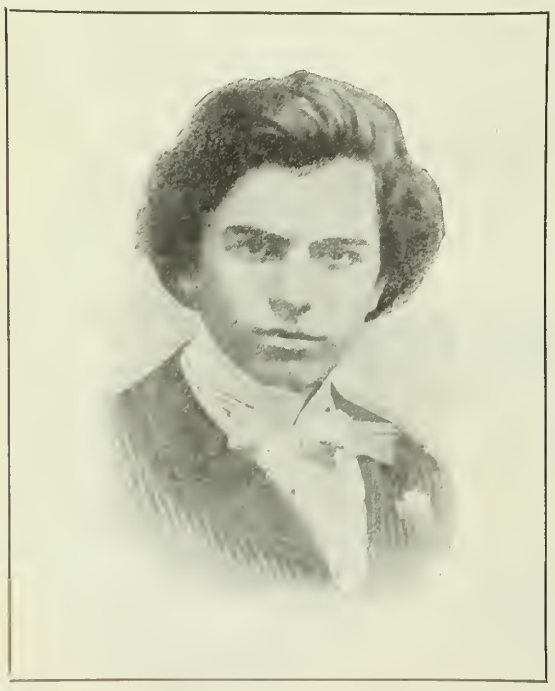
THE Clio Club, 74 West 126th street, gave a music program of unusual excellence at its meeting November 11. The solosists were Mme. Ludovic Brei ner, violin; Mrs. Katherine S. Bonn, soprano; Miss Sa Evans, contralto, with Eugene Bernstein as accompanis Madame Breitner charmed her audience with her artist playing of Wieniawski's "Legende," Massenet's "Thais and the "Movement Perpetual." by Paganini.

Mrs. Katherine S. Bonn, of Waterbury, Conn., sar "Demain," by Maud V. White, and Schumann's "Wi mung," showing a brilliant soprano voice and easy ar graceful method. Miss Sara Evans, the contralto of S Paul's M. E. Church, Eighty-sixth street and West En avenue, has a voice of great power and beauty. She sar Mager's "Minor Chord" and Clayton Johns' "I Love ar the World Is Mine" in excellent manner. Both singe are pupils of Madame von Klenner, and both show t mastery of method, the finish and style which are t marks of the pupils from that studio.

LAURA CRAWFORD.—Mrs. Laura Crawford, the wel known solo organist and accompanist, has entered upo another busy season. Her beautiful studios at 9 We Ninety-first street are admirably situated for teachin and her pupils come to her from all over the country.

On November 7 Mrs. Crawford was the accompani for the Luther League Choral Union concert, given at t 125th street Y. M. C. A., and on November 8 she w the organist for the Luther League Convention of Ne York.

Her selections, which she played in her usual artist and finished manner, were Offertoire de St. Cecile, B tiste; Andante Cantabile, Charles Marie Widor, ar Marche Triomphale, Joseph Callaerts.



Daniel Frohman and Hugo Gorlitz beg to announce the American Tour, Season 1901-1902, of

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THE BERTHOLDT,
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WASHINGTON, November 16, 1901.

Business Versus Art.

THE idea that there is something antagonistic between business and art is one which is being constantly reiterated. Numerous articles are ten upon the subject and the question is always being d: "How can business and art be reconciled?" as if e were anything at all to reconcile between the two.

ask the question now: "What is there to reconcile veen art and business?" There can be no successful vithout business. Art is dependent upon business for ery support and self-preservation. The greatest comcial centres are the greatest art centres, for there is re the money is which supports art.

or this reason it is the duty of every artist to learn all an about business and to take the greatest interest btaining all the information he can about it and its ciples. It is not to be ignored or pushed aside contuously, for it has earned its right to serious con-ation.

ink how ungrateful it is to ignore the person upon m one is dependent for support. Art is dependent business. Is it not ungrateful, therefore, for artists onsider business as beneath them and unworthy of serious attention?

nd yet there are many players and singers who do business in this light. It is difficult to understand state of mind. It would seem as if music were e sort of ethereal essence or other vague spiritual g, the love of which destroyed all one's faculties; hat having once acquired the fatal taste for art unds, all other senses and powers would become nonent. What a pretty fairy story this would make. aps it has already been written.

ere is an inconsistency about this attitude of the ician toward business which appears at the very start. this: All musicians and all artists—no matter how dily they play—eat. They eat string beans. They eat rkraut—turnips. Moreover, they eat on the very e day that they play Chopin. Turnips and Chopin! hor-ror!

It seems to me that anyone who can reconcile the habit of eating with artistic playing will have no difficulty in reconciling business and art. It would be more sensible to argue that music and victuals could not be assimilated by the same person than to reason that a man who plays or sings must thereby stop doing all the things that an ordinary person does.

Socrates was a great philosopher. He was also very careless about his clothes, and never thought about getting the creases straight. But this was not a virtue in Socrates. Socrates was one sided, that is all. He knew a great deal about one thing and very little about another. Now how much more admirable Socrates would have been if he had put on a clean collar and had a shave every day. He would have been able to think just as well.

That is the way with a musician. A musician who knows a great deal about business, who has some interest in politics and the welfare of the human race, who has had a college education and who can play golf and ride the bicycle, is really a more desirable person to know than one who is so wrapped up in his art that he has no eyes or ears for anything else.

A man who does not care what becomes of his fellow creatures has an element of selfishness in his character which will hinder his success as a musician. Would you move others? Then you must first be moved yourself. If you are a good, sensible business man and conduct your studio on correct business principles—pay your bills promptly and make your pupils pay—there is at least one good element in your character which will show in your playing.

The technic of one's character is as important as the technic of the fingers, and the brain must be an all around brain, fully developed, if one wishes to be an artist and play soulful music. Art is helped, not hindered, by business ability; firstly in a material way, and secondly in a spiritual way. The brain development one acquires through strict, honorable business dealings will be manifest in the touch, the phrasing and the general interpretation.

Socrates is thus described in Appleton's Encyclopedia: "The personal appearance of Socrates was such as to shock the Athenian sense of the beautiful. With a turned up nose, projecting eyes, bald head, thick lips, round belly, he resembled a satyr of Silenus. He wore a miserable dress, and would frequently stand still in sudden fits of abstraction, rolling his eyes and staring at vacancy."

I have seen others as bad in this country. Do you blame Xantippe.

Oscar Franklin Comstock gave a second studio recital last Tuesday, rendering an entirely new program. His versatility is shown in the fact that he is a pianist, an organist and a singer.

Frank Clandy, of the Washington Saengerbund, read a delightful paper on "Parsifal" at the Unity Club on Friday. He raised his hearers to a high pitch of enthusiasm as he told of his experiences at Bayreuth. Incidentally he contrasted the Bayreuth audience with the average opera audience in this country, remarking that: "Our audiences seem to regard the overture as a sort of introductory noise to drown their noise." He also complained of the calls of the boys who inform us that they have "books of the opera." Mr. Claudy's talk was by far the most inspiring and interesting talk I have heard on any musical subject while in Washington, and the fact that he has a German accent did not mar the fine effect of his excellent language and abundant knowledge of his subject. A musical program followed.

Henry White is the publisher of Bischoff's "O, Cruel Love" and three other new songs of his.

The Friday Club announces that it will give a Brahms program in the near future. BERENICE THOMPSON.

Maconda's California Triumph.

MME. CHARLOTTE MACONDA has, in one short month, captivated audiences on both edges of the continent. The middle of October she appeared for the third consecutive season at the New England Music Festivals in New Hampshire, Vermont and Maine, where she recaptured auditors that were already her friends. The middle of November Madame Maconda entered new territory. She sang with the Symphony Orchestra at Los Angeles, Cal., and scored a veritable triumph. It is several thousand miles from Maine to California, and the conditions existing in each place differ very materially, but Madame Maconda's voice and art are big enough and broad enough to meet the demands of both West and East. Her magnetism and personal attractiveness have proved irresistible wherever she has sung, and the consequence is that in her first appearance on the Pacific Coast she has repeated her Eastern triumphs, and in the twenty or thirty other bookings she has to fill in her transcontinental tour the gifted and popular soprano will doubtless but add to her already long list of artistic conquests.

In the Los Angles appearance Madame Maconda sang the Mad Scene from "Lucia," and the result may be judged by the following wire:

LOS ANGELES, November 15, 1901.

Musical Courier, New York:

Maconda scored brilliant triumph and captivated her audience here to-day.

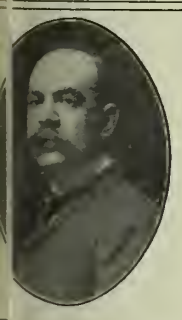
TONKÜNSTLER MEETING.—In one of the private rooms of the Aschenbroedel Club House the Tonkünstler Society met last Tuesday evening. The program follows:

Sonata I. for piano and violin, F major, op. 8.....Grieg
Miss Pauline Semnacher and Ernst H. Bauer.

Scene for contralto, Die Wallfahrt nach Kevlaar, op. 17.....Klein
Mrs. M. J. Scherhey, accompanied by the composer.

Piano soli—
Prelude, from G minor Suite, op. 31.....Bargiel
Scherzo, E flat minor, op. 4.....Brahms
Johannes Ziegler.

Contralto soli—
Poème d'Amour, op. 46, No. 1.....Klein
Hush Thee, Baby, op. 65, No. 2.....Klein
The Bridegroom, Ballade, op. 46, No. 4.....Klein
Mrs. M. J. Scherhey, accompanied by the composer.



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New York, . . Jan. 16.
Brooklyn, . . Jan. 17.

INDIANAPOLIS ORCHESTRA—
January 27.

CINCINNATI ORCHESTRA—
February 7 and 8.

N. Y. PHILHARMONIC SOCIETY—
February 14 and 15.

PHILADELPHIA ORCHESTRA—
February 28; March 1.

PITTSBURG ORCHESTRA—
March 7 and 8.

CHICAGO ORCHESTRA—
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2046 Leavenworth Street,
San Francisco, November 10, 1901.

SPEAKING of "Der Meistersinger," an honor has been conferred upon one of our local music schools—that of the Von Meyerincks—by the selection of some of the best voices to enlarge the Grau chorus in the production of the aforementioned opera, which, to my mind, is the most melodious of all the Wagner works. When Damrosch arrived he found them letter perfect in their parts, so well had the work been done here, and but little drilling is needed by Damrosch himself to fit them for the final production. Cecilia Decker Cox was pronounced ready for the operatic stage a year ago by Damrosch himself, who pronounced the same verdict for Maud Fay, saying she would ultimately become a splendid interpreter of Wagnerian roles. Helen Heath, who lately made her début here, is studying to that end, and with Mae Cullen, who did the part of Hänsel, made a hit lately in the production of Humperdinck's fairy opera "Hänsel and Gretel," making a most charming and naïve little Gretel. These are among the voices which will be used in the forthcoming "Meistersinger."

Enid Brandt's first concert took place on Election night, and despite the crowds that packed the streets around the bulletin boards, she played to a good house. And how she played! Such a wee morsel of humanity encasing an almost full grown musical soul, one would say to hear her. Her improvement over last year is very marked. She has gained in power and reach. Where octaves were arranged in sixths last year to fit her tiny hands, this year she comes down on them with the swoop of a veteran, taking them in runs and arpeggi at a tempo that makes one catch one's breath.

The Weber "Concertstücke" was played, as was everything else that she does, without notes, with no one at hand to prompt her or tell her when to take up her cue from the strings; but she knew better than anyone could have told her, and the instant the cue came her part was taken up without a second's hesitation and her attack was perfect. The tests in musical telegraphy were more than ever convincing of her extraordinary genius, no number of notes struck together being too great for her to name instantly with her back turned to the piano. Thome's "Mandolin" and Chaminade's "Flatterer" were among some of the piano pieces that she interpreted with a maturity of expression and fine phrasing that were surprising. A matinee was given on Saturday and there are four more concerts in the series, when it is very probable that Manager Friedlander will tour her.

Mrs. Walter G. Fonda, Misses Edna Smart and Elsie Arden, Herbert Williams and Willard Young, with Mrs. W. J. Batchelder at the piano, presented the program at the California Club's Afternoon of Autumnal Music at the Y. M. C. A. Auditorium last week, under the direction of Mrs. Marriner Campbell. The quartet sung by the young vocalists, Misses Smart and Arden, Messrs. Williams and Young, received much flattering comment. The voices are all known to be of superior quality and the work showed fine training. Mrs. Fonda also sang finely. All received enthusiastic recalls.

Roscoe Warren Lucy has taken a flat at 1122 Ellis street, where he also has his studio, and is going in for housekeeping. His business has grown to such proportions that it made demands upon him for more room, with this result. Mr. Lucy expects some time in the near future to hold some pleasant musicales in his handsome new quarters.

One of the most enjoyable events of the season so far was an informal musicale given by Arthur Fickenscher and his young bride to their musical friends last Thursday evening at their residence, 883 Bush street. The large parlors were thrown open to the guests and a thoroughly good time was enjoyed by all present. The last of the guests did not leave till the clock had struck "the iron tongue of midnight."

The program, though impromptu, was so unusually fine, I give it below:

Sonata for violin and piano.....César Franck
Samuel Savannah and Arthur Fickenscher.
Les Cygnes.....Hahn
Evening Star.....Wagner
Mr. L. Van Linghem.
Liebestraum.....Liszt
Mr. Fickenscher.
Elégie.....Massenet
Mrs. Sedgeley-Reynolds, violin obligato, and Mr. Savannah.
(By request)—
Nachtstücke.....Schumann
Gnomenreigen.....Liszt
Mr. Fickenscher.
Du Bist die Ruh.....Schubert
Erster Kuss.....Fickenscher
(Words by Julius Goebel.)
Die Lorelei.....Liszt
Mrs. Carrie Brown-Dexter.
Petite Suite, violin and piano.....César Cui
(First time in San Francisco.)
Mr. Savannah and Mr. Fickenscher.
(By request)—
Liebestodt, from Tristan and Isolde.....Wagner-Liszt
Feuerzauber, Die Walküre.....Wagner-Brassin
Siegfried's Todt, Die Götterdämmerung.....Wagner-Fickenscher
Arthur Fickenscher.

Mr. Fickenscher's playing was masterly and his Wagner numbers were particularly fine, suggesting the full orchestra in the cleverness of their arrangement. It would take too long to particularize, but the progra was greatly enjoyed by everyone. Among those w were present were Hother Wismer, the violinist, and l mother, Mrs. Cameron Smith, of Oakland; Robert T mie, the pianist; Mr. Hecht, a flute amateur; M Brown-Dexter, Mr. Van Linghem, Mrs. Sedgeley R nolds, Samuel Savannah and many others, besides A. W more Jones and your correspondent.

We have had this week two string quartet concer with programs of unusual quality. The first was giv on Friday by the Zech String Quartet at Century H their first concert of a series to be given this season, a the work done was marked for perfect unanimity phrasing, shading and all expressional effects. I thi for sympathetic tone the Zech Quartet has given us t best string quartet work we have heard in a long tim though this is perhaps not surprising, as William Ze the leader and first violin, has rather made a fad, if it c be so termed, of string quartet work, even before went to Berlin. He was engaged in it all the while was there and on his return to America merely took the lines where he had dropped them. The first numl on the program Friday afternoon was the Brahms Qu tet in B minor for clarinet and strings, a very beauti number in which the strings were ably assisted by M Urba's clarinet. The Grieg Quartet in G minor was lightful, particularly the Scherzo and Presto al Sal rello, which were fairly bewitching. The quartet w give their next concert on December 13, when they w be assisted by Belle Clair Chamberlain at the pia The numbers will be from Borodine and Schumann. T members of the quartet are W. F. Zech, E. B. Ladu, W. Fichrer and A. M. Ladu.

The Minetti Quartet—G. Minetti, S. Savannah, Kowalski and A. Weiss—gave their second concert the season at Y. M. C. A. Auditorium on Saturday aft noon to a much poorer house than it deserved, thou the Enid Brandt matinee probably had not a little to with that fact. The work was up to its usual degree excellence, and the string quintet by Brahms, in whi Otto Bendix presided at the piano, was a fine numl finely rendered. At their next concert on December S. G. Fleishman will assist. The Minettis have be working together for five seasons and their work is consequence of a very high order. On this occasion O Bendix's artistic rendering of the piano part added strong attraction to a splendid program.

The recent election of Eugene Schmitz to the May alty of San Francisco has caused a good deal of exc ment in this city of late general upsetedness, as Schmitz was elected on the Union ticket with a large m jority. Many funny things have been said about Schm who was at the time of his election leader of the Colu bia Theatre orchestra, leading the town with a baton a setting the charter to music, but if in his administrati he is as successful as he has been in his musical career shall have every reason to be satisfied with the peopl choice for Mayor of 'Frisco.

St. Dominic's Church gives Spohr's "Last Judgmen next Sunday evening, with the following soloists, und the direction of James Hamilton Howe: Misses Roe and Josephs, Miss McCloskey, Mrs. Clark, Messrs. O low, Long, Webb and Van Linghem.

Last Thursday night at Sherman-Clay Hall a you pupil of Signor Martinez made her début as a sol The young lady, who is but fourteen, is Miss No

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ndy, daughter of S. J. Sandy, the basso, and played y creditably a rondo from Beethoven, Lysberg's "La ntaine," a Haydn number and the Rondo Capriccio Mendelssohn. MRS. A. WEDMORE JONES.

American Institute of Applied Music.

WITH the return of the teachers and students to the city after the summer vacation, the season's work the American Institute of Applied Music is in full ing.

For this reason particular attention is paid to critical sses for piano playing, presided over by Miss Chittenn and A. R. Parsons, where attention is paid to interetation rather than to technic. With the same end in w, the vocal staff, with Tom Karl at its head, aims at nething beyond mere voice training, and the vocal dents are required to join the classes in rhythm and ht reading, if they are deficient on these points. In harmony classes, conducted by H. R. Shelley and H. Baker, the same end is striven for, and the exercises generally played as well as written so as to convey initc musical ideas to the students instead of mere thematical problems in notation.

One of the chief sources of inspiration in the institute ound in Miss Chittenden's classes in pedagogics. In se informal talks, in which she trains young teachers the synthetic method of piano playing, she conveys to m so much of her own enthusiasm that they receive a p and lasting impression of the nobility of the work teaching.

Zeldenrust's Debut.

DUARD ZELDENRUST, the celebrated Dutch pianist, is to make his American début in Cincinnati, vember 29 and 30, with the Symphony Orchestra there, en he will play the Grieg Concerto.

osef Israels, the world renowed Holland painter, a se personal friend, painted a life size bust portrait of denrust just prior to his departure from Amsterdam, as nark of respect and appreciation of the musician's art. tographic reproductions are to be made of the paintwhich reached New York last week, and which is on ibition in Knoedler's window on Fifth avenue.

n spite of the fact that Israels is seventy-seven years . the handling of the Zeldenrust portrait is bold and rous, and the individuality and personality of the man have been caught and faithfully portrayed. The ure is quiet in tone and represents the pianist in a ughtful mood. It is handsomely framed, and makes a able item in the window's display.

ARA ANDERSON.—Sara Anderson's popularity is insing, and justly so, for her voice and art continually rove. This winter finds her beautiful voice larger, if possible more luscious than ever. Her recitals this on have been artistic triumphs.

Miss Anderson has proved herself to be a singer of gs, German, French, Italian and English, as well as a rano whose voice and temperament can interpret the t dramatic and exacting arias. It has been written of "that her glorious voice and impassioned singing electr her audiences, and so it must ever be when this talrd artist sings."

he has before her a very busy season, including arances in concert, oratorio and recitals. The latter, ever, she is making a specialty of, and her manager booked a number for her. Her joint recitals with ph Baernstein, the distinguished basso, will be a fea in the musical world.

LUCY GATES.

THERE arrived in this city from Berlin October 25 last Miss Lucy Gates, of Provo, Utah, on her return home, after an absence of three years studying music. Miss Gates is a daughter of Susa Young Gates, editor of the *Young Woman's Journal*, of Salt Lake, and one of the faculty of the Brigham Young College and Normal Training School, of Provo, where about one thousand young men and maidens of the Mormon communities are being educated.

At an early age Miss Gates showed signs of unusual talent as a pianist, so promising that her father and mother decided to send her to Berlin to study with the best piano teachers in the conservatory. She went, accompanied by her grandmother, Mrs. Lucy Bigelow Young, one of the four surviving widows of the late President Young, three years ago. She was then in her seventeenth year, and, as Miss Gates tells it, "I had the prayers and blessings of my father and mother and the president of our church and felt sure I should succeed."

LUCY GATES.

After diligent study and practice for eighteen months Miss Gates was heard singing as her master entered the conservatory. Being undiscovered by his pupil, he remained concealed and listened for some time, and then expressed great surprise at the wonderful trills, marvelous range, flexibility and sweetness of her voice, declaring that she ought to begin vocal studies at once, even to the sacrifice of her great piano skill. "This so surprised grandma and I that we were at a loss to decide what to do for some time. I was not able to take lessons in both singing and the piano. Several vocal instructors and critics heard me sing and urged me to give up the piano by all means. Finally, after consultation with my people and earnest prayer and fasting, we decided that I should take voice culture."

During her studies the past year several impresarios have heard her, and she has refused many offers to sing in opera, as she had promised her people that she would return home after her three years' absence, and nothing would induce her to break that promise.

On her way home from Berlin Miss Gates stopped in Paris and sang for Madame Marchesi, who, after hearing her sing, clasped her in her arms, embraced and kissed her, declaring that it was the sweetest and best voice in existence and that she must come to her and study at once and in three years she would be the greatest opera singer in all the world.

Miss Gates and her grandmother arrived in New York on October 26 and spent ten days visiting their friends here.

During their stay they were the guests of Major and Mrs. Pond at their home in Jersey City Heights. While there they were given a reception, on which occasion Miss Gates sang several numbers, including the "Jewel Song" from "Faust," Ganz's "Sing, Sweet Bird"; Mascagni's "Ave Maria" and several German, French and Italian songs. Several distinguished musicians were present and declared, as well as her audience of 150 select citizens of Jersey City, that it was the most wonderful, charming and artistic singing they had ever heard. Miss Gates was accompanied by Adolf Glose, the pianist and accompanist. He said to Major Pond: "Major, we've had a good deal of experience with singers, but there never was anything like this." Frank Damrosch heard her and advised her to settle in New York at once, and that she would have all the singing she could do.

The Major saw Miss Gates and her grandmother on the train for their home in Utah last Wednesday. All the encouragement he could get was: "Major Pond, we are going home, and after I have been there a few days I will talk the matter over with my mother and father and the president of our church, and if they consent and I can have their prayers and blessing, I will come back to you, for under these conditions I feel confident that I would succeed. Otherwise I would not come, because I know I would not be successful." And Major Pond assured her that these were the only conditions under which he wanted her to come. Miss Gates' voice is of great range.

Since the above was written Major Pond has received a telegram from Miss Gates' father telling him that his daughter may accept his offer to sing with Florizel on his forthcoming tour, which begins in Carnegie Hall, February 4.

It is doubtful if ever so thorough and complete a musical education has been acquired in so short a time with less expense and greater earnestness.

Attention!

ORGANISTS and musicians, whose pictures appeared in the official program book of the Pan-American Exposition, will have their cuts and pictures sent them by Francis Almy, 124 Service Building, Pan-American Grounds, Buffalo, as soon as he has disposed of more pressing business.

CARPI'S CONCERT.—Vittorio Carpi, the baritone, will make his reappearance in New York at a concert given by him at Mendelssohn Hall, Friday evening, November 29, when he will be assisted by Miss Winnie Titus and Emil Levy.

IE
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Musical Clubs.

It is proposed to form a Bach Club at South Orange, N. J.

At Elizabeth, N. J., the Liederkranz Society gave a concert early in the month.

It is proposed to put the Philharmonic Chorus of Manchester, N. H., on a self-supporting basis.

The Ansonia, Conn., Maennerchor has engaged Professor Keller, of Meriden, as its musical director.

The first subscription concert of the Schumann String Quartet was given in Newark, N. J., last Wednesday evening.

The Mendelssohn Choral Club announces the date of its first concert as December 12, in Commonwealth Hall, East Orange, N. J.

Josef Hofmann has been engaged by the Tuesday Musicale, Detroit, Mich., to give a recital Tuesday evening. November 19.

The Indianapolis Symphony Orchestra is well advanced upon the work of its sixth season, which will be opened with a concert November 25.

The Musical Art Society, of Louisville, Ky., which suspends its meetings during the summer, had the first members' recital of the season last week.

The first concert of the Philharmonic Club for this season will be given December 10 at Indianapolis, Ind. Charles W. Clark has been engaged for that evening.

The first regular afternoon concert of the Fortnightly Musical Club, of Cleveland, Ohio, was given November 5. The club was assisted by James Moore and Francis J. Sadlier.

"The Abt Quartet" is the name chosen by the four young women, pupils of Mrs. Lamberson, who are being drilled in ensemble singing and sight-reading by Miss Suesa at St. Paul, Minn.

The Music Study Club, Newark, N. J., began its season's work last month. The first meeting was on October 14 and was devoted to MacDowell. The second meeting was on October 28 and was illustrative of German composers.

The Tuesday Club, of Orange, N. J., does not follow the custom of asking young musicians to sing at either private or public musicales for no other recompense than flattering introductions and kind applause. Mrs. Franklin Field, Jr., believes that if a thing is worth having it is worth paying for, and the club makes arrangements accordingly.

The second concert of the season of the Philharmonic Society was given at Louisville, Ky., on October 13. The soloists were Miss Emily Davidson, Miss Virginia Hewitt Shafer, John Surmann and R. D. Gebhard, of New Albany.

E. Hugh Smith, tenor and teacher of voice culture, arranged a musical program for the Jewish Woman's Club, Detroit, Mich., on the 8th. The following pupils participated: Fred. P. Smith, Miss Ada L. Harris, Miss Alice M. Parker, Frank A. Irwin and Miss Orlon Shultz.

The first and only concert given by active members of the Tuesday Musicale, Detroit, Mich., was given November 5. The "Daisy Chain," by Liza Lehmann, was presented by Mr. and Mrs. Marshall Pease, Mrs. William A. Spitzley, Dr. E. B. Spaulding, Mrs. Atterbury, Mrs. Robert Leete, and Miss Louie Davison.

The Amphion Club, of Indaniapolis, Ind., reorganized for the season, includes the following well-known male vocalists: Grant Casady, W. H. Daggett, J. A. Daugherty, H. R. V. Fletcher, J. F. Frey, Arthur M. Hood, S. M. Meck, H. A. Moore, D. H. Oliver, Frank Wamsley, O. W. Williams, Clarence Ward, L. J. Colvin, A. E. Cook, F. H. Daniel, Henry Dipple, L. J. Dochez, Frank Maas, B. A. Richardson, Jr., A. E. Scott, Brant Steele, R. L. Talbot, Jr., J. F. Wainwright, D. C. Wamsley, P. E. Teichert and Minor Odenthall.

Officers and members of the Philharmonic Club, of Indianapolis, Ind., are H. H. Van Wie, C. S. Eaglesfield, C. O. Bryan, W. H. Laut, J. H. Wilson, C. D. Green, C. D. Webb, F. N. Taylor, Charles Hansen, C. K. Henderson, H. M. Talbot, F. R. Sheppard, K. C. McIntosh, R. C. Constantine, W. O. Henderson, H. G. Swan, W. L. Evans, Paul Jeffries, R. C. Newland, H. F. Reed, V. R. Mayer, W. P. Huff, C. G. Fitch, C. Hunt, C. D. Green, J. K. Bryan, T. C. Gould, J. H. Roberts, Volney Huff, F. Lansing, C. Brasman, H. B. Richardson, S. C. Gold, H. Spaan, Harry Bryan, W. M. Kunkle, Neal Fleming, W. A. Meeker, C. S. Walker, H. A. Conduitt and S. H. Shank.

One of the oldest German singing societies in Indianapolis, Ind., is the Liederkranz, Prof. Ernest Knodel, director, which has been reorganized for the season as follows: President, Joseph Behringer; vice-president, John Klein; trustees, Gustav Herrmann, Wilhelm C. Weiland and John Frick. Rudolf Guth, Gustav Dongus, Franz Schaefer, Julius Buschor, John Koch, Alfred Pich, Fred Weiffenbach, Jr., Wilhelm Krieger, Valentine Hoffmann, John Knodel, Herman Schlender, Joseph Keller, Karl Lehman, Wilhelm Gierke, Wilhelm Hoffmeister, Edward Schmedel, Karl Baden, Otto Weiffenbach, Joachim Kaisen, Karl Engelhart, Bruno Troemel, Karl Kofahl, Fred Weiffenbach, Sr., Gustav Weiffenbach, Jacob Schulmeier, Adam Weber, Wilhelm Stoeffler, Eugene Meyer, Meinhart Huendling, Otto Graf, Wilhelm Weickmann, Paul Heschke, Louis Kuechler, Ignatz Strack, Ernest Michelis, Henry Neumeier, Julius Kern, Joseph Kramer, John Anaker, Franz M. Henschel, Nickolas Kretzer, August Henschel and Leo Pich.

MINNE HUMPHRYES.—Minne Humphryes, the soprano, goes West November 18 on a recital tour. On her return she will fill engagements in New York, Brooklyn and New Jersey.

Gerardy in Great Demand.

THE triumphs of Gérardy with the Boston Symphon concerts have created a demand for his service which are pouring in upon Manager Wolfsohn from ever part of the country. The success of Gérardy with th Boston Symphony Orchestra in New York city ten day ago will be one of the pleasant remembrances of the yea In his playing he showed himself a greater artist tha ever before, and not only winning the applause of a ver large audience, but also the very highest of praise fro the critics. The *Tribune* critic said in his review of th concert: "Gérardy played entrancingly." The critic o the New York *Herald* said: "In his instrument speak the voice of an artist." The *Press* said: "Gérardy tone is luscious." The critic of the New York *Sun* pai the following tribute to the genius of Gérardy: "A artist whose every tone is sheer sensuous pleasure gave finished performance of the Lalo Concerto. He neve fiddles in rapid passage work, while his cantilena, rich it is, never degenerates into nasal sentimentality. Th few bars of the rondo were a pure lyric joy."

The engagements of Gérardy are greater for this se son than they have been for him at any time since h first trip to America. He has already been heard at fi concerts with the Boston Symphony Orchestra, as we as in several private musicales. Last Friday and Satu day he played with the Pittsburg Symphony Orchestr and on Saturday morning early Mr. Wolfsohn telegraphe him to leave immediately for New York, as he had a ranged for him to play at a musicale on Sunday evenin On Saturday evening, the 23d, he will play at the Ha monie Club and also in Richmond and Atlanta durin the following week, returning immediately to play wi the New York Philharmonic Orchestra in Carnegie Ha on December 6 and 7. On the 9th he is to be heard in recital in Mendelssohn Hall and on the 12th and 13th is to give three recitals—one at a private house in Ch cago on the morning of the 12th and the same evenin with the Music Verein in Milwaukee. On the 13th will play in Ann Arbor, returning immediately to pl at the second Bagby morning musical at the Waldo Astoria. On the 20th and 21st he is to be the solo with the Philadelphia permanent orchestra in Philade phia. Beginning with the new year Gérardy will fi be heard in Utica, then Troy, Buffalo, Baltimore, tw recitals in Boston, Toronto, Alton; St. Louis, with t Choral Symphony Society; Cincinnati, with the Cho Symphony Society, and many other Western engag ments. Gérardy will make a trip to the Pacific Co during the latter part of February and during the mon of March.

AMY MURRAY.—Miss Amy Murray is attracting lar audiences at her Scottish recitals. Likewise reports of h singing like this:

The "Evening of Scottish Song" given by Miss Amy Mur last Friday evening, in the Central Presbyterian Church, was both artistic and a financial success, and was enjoyed by all who he her.

Miss Murray's grace and personality were as fascinating as w her songs. The "wee bits" of history given with each number ad much to the interest and charm. One lingered "Beside the Bon Brier Bush" while listening to the songs of "auld lang syne."

As a Scottish fishwife, Miss Murray, in the characteristic s "Caller Herrin'," especially delighted the audience, and made dent the clear tone, the power and the wonderful quality of voice.

We, like the Princeton students, say, "Will ye no come b again, Miss Murray?"—Haverstraw (N. Y.) Messenger, Octo 16, 1901.

MARTIN PIANO RECITAL.—Miss Ruth I. Martin, w studied with MacDowell, Moszkowski and Leschetiz will give a piano recital in Mendelssohn Hall, Tues evening, November 26.

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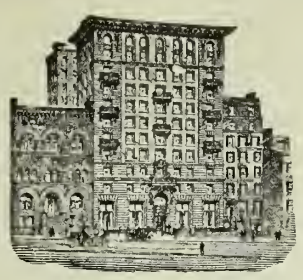

HOTEL BELLEVUE,
17 BEACON STREET,
BOSTON, November 16, 1901.

Miss Adelaide Griggs is engaged for the contralto role i the production of the Bach B Minor Mass by the Ce- a Society, and also for "The Messiah" in Whitingsville cember 23. Miss Griggs is also booked for a number recitals near Boston.

Miss Edith Torrey has been the soprano soloist at the ington Street Church for two or more Sundays. It is lerstood there are to be changes made in this choir ore the beginning of another year's service. On the Miss Torrey was one of the soloists at a concert, ere she sang two groups of English songs. On the h, before the Denison Club, she sang two groups of nch and English songs. Miss Torrey is already very y for the season and will be heard in public during the ter.

Carl Faelten played his second recital of the season in nert Hall Tuesday evening, and was listened to by a ge and sympathetic audience. On account of the popu- ty of the pieces performed, there seemed to be more n the usual amount of enthusiasm. The program was follows:

an Concerto, F major	Bach
ata Quasi una Fantasia, C sharp minor, op. 27, No. 2	Beethoven
ude, A flat major, op. 28, No. 17	Chopin
turne, E minor, op. 72	Chopin
e, A flat major, op. 64, No. 3	Chopin
de, F major, op. 10, No. 8	Chopin
garian Rhapsody, No. 12, C sharp minor	Liszt

Mrs. P. O. Brewster, a former pupil of Mrs. Gertrude nklin-Salisbury, is having great success at Cheyenne a teacher. She is conductor of a chorus of fifty voices gives concerts and song recitals, at a recent one "The isy Chain" constituting part second after a miscellane- program.

George Proctor was the soloist at the fourth faculty cert in New England Conservatory of Music on the n.

Miss Adah Campbell Hussey was one of the soloists he concert last Wednesday evening in the W. M. C. Hall.

The recitals to be given by Josef Hofmann in this city will take place upon the afternoons of December 3 and 5 at Chickering Hall.

Miss Idalia Levy, whose marriage is announced to take place early in December, will continue her career on the concert stage, and has been engaged to sing with the Pittsburg Philharmonic Orchestra at a concert in Rochester, N. Y., February 19; also for a song recital in the same city for February 20.

The Orpheus Club, of Somerville, under the direction of H. Carleton Slack, has just entered upon its third season. It is the intention of the club to give three concerts during the winter, and they will be assisted by eminent soloists.

The third entertainment in the Star Course series was given Thursday evening in Association Hall by Van Veachton Rogers, harpist, and Charles Grilley, reader, who furnished a delightful program. The hall was filled with a large and enthusiastic audience and encores were numerous.

Miss Anna Hickish is making a great success with the Moody-Manners Opera Company in England, and will soon appear as Marguerite in "Faust." Miss Hickish studied with Frank Mores, of Steinert Hall.

Arrangements are being made for a Boston performance of "The Trend of Time," a new symphonic song cycle, lyrics by William H. Gardner, of Boston, music by Harry Girard. Victor Harris will conduct, and the soloists will be Ethel Crane, Marguerite Hall, Hobart Smock and Harry Girard.

The following is the program played by Everett E. Truette at Worcester on November 15:

Fugue in C minor (the greater)	Bach
Benediction Nuptiale	Dubois
Fiat Lux	Dubois
Sonata in C minor, No. 5	Guilmant
Allegretto	Wolstenholm
Intermezzo	Tebaldini
Paraphrase on Sullivan's Onward, Christian Soldiers	Whitney
La Cinquantaine (an ancient air)	Gabriel-Marie
Concert Satz in E flat minor	Thiele

Frederic Martin has been engaged for the Littleton, N. H., Festival, January 23 and 24. Of his singing at a recent concert in Bangor, Me., the critics had the following to say:

"Frederic Martin, the soloist of the evening, has been heard here before, so that the audience knew what to expect from him. He sang several numbers, including 'Oh, Star of Eve!' from 'Tannhäuser'; 'The Grenadiers,' and Schubert's 'Wanderer,' an especially choice repertory. Few singers who have been heard here in recent years possess voices which have all the qualities of Mr. Martin's—the fullness, richness and clarity, of which were so evident in each of his selections.

"His reading of the 'Tannhäuser' number and Schubert's 'Wanderer' was masterly to a high degree, and it is not detracting from the excellence of the orchestra program to say that his singing of the 'Wanderer' song was the feature of the evening."—Commercial.

"As was expected, one of the features of the evening was the appearance of Frederic Martin, basso, of Boston, who strengthened the favorable impression made upon a previous visit here. Mr. Martin is certainly the possessor of a good voice, carefully trained and skillfully used—a full, rich, sympathetic voice, with a phenomenally high range and a purity of tone which is very pleasing; a voice which penetrated to the farthest corners of the auditorium, and which won the hearty approval of the audience."—Daily News.

Sarrona.

"SARRONA" is a lyric drama in one act by Legrand Howland, a young composer and vocal teacher of this city. Mr. Howland will present his opera at Carnegie Lyceum Thursday evening, December 5. The work will be performed by his advanced pupils, and on the same occasion the Garden Scene from "Faust" will be given. The names of the pupils who will début on that evening are Miss Sabra Glykera, Miss Edith Longford, Miss Summers, Richard Warren, Duryea Bensel. Miss Josephine Aleene, a pupil of Miss Thursby, will also take part. There will be a ballet and chorus of women. Mr. Bensel, who has been studying with Mr. Howland for some time, made his appearance here last spring in another opera of Mr. Howland's, in conjunction with Miss Minnie Tracey, and had an excellent début on that occasion. Miss Edith Longford is a Canadian young lady of remarkable dramatic ability and voice that gives great promise.

FRITZ KREISLER.—Kreisler, the well-known violin virtuoso, will sail for this country on December 5, and will first be heard in Baltimore at the Peabody Institute on December 20. He will give several recitals in Mendelssohn Hall during the Christmas holidays. On January 3 and 4 he will be the soloist with the Pittsburg Orchestra, with the Choral Symphony Society in St. Louis on the 9th, and with the Thomas Orchestra in Chicago on the 10th and 11th. He will give recitals in Detroit on the 14th, Peoria on the 16th, and in Philadelphia on the 18th. Kreisler will give only two recitals in Boston this season. They will be on the 23d and 25th. On January 31 and February 1 he will be the soloist with the New York Philharmonic Society. During the month of February Kreisler will play a number of recitals before many of the most prominent musical clubs and also with the Boston Symphony Orchestra, in Boston, 14th and 15th, Brooklyn on the 17th, Baltimore on the 18th, Philadelphia on the 19th, and in New York on the evening of the 20th. During the latter part of February and during the month of March Kreisler will make a tour of the Pacific Coast.

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COSIMA WAGNER has resolved to give twenty representations, with the same program as this year, at Bayreuth. There will be five performances of "The Flying Dutchman," beginning the festival on July 22, the rumor that the festival would be held later being inexact. There will be seven performances of "Parsifal" between July 23 and August 20, and two cycles of "Der Ring des Nibelungen" on July 25-28, August 14-19.

Munich will again have a Wagner festival, beginning August 7 and ending September 11. There will be twenty-one performances—eight of "Die Meistersinger," five of "Tannhäuser," four each of "Lohengrin" and "Tristan." Among the singers engaged will again be two Americans—Lillian Nordica and Olive Fremstad; also Fritzi Scheff, Ternina, Bertram, Anthes and Reichmann.

LEHMANN'S second recital last Thursday evening in Carnegie Hall only proved the contention of THE MUSICAL COURIER that this singer is not vocally in condition to interpret the programs she attempts. Even Mr. Finck, her gallant champion, who sees her through sentimental glasses, admits in full the merits of our criticism. Last Friday in the *Evening Post*—which journal reached in excellent health the green old age of 100 years last Saturday—its critic wrote that Madame Lehmann's powers of vocalization were gone; that her intonation was faulty; and her enunciation no longer what it was! What is left? In other words Mr. Finck declares that she can't sing, that she has lost the sense of pitch and no longer enunciates! This is a bewildering arraignment indeed. Sentimentally considered Lehmann was a remarkable Wagner singer ten years ago—to-day she revives old memories of dead and dusty triumphs. Again we repeat, the pity of such exhibitions!

THE death of James Henry Mapleson did not find the gallant impresario in harness, though doubtless busy with a thousand projects; for he was a man of schemes, a true dreamer, who had not awakened to the fact that old-fashioned Italian opera was a thing of the past. But let it be said in justice that his like we shall never see again. He was not merely a commercial operatic drummer, but a man of taste, discernment, an excellent musician and the successful manager of some of the greatest singers in history. His is a figure that will live. Biographical details may be found elsewhere.

In view of the consistency of the funeral proceedings, as compared with what occurred at the funerals of his predecessors, the following cable to the New York *Herald* is given prominence in our editorial columns:

LONDON, Tuesday.—The funeral of Col. J. H. Mapleson, the operatic impresario, yesterday, at Highgate, in the north of London, was a sadly neglected ceremony. A solitary carriage containing a brother and a brother-in-law followed the hearse. Not one of the great operatic artists either attended or sent a floral token, and only a few private and family friends were present at the interment in Highgate Cemetery.

CHICAGO, November 13.—Music of the rag-time variety is under fire, and concerted action on the part of all unions of the American Federation of Musicians has been called for by the Chicago Federation to drive the composition that has been so popular since the World's Fair out of use.

Rag-time, the Chicago musicians say, has been found to conflict with morals and good musical theory and practice. Musicians are enraged over its despotic reign, and the pulpit has pronounced it immoral.—The Sun.

ONE of the effective means of ridding this country of rag-time music is to improve the condition of music in the New York theatres. There is too much catering to depraved taste in most of these orchestras. An exception is to be found the Manhattan Theatre, where the orchestra pla a good program, and although small, the o chestra is nicely balanced. The musicians ther selves should see to it that their programs conta no rag-time.

One of the first to inaugurate the anti-rag-tir crusade was Louis Blumenberg, the violoncelli who, in one of his tours covering a vast territor found that rag-time—a rag weed of music—h grown up everywhere in the Union and that i vicious influences are highly detrimental to t cause of good music. Rag-time, he says, is hea on every hotel piano, from the windows of priva houses and in all the concert halls. It is the vu gar words to which it is set that make it so degra ing. The lowest, basest passions of degenera white and black are openly exploited to the acco paniment of this rhythm.

PERCY BETTS writes this in the Lond *Daily News:*

"Signora Piatti, whose death at an advanced a we announced recently, was the widow of the em nent 'cellist, and was a daughter of Thomas Wels the once eminent basso, and teacher of Charl Horn, Kitty Stephens, John Sinclair and othe who, according to the custom of the period, we his 'apprentices.' As Welsh was actually singi as far back as 1776, the death of his daughter seve a veritable link with the past. Welsh was in 17 a boy chorister at Wells Cathedral, and so swe was his voice and so wide his fame that when h sang an anthem on Sundays the city hotels wer says a writer of the period, crowded with lovers music from Bath, Bristol, Bridgewater and els where. Sheridan discovered him, and brought hi to London, where jealous Storace refused to co pose for him, until he found a firm friend in Jol Philip Kemble. Welsh's second wife was his pup the eminent soprano, Mary Anne Wilson, who su vived till 1867, and she was Signora Piatti's moth Welsh himself attained the age of seventy-eigh When he was born in 1770 his father was fifty-tw so that three lives covered the extraordinary perio of only seventeen years short of a couple of ce turies."

THERE are two types of strong men in the ci ilized world. One type appreciates mus and gives encouragement to its advancement, whi the other type regards all music as the prime can of moral degeneracy. America, or rather—it seem necessary to be more exact—the United States, has pr duced a number of men great executive force a shrewd financial sense, who might have becom famous as musicians. The universal idea th high art is irreconcilable to cold, calculatin money considerations is dispelled when we stu the petty economies of the Tamagnos, Salvinis a Lehmanns. Thus, when we find great artists wh think more of a dollar than the ordinary dry goo clerk thinks of ten, we wonder at the contradi tions in human nature. Going up higher in th scale we find the contradictions still more pu zling, for we read about the Napoleons of finan and leaders in other channels loving music and d voting their leisure to its cultivation and advanc ment. John D. Rockefeller, who cannot te whether he is worth $300,000,000 or $500,000,00 plays extremely well on that seductive and wo derful instrument the violoncello. All of M Rockefeller's daughters are musical. One is good violinist, and another a skillful pianist. the days when they were all at home the perfor ance of chamber music was the family diversion.

STRONG MEN AND MUSIC.

J. Pierpont Morgan is a musical connoisseur.

reported that he has a fine baritone voice, and uld have been a great singer if he had developed s voice and musical talent. Morgan always joins the singing of the hymns at St. George's Church, hich he attends regularly when in town. It may nuse some of the enemies of Thomas C. Platt to ar that the Republican leader possesses a real nor, and in his early manhood he enjoyed sing- g, and his friends enjoyed hearing him, which is ther more to the point. Both the Senator and his ble wife, who died some time ago, took a warm terest in the music at the Oriental Hotel, Man- ttan Beach, where they passed their summers for ars.

Col. Henry Watterson, the able Kentucky editor, a good pianist, and when he was younger he was good singer, too. When the editor first an- unced that he contemplated entering the lecture ld some of his friends declared they would rather ar him play the piano. And truly this was com- mentary, for the colonel's lectures have been suc- ssful. Hopkinson Smith, author, humorist, lec- rer, illustrator and several other things, is also a usician whom his friends delight to hear perform. When Andrew Carnegie accepted the presidency the New York Philharmonic he paid a grand bute to music, and at the same time raised the pes of those who want to see the old society es- blished beyond future financial contingencies. gain and again has the steel magnate expressed s love for music, and the practical demonstrations ereof are numerous. What Colonel Higginson, e Boston banker, has done for music, through s munificent support of the Boston Symphony rchestra, can hardly be estimated by ordinary inds. We do not know whether Colonel Hig- nson or Mr. Carnegie plays or sings, but we all cognize their fine musical appreciation, which in elf is a gift of the gods.

Justice Jerome, the new district attorney-elect of ew York county, is a highly accomplished musi- n, playing the pipe organ with professional skill. ie organ is a noble instrument, and the man who es to play it will be the better and nobler for his dy of the masters who have composed for it. usic is a talent which runs in the Jerome family. rs. Cornwallis West (Lady Randolph Churchill), o was Miss Jennie Jerome, a cousin of the justice, a good pianist, and at one time gave an entire ncert in London in aid of a charity. Among royal families of Europe the strongest and best mbers have displayed musical gifts that would ve been remarkable in commoners. Emperor illiam is very musical, and his son and heir to the rone, an exemplary young man, plays the violin e a true artist. The cultivation of music has m the earliest times appealed to rulers. David d his harp and Nero fiddling while the flames nsumed the ancient city are stories we recall ien strong minds are considered in their relation music.

THE Chicago *Tribune* recently printed the following editorial in its columns. It was ed "King Edward's Musical Projects":

London *Truth* credits King Edward with the intention reviving music at his court, but the details of his pro- m only go to show the low conditions of English music when compared with its earlier glories. His program includes visits to the opera in semi-state, with beefeaters on duty at the k doors and along the corridors; a coronation concert Albert Hall; private performances at Buckingham ace and Windsor Castle; "commanded" performances ore the royal family, and more frequent playing by the g's private band. Sir Walter Parratt has been gazetted ster of the music, and Dr. Creser composer to the apels royal. Who Parratt and Creser are the world little ows or cares.

ROYAL MUSIC.

On the whole, though music will be less neglected by ng Edward than it was by his mother, there is no pros- t that it will rise out of its low condition. Now that Arthur Sullivan is dead there is hardly a British composer of prominence left. Sir Herbert Oakeley, Sir Alexander Mackenzie, Sir Frederick Bridge and Hamish MacCunn remain; but with the exception of Mackenzie their works are unknown out of England. None of the members of the royal family, except the late Duke of Edinburgh, has been much interested in music except as an accompaniment to royal functions or matters of fashion. The King himself has been indifferent.

The golden days of music in England were the days of Queen Elizabeth. She herself was a good musician, as her father, Henry VIII., was before her, and played the lute and virginals skillfully. Under her auspices flourished such fine musicians as Tallis and Bird, the father of English national sacred music; Morley, Farmer, Dowland, Wilbye, Dr. John Bull, and Orlando Gibbons. In the period of James II. arose Purcell, the greatest of English composers, who succeeded in every form of music, and whose works forced all others into obscurity. Then followed Händel, who, though of German birth, made his residence in England, and for years dominated its music and so impressed himself upon it that he eclipsed every native composer. King Edward may well sigh for the days when King George and his Queen, traveling by the Thames from Whitehall to Limehouse in the royal barge, were followed by a boat in which Händel and his instrumentalists performed the "water music."

Since those days music has languished in England and is now at a low ebb. Commercialism is always injurious if not fatal to art conditions. Now that commercialism has begun to languish in England, it may be that the musical art may revive. There may be no more royal musicians like Edward VI., Henry VIII., Elizabeth, Mary Stuart, Charles I. and Charles II., but there may be some day more Purcells, Händels, Gibbonses and Morleys, and English music may be restored to something like its old dignity and excellence.

To the list of living English composers should have been added the names of Coleridge-Taylor and Edwin Elgar—not to mention several others. These latter two are at present enjoying great popularity in England. Commercialism, however, is not the only cause for the languishing conditions of musical art in the British Isles. England had in Purcell a master as original as any Continental one; but she allowed his genius to be stamped out by the foreigner. It was, it is, the foreigner, whether German, French or Italian, who worked the mischief there as well as in America. This country will never develop any originality in art forms until she voluntarily detaches herself from Continental ideals, methods. Walt Whitman, whose prose works are beginning to receive the attention due them, preaches the doctrine of American individuality in fiery accents. We need hardly add that this faith in our future is the fundamental keynote of his "Leaves of Grass." And Whitman in this is a willing disciple of Emerson; Emerson, the foe to shallow cosmopolitan, globe-trotting culture!

Touching on this question of King Edward's musical tastes a contemporary writes:

Though King Edward of England is not to be crowned for some time, people in Great Britain are already wondering who will write the customary hymn and who will play the great organ at Westminster during the ceremony.

The organist will be selected either by the King or by his chaplain, the Bishop of London. For his services he will receive a fee of $1,000, and his title for that one day will be "Composer to His Majesty's Chapel." In the Abbey the choir will be reserved for him and for the other musicians, the nave being at the disposal of the chapter, who will use it for the accommodation of invited guests.

More than once since the time of Purcell this custom has given rise to some scandal. Purcell was not only a great composer, but also an astute man of business, and he conceived the idea of selling at a high price on coronation day as many seats as possible near the organ. The chapter, however, heard of this scheme and compelled him to hand over the money which he had received for those seats.

At Queen Victoria's coronation, in 1838, Sir George Smart was organist, and he, too, sold several tickets at a very high price, but he was more ingenious than Purcell, for he placed the ticket holders among the members of his orchestra, and gave each one of them a violin, with a caution not to attempt to play it under any circumstances. Clever though this ruse was, the chapter suspected that something was wrong, but proof was evidently lacking, for the composer was not asked to disgorge. Exactly how much Sir George made on this occasion is not known, but it is said that he pocketed a considerable sum.

Whether any new stratagem in this direction will be devised for the coronation of King Edward VII. remains to be seen.

We rather fear that the pessimistic views regarding the royal artistic tastes of George Moore, the novelist and art critic, will be realized. "The age of mediocrity in art and literature will begin when the Prince of Wales mounts the throne," said Mr. Moore in effect.

THIS is the caption of the following editorial in last Saturday's Chicago *Evening Post*. The pessimistic nature of the lines we reprint may not be entirely justified, for, no doubt, the public spirit of Chicago's wealthy citizens will come to the rescue in due time. What would Chicago be, musically speaking, without its Permanent Orchestra, the source from which its local musicians derive their inspirations?

"PRESERVE THE CHICAGO ORCHESTRA."

We have been congratulating ourselves on the opening of the eleventh season of our "permanent" symphony orchestra, the most valuable of our artistic assets, and enjoying in anticipation the splendid offerings promised by Mr. Thomas, the prince of American conductors. But the question "Is the orchestra really permanent?" comes as a distinct shock and induces serious reflection.

Speaking, presumably, by the card, one of our musical critics, who deplores the fact that the "multitudes" do not support the Chicago Orchestra, states that the sale of season tickets this fall is particularly disappointing, that the situation has become annoying and even critical, and that some of the trustees and guarantors are growing weary of welldoing and strongly inclined to abandon the enterprise at the end of the present season. The critic himself is evidently pessimistic regarding the future, for he warns the people of Chicago and the suburbs that "they will not enjoy the opportunity" (of neglecting the greatest orchestra in America) much longer.

Now the dissolution of the Chicago Orchestra and the loss of its services to art, education and morality (for a symphony orchestra is an ennobling, civilizing institution) would be a real calamity to Chicago. The possibility of it cannot be contemplated without pain and dismay. But, after all, is it just to charge the local public with indifference and lack of appreciation? The "multitudes" do not attend the Thomas concerts, but in this respect Chicago assuredly presents no exception. We are not really called upon to hang our heads in shame. Do the "multitudes" flock to the symphony concerts given in Berlin, Leipsic, Munich, Paris, London, Boston and other musical centres? No, it must be recognized once for all, however we may regret it, that the works of the great and immortal masters are not within the intellectual and æsthetic range of the multitude. We hope, with Tolstoy, that the highest art will become popular (or, to put it the other way, that popular art will satisfy the severest standards), but in our day, and for some decades to come, this desideratum will not be realized.

If it is true that the supporters, regular and occasional, of our great orchestra number between 8,000 and 10,000 persons, then we have reason for elation and satisfaction rather than self-reproach. No city in the world can show a better record in this respect. Young and without musical traditions and memories, Chicago has done as well as —better than—the artistic capitals of Europe! This merits credit, not blame. It proves also that the orchestra should be regarded as a permanency. If 10,000 devotees and grateful patrons do not create a need for such an institution, then the masters have written in vain and their works are a waste of genius and inspiration. This conclusion, however, refutes itself.

But even 10,000 music lovers of the requisite rank cannot make the orchestra self-supporting. This is a fact, a condition. What is the remedy? Endowment simply. The annual deficits will continue, and our enlightened, cultured philanthropists must make them good. In Boston seats command high premiums—an indirect form of endowment. The Pittsburg Orchestra owes its existence to Mr. Carnegie's generosity and love of the beautiful and the beneficent. Surely there are fifty or a hundred men in Chicago who do not regard it as an annoyance and burden to contribute $500 a year each toward the support of one of the truest factors of civic righteousness. Hospitals, dispensaries, "homes" of various kinds and libraries are endowed, and no one thinks of any statute of limitation in those cases. Why, then, grow weary of welldoing in the direction of popularizing sublime music? Have we not outgrown the old prejudices and superstitions, and do not our cultured rich recognize that to perpetuate a fine orchestra is, to say the least, just as laudable and useful as to establish a branch library or a hospital? If not, there is need of a campaign of education along those lines.

DREAM.

Last night I dreamed I saw my mother young;
I never knew her till her hair was gray.
Last night I saw the wrinkles smoothed away
And pearl about her satin shoulders strung.
Out from our homely tools of toil among
She came as if she knew them not. There lay
Old hopes in her young eyes. Faintly to-day
Are sounding the dead madrigals she sung.

I, who had watched the stolen march of days,
And would not see the days they stole away,
Moved breathlessly to meet her, mute with praise.
But ah, the vibrant hand that in mine lay
Was not the one I love upon my hair;
Nor hers the mother eyes, deep, deep with prayer!

Zona Gale, in the July Bookman.

FANNIE BLOOMFIELD-ZEISLER PLAYS.

FANNIE BLOOMFIELD-ZEISLER played in Mendelssohn Hall last Saturday afternoon. Her program was this:

Caprice on Airs from the Ballet of the opera Alceste ..... Gluck
Sonate, op. 111 ..... Beethoven
Thème Varié et Fugato (dedicated to Mrs. Zeisler) ..... Schuett
A la Bien Aimée (Valse), op. 59, No. 2 ..... Schuett
Nocturne, op. 37, No. 2 ..... Chopin
Etude, op. 25, No. 9 (by request) ..... Chopin
Polonaise, op. 53 ..... Chopin
En Forme d'Etude (dedicated to Mrs. Zeisler) ..... Leschetizky
Gondoliera, op. 41 ..... Moszkowski
Impatience (No. 1 from Spring, op. 57) ..... Moszkowski
Etude, C major (On False Notes) (by request) ..... Rubinstein
Valse (Man lebt nur einmal) ..... Strauss

Is there anything for me to say that I have not said about the playing of this unique creature? I could indulge in reminiscences; I might recall the torrid night in July, 1885, when I first saw her in the Academy of Music after the performance of Rubinstein's D minor Concerto. She recalled the feline in those times, just as to-day she has something of the spiritual, compelling magnetism of a Duse. A picture of the great Italian actress gazes at me on my desk. It is after Lenbach. The head is draped as I once saw Bloomfield-Zeisler's, draped by a lace scarf. Now the two artists do not look alike; yet such is the community of emotion, the same enigmatic expression may be detected in both faces. What is it? Madame Zeisler has not had her soul so cruelly stabbed as has Duse. Is it all artistic mimicry or is Maeterlinck right—the dramas of to-day are spiritual, are fought out within the walls of our souls?

Certainly the new note in the playing of the favorite pianist is not an emotional one. *That* she struck with no uncertain touch a decade ago. She seems to be retracing her steps, seems to have clamored not unsuccessfully for admission to the place wherein dwell the intellectual elect. The reading of Beethoven's C minor Sonata was alive with meanings. In its clear unfolding of phrase and section you felt the impact of an intensely logical, strong brain; the first movement was charged with thoughts. The slow movement has been suffused with more atmosphere by the pianist, which means that I have heard her play it more poetically. But it was beautiful in tone, just in conception. The mood throughout the work was Doric; not a trace of latter-day sentimentalism obscured the Hellenic outlines of the masterpiece.

Chopin was read with a happy mean. It was not smeared; the *zal* was not overdone; nor was there a *rubato* that syncopated one's heart. It was sane, sensuous; it was Chopin. The lovely nocturne was not played as if it were a study in double notes, with a droning intermezzo. All these negatives sound as if Madame Zeisler's performance was a series of evasions. It was not. It was individual, and when the A flat Polonaise was reached the smoke of battle got into her nostrils and the dogs of war were unloosed. It was an exhibition of dynamics, spirit and rustling nerves. The smaller pieces were delivered with miraculous delicacy and precision. Many of them were repeated, and when, after a dazzing version of the Strauss Valse, she played the music box valse of Chopin's in G flat (op. 70) you could have sworn that Pachmann was outdone. It was crystalline music making. And the "Marche Militaire" of Tausig—Schubert has little to do with it—was given with a fine appreciation of acoustical effects. It was built up from faint perspectives into a threatening roar. After this the enthusiasm knew no moderation. It was a triumphant afternoon for this dark sibyl whose tripod is a piano chair, whose medium of eloquence the cold keys of a piano. Madame Zeisler was to have played her second recital yesterday afternoon.

Few critics are prophets honored in their own musical country, and but one or two in a generation possess *prévoyance* enough to predict the caprices of musical taste. The antics of that exotic quality, since the day Richard Wagner bade it leap through the large and rather gaudy hoop of the music drama, have been mystifying and extraordinary. This same taste coquetted with Brahms, visited Italy, and for a time took up its abode in the house of Grieg.

Caprice of a deep seated order marked the progress of music during the past half century. Chopin died in 1849, Schumann in 1856; with them were buried the ideals that lit the lantern of the romantic school. It has flickered on, this sweet, phosphorescent signal of revolt, chiefly in the music of imitators. The strong light of the torch first firmly held by Bach and passed on by men like Mozart, Beethoven and Brahms, was not desired of the dreamers; for them the twilight and the strange winged creatures bred in the twilight. The classical composers—who were romantics in their time—loved much better the luminary of day, according scant homage to melancholy and moonshine.

Then came Richard Wagner, a revolutionist and a marvelous molder of other men's ideas. We are now no longer alarmed by the senile warnings of the extreme right, the classical camp. As for the crazy boasts and affirmations of the musical communists, we, who love our Wagner, smile at the deific things claimed of him. He had genius and his music is genuine; but it is music for the theatre, for the glow of the footlights; it is rhetorical music, and seeks ever for effect. That it is not music to touch the tall stars of Bach and Beethoven we know; but why compare the two methods when they each strive for other and various things? Wagner arrogated everything to his music dramas. This he had to do, or else be left bawling his wares to unsympathetic listeners in the market place of art, and he did not hesitate to invade more sacrosanct precincts.

Wagner caught up in a mighty synthesis the loose threads of romanticism, the widely severed strands of opera. He studied Bach and Beethoven, utilizing the polyphony of the one, the symphon orchestra of the other. Then, knowing that ope —as opera—on Rossinian lines had reached i apogee; that Mozart and Gluck contained in sol tion the very combinations he needed, he, like a audacious alchemist, made a composite that at fir smacked of German and later of Italian. He r through his "Rienzi," "Flying Dutchman," "L hengrin," "Tannhäuser" days, meanwhile stren ously testing his originality, and when the tin arrived—in his case somewhat late in life—he calr ly threw overboard old formulas and gave us t "Ring of the Nibelung" and the rest of the maste pieces. It was the most deliberate chase aft genius the world has ever witnessed, and, stran as it seems, the wings which carried Wagner, Ic rus-wise, to the realms of the sun have, as y shown no threatening weakness, no precipito melting. We realize that this composer perfect his style—patterning after other men's ideas; th he finally beat into shape a method of his own strong, individual and sufficient for his purpo He argued that certain subjects could stand op atic treatment; that an opera orchestra must n be a big guitar, nor yet as symphonic as Beeth ven's. With the prescience of genius he help himself to the material he needed. How well knew these needs everyone feels when hearing "L Meistersinger" or "Tristan and Isolde."

Wagner was the last of the great romantics. closed a period—did not inaugurate one. T sword and the cloak, the midnight alarum, and t excursion sentimental long occupied the fo ground in opera, though adventure as a theme w discarded just as it was re-entering the land of l ters, ushered in by Robert Louis Stevenson Stevenson who wore his *panache* so bravely in t presence of Zola and other evangelists of the n uralistic in fiction. A curious return to more sol ideals of form was led by Johannes Brahms. need not be added that this leadership was u sought—indeed, was hardly apprehended by t composer. A more unpromising figure for a m sical Messiah would have been difficult to fi Wagner, a brilliant, disputatious, magnetic ma made a personal propaganda. Brahms, far fr being so sympathetic or so cultured a man of t world as Wagner, lived quietly, thinking high His were Wordsworth's ideals; he abhorred t world, the flesh and the devil—the last being inc nate for him in the marriage of music with t drama. Yet his music is alive to-day—alive wi a promise and a potency that urge to critical e thusiasms, so sane is it, so noble in content, richly fruitful in treatment. A sympathetic co poser, he is also a man who deals largely in t humanities of his art. Learned beyond the drea of even Wagner, Brahms concealed his count point in lyric roses, set it to blooming in the C World gardens of Germany, decked his science w the sweet, mad tunes of Hungary—remaining witl a Teuton, and one in the direct line of Bach a Beethoven.

Now comes another enigmatic tangent of mus the heavenly maid. The seed planted by Berli and husbanded carefully by Liszt has come to abundant harvest. The deaths of Chopin and Sch mann stifled the aspirations of the romantics. nothing ever dies, and by an elliptical route retu to us something of the fire and the fury, signifyi passion, of these same romantics. All this we find the music of Peter Iltsch Tschaikowsky, this much more. Artistically Tschaikowsky is the l eal descendant of Liszt and Berlioz, with a Sla color superadded. He deliberately abandoned old symphonic form. Obsessed by what He James calls the "scenic idea," though without co pelling talent for the theatre, Tschaikowsky pou

ıto the elastic and anonymous mold of the sym-honic form much passion and poetry. A poetic ramatist, he selected, for typical motives, "Hamlet," Francesca da Rimini," "Jeanne d'Arc," "Manfred," Romeo and Juliet." His six symphonies are huge ro-ıantic suites, resplendent with the tints of an im-gination saturated in romanticism. His fierce ossack temperament and mingling of realistic, nsuous savagery with Malo-Russian mysticism t him apart from other composers. As musical Wagner and Brahms, he lacks, perhaps, the firm, ıtellectual grip of those two masters. But if we sire a wonderful picture of the psychology of a reat troubled soul, it is to Tschaikowsky we must o. He tells things in his music that no other man ıs dared even to whisper.

Rubinstein is hardly to be considered a factor the musical strife. He was an upholder of both mps, and being a German-Russian and a Rus-ın-German Jew and Lutheran, his eclecticism oved his undoing. Something of the same sort ay be said of that clever Frenchman, Saint-Saëns. rieg built his nest far up in Norwegian *fjords*, ıilt it of bright-colored bits from Schumann, Men-lssohn and Chopin. He does not seriously unt. Neither does Dvorák of Bohemia, who has ver said anything particularly novel or profound, spite his intimate mastery of orchestration. Eu-n d'Albert treads with care the larger footprints Brahms; while Goldmark, a very Makart in his odigal amazements of color, has contributed but w masterpieces to the gallery. Germany and ustria are, with one exception, dead. Italy is as re of genius now as Mother Hubbard's cupboard. ance has Massenet, Saint-Saëns, Bruneau, Char-ntier, LeRoux—miniature masters all. There are rking promises in Belgium. England has abso-tely not one major talent.

The exception in Germany is Richard Strauss, a an of power and dangerous ambitions. His am-tions are dangerous because he attempts to lead usic into a fourth spatial dimension; because, em-ative of the nihilistic and transcendental philos-hy of Nietzsche, he juggles with tones as if they re metaphysical symbols. His symphonic poems e marked by an almost superhuman mastery of s material, of his play-impulse, that comes dan-rously near crossing the dividing line between ntasy and insanity. But the magnificence of it , the magnificence of this tonal orgy, of this mad ght to the very gates of the infinite—or to the thermost inferno! And Strauss is the supreme nifestation of erratic energy; his music, disdain-g formal barriers, seeks to give articulation to as of an almost concrete kind. Richard Strauss elds the brush of a great painter, of a musical ul Veronese—yet he chooses to mask his music profound and fantastic philosophy.

Here, then, is the present situation: Wagner eaching in his musical dreams; Tschaikowsky ssionately declaiming of the cumulative woes of nkind in accents pathetically dramatic; Brahms surely breasting the billows of the maelstrom, eaking in golden tones the doctrine of art for 's sake; and, finally, Richard Strauss, seeking th furious and rhythmic gestures to divert from proper channel the art he adores. Who may re to predict where all this will end? To add the general bewilderment, the American com-ser springs into the field fully equipped, saying the sayings of other men, but with a various elo-quence and a technical address that is puzzling to the critical forecaster. What caprice of musical taste will be born next?

"The world will find a wholesome reaction in the study of music from its spiritual side, its inner life. In the laws of tonality, the most musical and the least musical will have a common ground of interest. By study of tone, character or mental ef-fects, we are led to realize that the marvelous intui-tion of Pythagoras, Plato and Aristotle was correct —that music is the basis of all human develop-ment." This, by an author whose name I cannot recall, is a hint, a prophecy of the track music must take if it is to ascend. Intellectual music, music that does not appeal merely to the fevered nerves of this generation, is needed. Complex or abstract music is not meant abstract in the sense of lacking human interest. Is there no mean between the brawling jealousies of Mascagni's peasant rogues and the often abstruse delving of Brahms? Surely, to think nobly is to live nobly, else Wordsworth is a poor guide. We fret, we fume, we analyze too much in our arts. Why cannot we compass the Greek gladness and simplicity of Mozart, with the richness of the newer culture? Must knowledge ever bring weariness of life? Is there no fruit in this Armida garden of art that is without the taste of ashes? Why not accept music without striving to extort from it metaphysical meanings? There is Mozart's G minor Symphony—in its sunny measures lies sanity. Open then the casements of the soul; flood it with music, Mozartean music, and sing with Shelley.

Music when soft voices die
Vibrates in the memory.

Of the letters of Heine to his friend Christiani, now publishing in the *Deutsche Rundschau*, few lack the peculiar verve of the author of "Atta Troll." This will appear even in the rough paraphrase, given below, of portions of the letter which de-scribes his life at Hamburg, where for a little time he followed idleness and law. He writes:

Hamburg, the whatever it is of December, 1825.

A wretched life here. Rain, snow, and too much to eat. And I resentful at it. By day Hamburg is a great counting-room, by night a great ——. Everybody looks at me as if he wished to parody my Lyrical Intermezzo. And I myself am full of irony and sentimentality. I have looked up your friend, Dr. Halle. He is very amiable, very forth-putting, and a very Jew. In the very first moment he showed himself a Jew in the words, "You are going to be a colleague of mine, then?" Vexed as I was (Kleist's phrase), I said, "Yes, to this extent, that everybody thinks I am here to be a lawyer. But I haven't the least idea what I shall do here. Meanwhile, don't think that I am idle here; on the contrary, wherever I go or am I make verses. Last night I made this stunning song. Isn't it beauti-ful?"

But for you to admit this (to Christiani) I must really write it down, which I hereby do.

They loved each other, but neither
Would be the first to confess;
Like foes they gaz'd at each other,
And would die of their love's distress.

They parted at length, and thereafter
Except in vision, ne'er met;
From life they have long departed,
And scarcely know of it yet.

[*Do you know a better song in all German literature?*]

Old fellow, that is your best!

But, truly, Christiani, after reading this song, do you really think I am going to be a lawyer here? I am thinking of going to Berlin. My friends there write me a summons and will have the police drag me hence. Gentlemen, let's avoid violence. The "Harzreise" has gone off to Gubitz (the publisher), and I am curious to see how many pine trees the censor will cancel from the High Harz.

G. K. Chesterton writes as follows of the delib-erate and unconscious morals of Tolstoi's tales: "The narrow notion that an artist may not teach is pretty well exploded by now. But the truth of the matter is that an artist teaches far more by his mere background and properties, his landscape, his cos-tume, his idiom and technic—all the part of his work, in short, of which he is probably entirely un-conscious, than by the elaborate and pompous moral dicta which he fondly imagines to be his opinions. The real distinction between the ethics of high art and the ethics of manufactured and di-dactic art lies in the simple fact that the bad fable has a moral while the good fable is a moral. And the real moral of Tolstoi comes out constantly in these stories, the great moral which lies at the heart of all his work, of which he is probably un-conscious, and of which it is quite likely that he would vehemently disapprove. The curious cold white light of morning that shines over all the tales, the folklore simplicity with which 'a man or a woman' are spoken of without further identifica-tion, the love—one might almost say the lust—for the qualities of brute materials, the hardness of wood, and the softness of mud, the ingrained belief in a certain ancient kindliness sitting beside the very cradle of the race of man—these influences are truly moral. When we put beside them the trumpeting and tearing nonsense of the didactic Tolstoi, screaming for an obscene purity, shouting for an inhuman peace, hacking up human life into small sins with a chopper, sneering at men, women and children out of respect to humanity, combining in one chaos of contradictions an unmanly puritan and an uncivilized prig, then, indeed, we scarcely know whither Tolstoi has vanished. We know not what to do with this small and noisy moralist who is in-habiting one corner of a great and good man."

ANOTHER MILLER PUPIL.—Miss Vivia Brewster, a pupil of E. Presson Miller, recently sang in concert at Laredo, Tex. The *Times* of that city mentions Miss Brewster as follows:

Her sweet voice was instantly recognized as much stronger than when last heard in this city. * * * That her voice and manner charmed those who listened was evidenced by the enthusiastic ap-plause that followed her as she retired from the stage. She makes a magnificent stage appearance and sings so sweetly that she will captivate any audience before which she may appear. She may be sure of an enthusiastic reception and large audience whenever she sees proper to favor the people of this city by appearing before them again.

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JOSEF HOFMANN.

His American Tour Opens Brilliantly—An Extraordinary List of Engagements.

UNDER the management of Henry Wolfsohn Josef Hofmann has just undertaken the longest concert tour that he has ever made, one of the longest tours, indeed, ever essayed by any pianist in the United States. This tournée will keep the pianist incessantly busy until the beginning of the holidays, when he will enjoy a short respite from his ardous work. After a brief period of rest he will resume his tour, and will be kept busy from then until the last week in March.

This shows the difference between good management and bad management.

Last season Hofmann was handicapped by an inexperienced manager, and his tour consequently proved both short and unsuccessful. Now the great pianist has committed his destinies to a manager of long experience and proved ability, and his present tour promises to be an unexampled success, from all points of view. It certainly has begun brilliantly.

Such has been the influx of requests for Hofmann that Mr. Wolfsohn has been somewhat embarrassed by the multiplicity of engagements offered, and has been forced to exercise the privilege of selection, thereby discarding many of the bookings proposed. The tour, as mapped out, will carry Hofmann all over the United States, and permit him to play in every city of any importance.

The widespread interest aroused by this tour indicates that Hofmann's reputation as a master pianist reaches all parts of the United States. Mr. Hofmann will revisit all the cities in which he has played, and will visit scores of others for the first time.

Hofmann's Remarkable Tour.

The day after his arrival in New York the pianist began his American tour, and accomplished some exceedingly quick work. He reached New York Thursday, November 13. The next morning he rehearsed with the New York Philharmonic Orchestra, and gave a recital the same night in New Haven. He appeared Friday afternoon with the New York Philharmonic Society and again with that organization Saturday evening. After this concert he played in the Freundschaft Society's hall. Thus he made a record of four concerts in three days. Monday night Hofmann played in Detroit and last night in Columbus, Ohio. He will at once return East to fill the following engagements:

November 22.....Yonkers, N. Y.
23.....New York city. First recital.
24..... —.
25.....Baltimore, Md.
26.....Washington, D. C. Afternoon recital.
27.....New York city. Second recital.
28..... —.
29.....Boston, Mass. With Boston Symphony Orchestra.
30.....Boston, Mass. With Boston Symphony Orchestra.
31..... —.
December 1..... —.
2..... —.
3.....Trenton, N. J.
4..... —.
5.....Boston, Mass. First recital.
6.....Portland, Me.
7.....Boston, Mass. Second recital.
8.....New York city. Metropolitan Opera House.
9.....New York. Waldorf-Astoria.
10..... —.
11.....Philadelphia, Pa. Boston Symphony Orchestra.
12.....Richmond, Va. Recital.
13.....Brooklyn, N. Y. Boston Symphony Orchestra.
14.....New York city. Boston Symphony Orchestra.
15 (Sunday)..New York City. Metropolitan Opera House.
16.....Troy, N. Y.
17.....Syracuse, N. Y.
18.....Rochester, N. Y., or Toronto.
19.....Buffalo, N. Y.
20.....Utica, N. Y.
21..... —.
22..... —.
23..... —.
24..... —.
25..... —.
26..... —.
27.....Philadelphia, Pa. Philadelphia Orchestra.
28.....Philadelphia, Pa. Philadelphia Orchestra.
29..... —.
30.....Boston, Mass.
31..... —.
January 1..... —.
2.....Chicago, Ill. First recital. Evening.
3.....Peoria, Ill.
4.....Chicago, Ill. Second recital. Afternoon.
5..... —.
6.....Louisville, Ky.
7.....Toledo.
8.....Cleveland.
9..... —.
10..... —.
11.....Cincinnati. Orchestra.
12.....Chicago, Ill. Afternoon recital.
13.....St. Paul.
14.....Minneapolis, Minn.
15..... —.
16.....St. Louis, Mo. First recital.
17.....Indianapolis.
18.....St. Louis, Mo. Second recital.
19.....Sunday.
20.....Des Moines, Ia.
22.....Kansas City.
23.....Omaha, Neb.
24.....Lincoln, Neb.
25.....Topeka, Kan.
26..... —.
27..... —.
28..... —.
29..... —.
30.....Los Angeles, Cal.
31..... —.
February 1.....Los Angeles, Cal.
2..... —.
3.....San Francisco, Cal.
4.....San Francisco, Cal.
5.....San Francisco, Cal.
6.....San Francisco, Cal.
7.....San Francisco, Cal.
8.....San Francisco, Cal.
9.....San Francisco, Cal.
10.....San Francisco, Cal.
11.....San Francisco, Cal.
12.....San Francisco, Cal.
13.....San Francisco, Cal.
14.....San Francisco, Cal.
15.....Leave California.
16..... —.
17.....Seattle, Wash.
18.....Everett, B. C.
19.....Tacoma, Wash.
20.....Portland, Ore.
21..... —.
22.....Spokane, Wash.
23..... —.
24..... —.
25.....Colorado Springs.
26.....Denver.
27..... —.
28.....Pueblo, Col.
March 1..... —.
2..... —.
3..... —.
4.....Texas.
5.....Texas.
6.....Texas.
7.....Texas.
8.....Texas.
9..... —.
10.....New Orleans, La.
11.....Mobile.
12.....New Orleans.
13.....Memphis.
14.....Birmingham.
15.....Chattanooga.
16..... —.
17.....Atlanta.
18.....Knoxville.
19..... —.
20.....Nashville.

JEWELL PIANO RECITAL.—Anna Jewell will give a piano recital in Mendelssohn Hall to-night (Wednesday). She will be assisted by Paul Kefer, 'cellist, and Eugene Bernstein at the second piano. The program will include the Liszt Concerto in E. flat.

SLIVINSKI'S SUCCESS WITH THE BOSTON SYMPHONY.

JOSEPH SLIVINSKI played last week with the Boston Symphony Orchestra in Boston and the critics of the Boston papers accorded him the praise due a great art. Here are the Boston opinions about Slivinski's playing:

Joseph Slivinski appeared at these concerts for the first time although he gave recitals here in 1894 and played with the Wilhelmstein Orchestra in Tremont Temple last season. His performance of the Tschaikowsky Concerto last night was remarkable for musical dash, untiring spirit, variety of tonal gradations, exquisite tone, strength that was not abused, unusual accuracy, and, perhaps, above all, an extraordinary sense of rhythm. The performance of Tschaikowsky's fantastical concerto—a work that is exciting and has haunting beauty in spite of certain passages which are mere routine work, for there is ultra-modern as well as old-fashioned Kapellmeister music—may justly be called great. Mr. Slivinski was an interesting and welcome apparition. Nor is the term apparition here misapplied, for when he came upon the stage he looked like one of Hoffmann's characters, known by Johannes Kreisler and the student Anselmus. He was enthusiastically applauded, and well did he deserve the applause that was loath dic. His recitals this week are looked forward to with genuine interest.—Boston Journal, November 17, 1901.

If there could be a Paganini of the piano Josef Slivinski might well be he. His very appearance is suggestive—the tall, slender, slightly angular figure, the nervous gait, the pale, thin face, overhung with its dense mass of heavy black hair, and barred across with the strangely curved mustache, the piercing eyes and the heavy eyebrows. Then the attitude at the instrument—always one of absolute concentration, whether bowed almost as if to clasp the keyboard or thrown back, as if to survey and hold the complicated mechanism with a magnetic gaze.

The long, slender hands, so flexible upon the elastic wrists that it seems impossible that their motion, so swift and light as almost to elude the eye, should have such immense power, or linger long enough to call forth a definite and enduring tone. In all this there is something eerie and mystic. And then the man plays, as it were, like a man possessed, and infuses into passages which would generally appear as mere figures of technical speech or transitional devices for bridging over from one integral thought to another fire, a boldness, a force, a magnetism, which make them seem in the moment like the most vital and important matters of all.

The technic itself is marvelous, and its range and sweep might have been estimated by taking as mensuration points the vast rolling chords of the introduction, the exquisitely gentle and dainty accompaniment and caressing melody of the andantino semplice and the tremendous octave and figures of the finale. But it all seems to mean so much—not necessarily of explainable thought, as of possessing rhapsodic feeling and intense personality.

The concerto and the player were well pitted; for he had ready and waiting the poetry, the fancy or the emotion which made vivid every one of the scores of fitful mood and varying shades that Tschaikowsky put into this work, which Nicolas Rubinstein, to whom it was written, declared so difficult and intricate as to be impossible of execution.—Boston Herald.

Mr. Slivinski is an artist whose advancement has caused both interest and pleasure. He has been frequently heard in this city and each time he has displayed progressive traits which are very gratifying to his admirers. His selection last evening was Tschaikowsky's Concerto for the piano, No. 1, in B flat minor.

Over twenty-five years ago this piece was first played in Boston by Dr. Hans von Bulow in old Music Hall.

It is a familiar work, and Mr. Slivinski's interpretation is a well known, but it may be said that his effort this year is a decided improvement over the performance he gave here last spring. There was a greater breadth, a finer conception and more artistic phrasing. The first movement was especially well executed, although the entire concerto calls for high praise.

* * * It was, however, a most pleasing performance, and the reception accorded him augurs well for the recitals he is later to give in this city.—Boston Post.

NEW YORK STATE MUSIC TEACHERS' ASSOCIATION.—A executive committee meeting of this association was recently held in New York, the following members being present: President Louis Arthur Russell, Secretary F. W. Riesberg, Treasurer J. E. Stille, H. W. Greene and C. G. Schmidt, the former chairman of the program committee.

Plans for the next meeting at Newburgh, N. Y., June 23 to 25, were discussed, and the enthusiasm of all present augurs well for a fine meeting, with an oratorio to close

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FLORENCE RANSTEAD.

MISS FLORENCE RANSTEAD, an American contralto with a European training and reputation, de her New York début in a recital at the Waldorf-toria, Friday afternoon, November 15. A criticism of recital will be found elsewhere in this issue. She is w on a tour under the management of Mr. Ruben.

Miss Ranstead is of New England extraction, as her her's name and Bragg, that of her mother's family, uld indicate. Miss Ranstead's grandmother is Mrs. incy Adams Gilmore, wife of General Gilmore, who

Photo by Aime Dupont, New York.
FLORENCE RANSTEAD.

is buried at West Point with high military honors. The ger inherits her musical talent from her mother, a nist and pupil of Joseffy. While of New England line-e, Miss Ranstead was born in Pennsylvania, and in ildhood her parents removed to Baltimore, and then the onumental City became her permanent home. High cial connections opened exclusive doors in London and ris, and pronounced musical gifts did the rest to give e young singer a good beginning of her artistic career. fore going abroad Miss Ranstead studied here with inhold L. Herman. Then she went to Germany and ntinued her studies with Herman. After leaving Ger-ny Miss Ranstead went to Paris and there Bouhy be-me her teacher. It was the French master who gave r the finish and the encouragement to make her début. While studying with Bouhy she became a member of the operatic class, but concert and oratorio are the fields to which she will devote herself and for which she has been trained.

When Miss Ranstead gave a recital in the small Queen's Hall the audience was made up of members of the aristocracy and the leaders of fashionable life in London. Her list of patrons included the Japanese Ambassador, Mr. Choate, the American Ambassador; Lady Denby, Lady Dudley, Sir Redvers Buller and Lady Audrey, Lord and Lady St. Levin and Lady Carden of Templemore.

Musically Miss Ranstead's appearances in England were equally important, for here are some of the things the critics said:

A song recital of interest was given by Miss Florence Ranstead, a young contralto. Her choice of program argues a real love for the best music and a cultivated taste that are in themselves most valuable.—The Times, London.

Miss Florence Ranstead gave a song recital. The program, including as it did Schumann's "Dichterliebe," the air, "Gens duce splendida," from her countryman's (Professor Parker's) "Hora Novissima"; Coleridge-Taylor's "Blood-red Ring" and other equally high-class songs, sufficiently indicated the young singer's artistic aims, her efforts giving much promise.—London Musical Times.

Miss Ranstead sang very tastefully, particularly in two of Edward Elgar's Cycle of Sea Pictures, "Where Corals Lie" and "Sabbath Morning at Sea," in which the unity of lyrics and music furnishes a delightful imagery of "Rolling Worlds of Wave" and Sabbath music "brooding soft on waters drear."—Bolton Daily Chronicle.

Miss Ranstead chose a very ambitious program. She was quite successful.—The Lady.

Miss Ranstead contributed Coleridge-Taylor's "Corn Song" and "Where Corals Lie" and "Sabbath Morning at Sea," all with painstaking accuracy and in good voice.—Bolton Evening News.

Miss Florence Ranstead sang admirably.—Bolton Journal.

Miss Ranstead's fine contralto voice was heard to the greatest advantage in Elgar's Sea Pictures, in the performance of which the reputation she had established in the earlier part of the evening was thoroughly sustained.—West Bromwich Chronicle.

Miss Florence Ranstead, an American contralto of deep, full and rich tone, gave a good interpretation of the Wicked Fay, her singing of "To the Feast I Come Unbidden," "As I Sit at the Spinning Wheel" and the incantation, "Spring from the Earth, Red Roses," being marked by dramatic fervor and musicianly skill.—West Bromwich Free Press.

The Baltimore *Herald* of October 27 published a column sketch, with portrait of Miss Ranstead, in which her career was referred to in these extracts:

Miss Florence Ranstead, the talented Baltimore contralto, who was so successful in London musical circles last season, arrived in Baltimore Saturday night and is now the guest of her sister, Mrs. J. Baker Hull, 1026 Cathedral street.

Miss Ranstead has been on the Continent and in England for the past four years, studying under several of the most celebrated masters for the first three years, and then entering upon her professional duties last season. Before leaving for abroad it will be remembered that she made a decided impression in the local musical world, and appeared in several amateur productions, including the "Pirates" and the "Patapsco." * * *

While in Paris she sang in concert in the gallery of the Champ Elysées with Miss Madeleine Godard, sister of the famous composer, as the violinist.

The season in England was divided between a tour of the provinces and appearances in London. In the metropolis she sang in "The Messiah" performance on Good Friday, at the People's Palace, and also appeared at the Crystal Palace in concert. In the provinces she sang only in oratorio and concert.

Miss Ranstead will spend this winter in a tour of the States, and in the spring will return to London. She is now under the management of Ruben, who was formerly connected with Grau.

HANCHETT'S LECTURE RECITALS.—The second course of the Hanchett lecture recitals given in the Assembly Hall of Adelphi College, Brooklyn, is attracting as much interest as the first course of the autumn. "Musical Contrasts" will be the subject throughout the season, with sub-topics for each individual lecture recital. The sub-topics for the present course are: November 11, "The Vitality of the Older and Newer Music"; November 18, "'Faust' Music"; November 25, "The Sonority of the Older and Newer Music"; December 2, "The Tone Colors of Classic and Modern Composers." Dr. Henry G. Hanchett gave the lecture on November 11, and in the illustrations he was assisted by Miss Laura Phelps, violinist, he himself giving the piano numbers. Dr. John Cornelius Griggs, who is the instructor of musical history at Adelphi College, gave the second lecture last Monday afternoon. Dr. Hanchett will deliver the third next Monday afternoon, and also the fourth, which, however, will be given in the evening. At the closing lecture Dr. Hanchett will have the assistance of Maxwell Hood's orchestra, Miss Carolyn At Lee, soprano, and Mr. Andrews, baritone.

ALF. KLINGENBERG, OF HARDIN COLLEGE.—The Scandinavian pianist and teacher, principal of the musical department at Hardin College, Mexico, Mo., was recently married to Miss Alexandra Mowinckel, and while in St. Louis on this important errand he was invited to give a piano recital and also to play at a choral symphony concert.

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MUSICAL COURIER OFFICES—FINE ARTS BUILDING.

CHICAGO, November 14, 1901.

THE eminent Italian tenor, Umberto Beduschi, of the Auditorium Conservatory, will give a concert in this city shortly, an orchestra assisting.

Two well-known artists, Mme. Ragna Linne and Glenn Hall, are to be heard in a song recital at Music Hall Fine Arts Building, on Tuesday evening, December 3, under the auspices of the American Conservatory. Allen Spencer, the gifted pianist, will assist.

The American Conservatory will present an interesting program at a recital in Kimball Hall on Saturday afternoon, November 23, the Misses Ella Mills, Bella Jacobs, Bessie Lea Davis, Lola Funkhouser, Millicent Bowers, Helen Holmes, Lulu Sinclair, Messrs. Oscar Streger, and R. E. Yarndley participating.

Miss Nora Smith, assisted by Paul Beebe, violoncellist, and Gustav Birn, accompanist, will give a piano recital at Music Hall, Fine Arts Building, on Wednesday evening, November 20. The program includes compositions by Beethoven, David Popper, Daniel Van Goens, Schumann, Arthur Foote, Chopin, Rubinstein and Strauss-Tausig.

Concert goers are glad to learn that William A. Willett, the well-known baritone, of the Chicago Auditorium Conservatory, will sing at the Germania Singing Society's concert in this city on November 21.

The Hamlin Company announces the following November engagements for its artists: Genevieve Clark Wilson, Indianapolis November 20 and St. Louis November 21; George Hamlin, Pittsburg November 26 with the Mozart Club, and Kenwood Club, Chicago, November 29; Charles W. Clark, St. Joseph, Mo., November 13, Des Moines November 14, Pittsburg November 26, and Kenwood Club, Chicago, November 29; Holmes Cowper, Alton, Ill., November 13, Evanston November 21, and Davenport, Ia., November 25; Henry Willis Newton, St. Joseph, Mo., November 13; Leon Marx, Kenwood Club, Chicago, November 29; Helen Smyser, Kenwood Club, Chicago, November 29.

The program of the opening entertainment of the Kenwood Club will be furnished by Miss Helen Smyser, soprano; George Hamlin, Charles W. Clark, Leon Marx, and Miss Eleanor Scheib, accompanist.

Henry Willis Newton and Charles W. Clark will sing the tenor and baritone parts of Sullivan's "Golden Legend" with the Choral Society, St. Joseph, Mo., on November 13.

From Alton, Ill., comes news to the effect that President McKay of Shurtleff College wisely has prohibited rag-time music in literary society programs.

It is said that the students defy the order; that a crisis will come at the next meeting of the literary societies. Developments will be awaited with interest.

The Spiering Violin School's first recital of the season is announced for Saturday, November 16, in the Assembly Room, Fine Arts Building.

The Hinshaw Stock Company School of Drama gave a successful performance of "The Merchant of Venice" at the Grand Opera House on November 12. Marvin Victor Hinshaw, brother of W. W. Hinshaw, director of the affiliated School of Opera, appearing as Shylock.

NOVEMBER 16, 1901.

Rudolph Ganz, of the Chicago Musical College, has recently composed an artistic love song, "Would You? Would I?" The words are by James P. Whedon.

Mrs. Marie Hoag Haughey, soprano, will take part in the Evanston Musical Club's performance of "The Messiah" on December 19.

A number of talented singers, who promise to become prominent artists, will be introduced to the public this season by their competent instructor, Mrs. Hess-Burr.

Helen Buckley, the soprano, interprets sacred music no less effectively than concert numbers. At the West Presbyterian Church last Sunday evening her singing was both artistic and impressive.

Under the auspices of the Chicago Auditorium Conservatory a play, "Who Shall Win Him?" will be presented on November 27.

Mme. Ragna Linne, soprano; Elaine de Sellem, contralto; Claude Cunningham, baritone, and W. C. E. Seeboeck, pianist, will be the soloists at the second ball. concert in Music Hall, Fine Arts Building, on December 12.

Mme. Sarah Grand, who has been visiting Chicago this week, is reported to have said: "Why do you hurry in Chicago? Are you rushing to make money? Don't you know money is a bore?" The *Inter-Ocean* affirms that when asked if she were not writing an historic novel, her reply was: "No, I haven't the habit."

THE APOLLO CLUB'S CONCERT.

The eminent contralto Josephine Jacoby will be heard at the Apollo Club's concert in the Auditorium on Monday, December 2. By request "Samson and Delila" will be given under the capable and experienced direction of Harrison M. Wild. Charles Gauthier, tenor; Herman Devries, baritone, and J. W. Lince are to sing the parts of Samson, the High Priest and Abimelech, and H. W. Newton and Walter Root, tenors, will assist. The Apollo Club will have the support of the Chicago Orchestra.

A private and informal studio recital will be given by George Hamlin, the well-known tenor, at Kimball Hall on Thursday afternoon, November 21. In reference to this event "Willie Dearborn," one of this city's social editors, writes: "Mr. Hamlin is one of the few tenors I know whose friends like them for themselves as well as the singing. If you had heard him up at Green Lake last summer during regatta week you would not have blamed the birds of the region for migrating to Milwaukee, as they did, in sheer envy."

Miss Blauer, contralto, who studies with Mrs. Hess-Burr, will give a recital before the Tuesday Club, of Detroit, on December 3.

Prof. W. F. Bentley, of Knox Conservatory of Music, Galesburg, Ill., recently gave an interesting lecture recital in Beecher Chapel, Galesburg.

MARY WOOD CHASE.

Miss Chase's forthcoming engagements are announced in detail as follows:

Recitals in December—Gambier College, Gambier, Ohio, 7th; Millersburg Female College, Millersburg, Ky., 10th; Nicholasville Female College, Nicholasville, Ky., 11th; Hamilton College, Lexington, Ky., 12th; Logan College, Russellville, Ky., 14th; Gallatin College, Gallatin, Tenn., 16th; Hyde Park Hotel, Chicago, 20th.

In January—Chicago, Handel Society concert, 14th; Caruthers Normal School of Piano; Mozart Club, Dayton, Ohio; Ithaca Conservatory, Ithaca, N. Y.; New York city; Mansfield, Pa.

In February—Chicago Woman's Club, lecture, 12th; Chicago, Bush Temple of Music, 20th; Kewanee, Ill.; Knox Conservatory of Music, Galesburg, Ill., 27th; Mequire Seminary, Boonville, Mo.; Musical Club, Jamestown, N. Dak.; Lutheran College, Red Wing, Minn.

During the season this talented and accomplished pianist will make also several other important appearances.

Mrs. Genevieve Clark Wilson, soprano; Otto Pfeffercorn, pianist; Holmes Cowper, tenor, and Mrs. Holme

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...wper, accompanist, appeared at the Clayton F. Summy ...upany's first ballad concert in the Music Hall, Fine ...s Building, on the afternoon of November 14. The ...stic interpretations of these musicians aroused much ...husiasm, though some of the works introduced, espe...ly those for the piano, were by no means classical. ...nposers represented in the program were Eugen Hil...h, Chopin, Henry L. Lautz, Arthur Nevin, W. D. ...nstrong, W. C. E. Seeboeck, Louis V. Saar, John A. ...penter, Clough-Leighter, Gerald Lane, Zardo. Otto ...fferkorn, Mildred J. Hill, Mrs. Susan Weare Hubbard, ...L. York, Edna R. Clark, R. H. Walther, Hubbard W. ...rris, John W. Metcalf, Mrs. H. H. A. Beach and A. W. ...tte.

...eatrix Peixotto and Frederick Warren, assisted by ...e Williamson, will give a recital at the Auditorium ...nservatory on the evening of November 21.

...oleridge Taylor's "Hiawatha" will be performed by the ...inston Musical Club on the evening of November 21, ... soloists including Holmes Cowper, tenor; Marion ...e, soprano, and Mr. Wrightson, baritone.

...he Chicago Auditorium Conservatory Chamber Music ...iety, of which Errico Sansone is director, artistically ...rpreted the ensuing program at a recital in the Audi...um Hall on Thursday evening, November 14:

...for piano, violin and 'cello, op. 101.....Brahms
Robert W. Stevens, Errico Sansone, Julius Herner.

...rtet (No. 17) for two violins, viola and 'cello.....Mozart
...rico Sansone, Joseph Garramoni, Francesco Zito, Robert Sansone.

...ntet for piano, two violins, viola and 'cello, op. 14....Saint-Saëns
W. Stevens, E. Sansone, A. Frosolono, F. Zito and J. Herner.

...haracteristics of the three great composers were not ...rlooked. Brahms was Brahms and Mozart, Mozart. ...nt-Säens' Quintet was performed in a manner which ...ited special praise.

...laude Fenlon Bollman's November engagements in...le a concert at Rockford, Ill., and two appearances in ...a. On November 21 she is to be heard in a concert ...er the auspices of the Women's Amateur Chorus, ...ora, Ill., and later in the month she will again be heard ...owa.

...ay Hill, the gifted young pianist, and William A. Wil... the well-known baritone, two popular members of the ...cago Auditorium Conservatory's faculty, are to be ...gratulated upon the success of their recital on No...iber 7 at that institution.

...ne of the busiest teachers in Chicago is Maurice Aron..., the successful piano instructor, whose studio in the ...litorium Tower is constantly a scene of activity.

... young Chicago vocalist in whom many prominent ...icians are interested is Miss Jeanette R. Holmes, who ...le her début before a Chicago audience on Tuesday ...ing of last week in the Music Hall, Fine Arts Build...

Miss Holmes' repertory is varied and extensive, and ... has had the advantage of studying with so competent ... instructor as Mrs. Hess-Burr. She possesses excep...al talent, and doubtless will be heard frequently at ...certs.

Mary Healy Mullette.

Mrs. Mullette's singing made so favorable an impression at the recent St. Vincent Church concert, at which William C. Carl played, that the gifted soprano was forthwith engaged for an important concert on November 28 at the Convent of the Sacred Heart. She has been secured also for a musical event at St. Patrick's Church in this city on December 1. Last Sunday evening she sang some of Mozart's music very effectively at St. Vincent's Church.

Henry W. Newton.

The Waukegan (Ill.) *Daily Sun* has thus commented upon the singing of a well-known Chicagoan:

Henry W. Newton's voice was thoroughly satisfactory. It is clear, resonant and very musical. The church rang with his powerful tones, and in soft passages Mr. Newton sang high or low with equal ease. In his singing of "Thou Art the King," accompanied by full organ, Mr. Newton brought the concert to a triumphal close.

Mr. Newton is under the direction of the Hamlin Company.

Nordica Coming.

On November 25 this famous soprano will be heard in the Chicago Auditorium. November 30 is the date of her appearance in Milwaukee.

Maconda with the Mendelssohn Club.

Concert goers do not forget that Charlotte Maconda, the eminent soprano, will appear at the Mendelssohn Club's concert on December 17.

Have you heard Leon Marx play? He is an exceptionally gifted violinist.

Charles W. Clark, the baritone, does not confine his singing to concert work. Large congregations are impressed and inspired by his beautiful voice and noble interpretations at the Sunday services in Studebaker Hall, Fine Arts Building.

Sydney Biden.

The artistic singing of Sydney Biden, baritone, won high praise in Milwaukee last week.

A Canadian Estimate.

"Miss De Sellem," said the Winnipeg *Daily Tribune*, referring on a special occasion to Elaine De Sellem, of Chicago, "possesses a rich, velvety, contralto voice, of evener quality throughout than is usually heard on the concert platform. She has been well trained and sang with dramatic power Goring-Thomas' 'My Heart Is Weary.'"

Allen Spencer.

Allen Spencer followed with three short numbers for piano by which he was enabled to show considerable versatility of interpretation. He played with repose and complete technical mastery.—Musical Times, Chicago.

Allen Spencer, the pianist, was charming. His execution was perfect, and his playing full of expression. Each note was clear and distinct, whether it was soft and rippling or loud and full of force.—Lafayette (Ind.) Journal.

He has a splendid conception of music, an artistic touch, wonderful strength and a method which seems to be peculiarly his own.—Lafayette (Ind.) Courier.

Mr. Spencer is a musician of unusual merit. The Liszt Etude, although the last number, was applauded so deafeningly that Mr. Spencer was obliged to play again. This is the first time in the history of entertainments in Atchison that the last number on a program has been encored.—Atchison (Kan.) Globe.

On the afternoon of November 11 the Amateur Musical Club gave its second concert of the season in Music Hall, Fine Arts Building. The event was a success.

Mrs. Regina Watson's School of Piano Playing is enjoying a particularly prosperous season.

"Love and Whist," a one act operetta, will be presented by some of Mrs. Hess-Burr's younger pupils in Assembly Hall, Fine Arts Building, on December 21.

Sherwood School Faculty Concert.

The annual faculty concert of the Sherwood Music School was held in Music Hall, Fine Arts Building, on the afternoon of November 12, when Leone Langdon-Key, Mathilde Henchling, Clara Murray, Georgia Kober Barnum, Leon Marx, Mary Dennis Manning, Shirley Gandell, W. H. Neidlinger and Katherine Hofmann were heard in an excellent program. To illustrate in what deservedly high local esteem this faculty is held, the following account of this event is reproduced from the Chicago *American:*

Sherwood School Faculty.

One of the most delightful concerts thus far given this season took place yesterday afternoon at Music Hall, when the annual faculty program of the Sherwood Conservatory of Music was given.

Some of the members who appeared were of exceptional ability as executive musicians, a fact reflecting great credit upon an institution which is carrying on a good work.

Leon Marx, who played two movements of the Mendelssohn Concerto for violin and with Mrs. Georgia Kober Barnum a sonata for piano and violin, is an artist whose rank is appreciably increasing very fast. Yesterday he gave every evidence of the qualities which belong only to the great player.

Mrs. Leone Langdon-Key, organist of Isaiah Temple and a concert player of established reputation, added to the laurels which she has already gained. Her performance of Dubois' "Fantaisie Triumphale" was distinguished by brilliancy of manual and pedal execution, musicianly balance and effects of registration altogether uncommon.

Clara Murray, whose popularity as a harpist is second to none in the West, played two numbers and Miss Mathilde Henchling and Shirley Gandell sang well chosen songs.

Mary Dennis Manning, a capable reader, and W. H. Neidlinger, who sang several of his own compositions, completed the list of performers.

The audience was large and representative.

A newly organized institution in this city is the School of Church Music, directed by the Chicago Theological Seminary.

The Hamlin Company and Charles Beach.

An important managerial combination is shortly to be effected by the Hamlin Company, Louis Evans president, and Charles Beach, director of the Chicago Orchestra. Influential persons will hold stock in this organization, whose operations will extend from Pittsburg to Denver. On April 1, 1901, work for the concert season of 1902-1903 will be entered into by this new and comprehensive combination, the name of which has not as yet been selected. But "what's in a name?"

The Third Orchestral Concert.

A particularly interesting program was presented yesterday afternoon in masterly fashion by the Chicago Orchestra at the Auditorium. Brahms' Symphony No. 2, in D major, and the Saint-Saëns symphonic poem, "La Jeunesse d'Hercule," especially were worthy of attentive study. Other numbers included Gluck's overture, "Iphigenia in

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Aulis"; overture, "Mein Heim," Dvorák, and Glazounow's "Ruses d'Amour." Theodore Thomas was at his best.

MUSICAL COLLEGE CONCERT.

Vernon d'Arnalle, baritone, and Glenn Dillard Gunn, pianist, presented the following program at Music Hall, Fine Arts Building, on the evening of November 12:

Jung Dietrich.....Henschel
Impromptu, op. 36.....Chopin
Etude, op. 25, No. 3.....Chopin
Variations, op. 12.....Chopin
Wie bist Du meine Königin.....Brahms
Treue Liebe dauert lange.....Brahms
Wie frisch und froh mein Sinn sich hebt.....Brahms
Caprice.....Paganini-Liszt
Minuet.....Campbell-Tipton
Dedication.....Schumann-Liszt
Swan Song.....Hartmann
The Eyes of Heaven.....Shapiro
Il faut aimer.....Ganz

A large and remarkably enthusiastic audience was present, and both musicians were compelled to respond to encores. George Shapiro was the accompanist.

SEVERN VIOLIN PUPIL.—Charles M. Bickford, a violinist, who has studied with Edmund Severn, is winning laurels for himself and his teacher. Recent reports of his playing include:

The violinist, Charles M. Bickford, afforded much pleasure to the audience in his two solos. Especially beautiful was his artistic rendering of the well-known Schubert Serenade.—Worcester Telegram.

The violin solos of Mr. Bickford were rendered with a delicacy of touch and precision of tone that showed he was master of the instrument.—Montpelier (Vt.) Free Press.

Charles M. Bickford, the violinist, was most favorably received by the audience. His rendering of De Beriot's Seventh Concerto was excellent.—Springfield Republican.

The soloist of the evening, Mr. Bickford, of Springfield, gave two violin solos that were delightful. His technic is ample and he plays with a pureness of tone that stamps him as an artist.—Windsor Locks, Conn.

Mr. Bickford's violin solo was received with storms of applause, and after bowing several times he was finally compelled to respond with an encore.—Springfield Union.

The playing of Charles Bickford, of Springfield, was superb and brought forth much applause.—Readsboro (Vt.) Enterprise.

Charles Bickford gave an enjoyable violin solo that was heartily applauded.—Boston Globe.

The violin solos by Charles Bickford were most captivating and were warmly received. His rendering of the difficult "Faust" Fantaisie was an excellent bit of work.—Amherst (Mass.) Weekly.

Mr. Bickford's violin playing is remarkable for its professional quality. He performs difficult technical feats with accuracy and power and, what is better, he commands with his bow the full, almost vocal tones of the instrument for which the amateur searches in vain.—Greenfield Gazette and Courier.

MORRIS PIANO SCHOOL.—The pupils of the Morris Piano School gave a most interesting recital on last Saturday. Selections from the works of Chopin, Bach, Moszkowski, Grieg, DeMuth and other composers were played with intelligence and finish. Mrs. Morris closed the recital by playing a Caprice by Moszkowski in her usual artistic manner.

The pupils who played were Mrs. Harrison, Miss Isabel Harrison, Miss Marie Overstreet, Miss Agnes Maher and Masters Loraine Schullinger and Fred and Edward Williams.

BOISE, BEGAS AND BLOOMFIELD-ZEISLER.

BEFORE referring the reader to some late criticisms on the performance of Madame Bloomfield-Zeisler, pianist by the Grace of God and the Muses, we reproduce herewith a letter of the celebrated teacher of composition, late of Berlin, now of the Peabody Institute, Baltimore—O. B. Boise—to the Baltimore *News*, a letter that tells of an event that transpired when Fannie Bloomfield-Zeisler played in Berlin:

[Baltimore News, Saturday, October 26, 1900.]

Bloomfield-Zeisler, who gives the sixth recital of the Peabody's this year's series, is a remarkable artist. Her art instinct is always true, and her slight frame seems to hold an inexhaustible store of vital energy.

Some years since the great German sculptor Reinhold Begas, who is an ardent lover of music and a good amateur 'cellist, watched her intently during one of her performances at the Berlin Philharmonic. His enthusiasm was unbounded. He was captivated by her personality as well as by her playing. He said that the range of her distinct moods was phenomenal—from a tenderness that was childlike to a dramatic intensity that was like a tigress fighting for her young. These moods were doubly interesting to him the pictorial artist—because so clearly mirrored in her features and attitudes.

Bloomfield-Zeisler is a pianist by the grace of God.

O. B. BOISE.

It is not thoroughly fitting to reprint in this column criticisms published in the smaller cities on an artist of the dimensions of Fannie Bloomfield-Zeisler, who, being in demand in every city of the land from Boston to San Francisco, has an enormous amount of criticism issued on her playing constantly. We have before us the Davenport *Daily Leader*, the Davenport *Times*, the Davenport *Democrat*. All these papers unite in greeting her as one of the leaders of the present day of pianism, the *Democrat* calling her the Princess of Pianists. To reprint in detail the criticisms from Davenport might apply with propriety to artists usually, but not to such as belong to the calibre of Fannie Bloomfield-Zeisler; she is beyond that.

Brooklyn Arion Concert.

THE Brooklyn Arion gave a choral and orchestral concert at the Arion Club house in Arion place last Sunday evening. Arthur Claassen conducted, and the program included two compositions which the composers dedicated to the society. To sing as the Brooklyn Arion sings leaves very little for the critic to say, for it is as good choral singing as one can hope to hear this side of heaven. The basses are well-nigh perfect and the tenors are better than formerly. There is also improvement in the singing of the Ladies' Chorus.

The choral numbers dedicated to the Arion which the society sang were "Bridge Toll," by Kirchl, and "The Message of Song," by Meyer-Olbersleben. The former is a semi-humorous selection and it was sung with delightful appreciation of the text, and as a matter of course had to be repeated.

The other numbers sung by the Maennerchor were "The Little Chapel," by Becker; "Rustle of Spring," by Munzinger; "At the Well," by Lindlar, and "Mädchen Sind wie der Wind," by Kroegel. The Ladies' Chorus sang two charming compositions by Bruno Oscar Klein, "No Stars in Heaven" and "Trutzlied" (both poems being by Paul Heyse); "A Little Song," by Berger, and "When We Two Were Maying," by Spielter. A good orchestra played under Claassen's baton "The Husitska," overture by Dvorák, and dance of "The Will o' t Wisps," from Berlioz's "Damnation of Faust." T string orchestra played the andante from Tschaikowsk Quartet, op. 3, and "Zweigespräch," by Bruno Osc Klein. The choral numbers by Klein, sung by the Ladi Chorus, and "The Message of Song" were also acco panied by the orchestra.

WHY NOT?

Editors The Musical Courier:

DO you suppose it would be possible to engage Tere Carreño and her new prospective husband, togetl with the three ex-husbands, for a concert tour? It wo give a great singer, a great violinist and two great pia ists. The new husband could tune the piano. The a gregation could be very properly named "The Tere Carreño Consort Company." It would play to big mon If my wheat corner works out right I would give $300,(for 100 concerts of the consorts. Do you think it co be arranged? Yours anxiously,

MARIO STRADUARIUS ERARD

KANSAS CITY, MO., November 15, 1901.

NIEBUHR WITH LIEDERKRANZ.—Miss Helen Niebu the young American contralto who has just returned fr an extended course of study under Bouhy in Paris, a brought the unqualified indorsement of the critics b with her, has been engaged to sing at the first conc given by the New York Liederkranz this season, n Sunday evening, November 24. Miss Niebuhr scored notable success at her recent appearance in Milwaukee, the appended press notices testify:

Miss Niebuhr, the contralto, possesses a beautiful voice, g carrying quality, artistic finish, with a graceful, pleasing prese and a fascinating style. She sang "Little Boy Blue," by Joy "At Twilight," by Nevin; "My Love," by Marzials, and o selections, among them "The Boatman's Song," by Blumenthal, Mr. Biden, baritone.—Sentinel, November 5, 1901.

Miss Helen Niebuhr has a large and sonorous contralto vo beautifully schooled, and she sang with musical inspiration, fe and fine conception.—Journal, November 5, 1901.

Miss Niebuhr is a handsome woman, tall and statues with a voice to match. "My Love Is Come," given as an enc was among her best numbers. She should be good in oratori Evening Wisconsin, November 5, 1901.

Miss Niebuhr, a pupil of Bouhy, made her first appearance Milwaukee, singing in the trio, "Queen of Night," and afterw in a group of solos, of which "Little Boy Blue," by Joyce, "Still Is the Night," found most favor with the audience, so m so that she had to respond with an encore, "My Love Is Com Miss Niebuhr has a rich contralto voice, which she uses with int gence.—Free Press, November 5, 1901.

THOMAS S. GORE.—Thomas Sinclair Gore, the Canad baritone, is a newcomer to New York. One of his earli instructors was the late Carl Formes, once the great basso of his day. He afterward perfected his voice cult with the successful Italian maestros Testa and Pablo Bengardi. Until recently Mr. Gore has been prominent musical circles in that most critical of New World cit the City of Mexico, where his abilities won him a f place among the singers of that city. Mr. Gore is a true b tone, his range being from A flat to A flat, two comple octaves, enabling him to successfully render a large riety of music. Once he is known here we predict a s cess for him in the concert field. He sang last Satur at the 125th anniversary memorial services of the Ba of Fort Washington, held by Sons of the Revolution.

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4—Alliance, Ohio.
5—Youngstown, Ohio.
6—Beaver Falls, Pa.
7—Warren, Pa.
8—Jamestown, N. Y.
Nov. 9—Hornellsville, N. Y.
11—Elmira, N. Y.
12—Ithaca, N. Y.
13—Amsterdam, N. Y.
14—Troy, N. Y.
15—Poughkeepsie, N. Y.
Nov. 16—Danbury, Conn.
18—Hartford, Conn.
19—Meriden, Conn.
20—Torrington, Conn.
21—New Britain, Conn.
22—Willimantic, Conn.
Nov. 23—Norwich, Conn.
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THE ARION CONCERT.

By Otto Floersheim.

MONG the many observations, old and new ones, which a visitor to this city is bound to make when e ning after a prolonged absence, not one of the least rtant to a musician is the increased interest the rican born citizens are taking in the cultivation of cal intercourse with a branch of the art which for- y was deemed to be the sole or almost exclusive do- of the German element of the population.

did not wonder so much at the fact that the first phony concert here of the Boston orchestral organi- n was completely sold out and that the audience at egie Hall bore an unquestionably American aspect. t made more of an impression upon me were the close tion and the evident appreciation of all good points d by the band, as well as the vocalists, shown by this ic, which, not like a German audience in Germany, been brought up upon a diet of Haydn, Mozart and hoven before its Wagner was meeted out to it. Here ner reigns supreme, and his music is appreciated to a ee which to a casual observer—mind you, only to a l one, and one that is not well versed in the char- istics of the American nation—might easily be mis- for a fad. It was not probably, however, the ex- e Wagner program which drew so large a crowd, the reputation of the Boston Symphony Orchestra likewise something to do with this, and let me say here, without intending any interference with the isms of my respected and beloved colleagues, that I the quality of tone emitted by the Boston body of s the most exquisite and euphonious I ever heard an orchestra, including both the Berlin permanent nizations, the Royal as well as the Philharmonic estra.

ropos of a Philharmonic Orchestra, I observed with action that the New York one has at last also struck a of progressiveness. When I saw the program for Saturday's first concert of the season I was strongly nded of Galileo, the great astronomer, who even be- prison bars declared of the earth: "In spite of all it oving!" Yes, my dear and respected readers, the armonic, the New York Philharmonic, also is mov- orward under the Paur that be. O, ye shades of ibald McMartin, what would you say if last winter could have beheld Richard Strauss' "Heldenleben," now Siegmund von Hausegger's three part sym- ic poem, "Barbarossa," upon the program of a Phil- onic concert? Richard Arnold—yes, the very same ard Arnold who sat there as concertmaster under dore Thomas nearly a quarter of a century ago— d perfectly rejuvenated when he took up his bow and d his fiddle under his chin in response to Paur's for attention. Thus "the world do move," indeed.

this, however, has nothing to do with the original vation with which I started out, viz., that of the in- d interest of Americans in German male chorus sing- Of this I became cognizant at last Sunday night's first rt of the Arion, when I found the tastefully redec- d and repainted hall of this great vocal society filled erflowing with an audience in which the formerly y German element was amalgamated to a strongly ptible degree with native American citizens, who, her with their families and friends, have become ers, some of them even singing or so-called "active" ers, of the German male chorus.

regards the singing itself, I was delighted to notice he Arion has upheld, during the nine years which elapsed since its grand triumphal tour through Ger- the same elevated, artistic standing that won for rels such as no other vocal society on this or the side of the Atlantic Ocean ever garnered before. The ould seem to speak for itself sufficiently for the value of Frank Van der Stucken's successor, and you will grant me that to take up the baton of one of America's best conductors and finest musicians, and to do it successfully, means that one must needs be "another" one. Whatever one may think of Julius Lorenz as an orchestral conductor —and from the proofs I witnessed on Sunday night I am by no means inclined to overrate him in this direction—as a trainer and leader of a male chorus he takes a very high rank. The well selected, fresh vocal material, especially the brilliant quality of the first tenors and the luscious sonority of the second basses, as well as the excellent tonal balance, are still the same as they were a decade ago. Precision of attack, homogeneousness of dynamic shading and above all purity of intonation distinguished all of the society's vocal offerings at their first concert, even in so difficult an a capella quartet as Franz Curti's "Die Toten vom Iltis." The selection of this number, however, was one with which I should find fault, the only one in the make-up of the program. The text is a pæan—and the music of course is also intended as such, although it does not quite match the words—for a piece of Cæsarism the like of which, if true, cannot be found equaled in the pages of history of mankind. The officers and crew of the German man-o'-war Iltis, which vessel was wrecked in a typhoon off Shantung in 1896, were reported to have gone down to their watery grave with a hurrah for the emperor. It may be that the story is only a canard, but if it be true that a crew of Christians died in a bravado instead of in prayer, I think the act ought hardly to be made the subject of a poem, or the poem to be set to music, or least of all, the music to be sung by members of a vocal society who are citizens of a free republic and not subjects of H. M. the Emperor of Germany. Am I right or wrong? If the latter, I am willing to stand corrected.

In every other respect Mr. Lorenz's selections were beyond cavil, and, as they one and all consisted of novelties, even the most blasé of music critics could find something to interest him among half a dozen quartets that were so excellently sung last Sunday night. The best one seemed to me Eugen d'Albert's setting of Ludwig Tick's "Herbstlied," the weakest one Simon Breu's "Lied in der Freunde." That's probably the reason why it was redemanded.

There were two soloistic attractions at this Arion concert, both of them well and judiciously chosen. The instrumental one was Alvin Schroeder, the renowned first 'cellist of the Boston Symphony Orchestra, whose warm and pure tone and masterly handling of the instrument have too often been praised in these columns to need reiteration. His selections consisted of Max Bruch's Hebraic "Kol Nidrei," with orchestra, and three equally well-known smaller pieces, of which César Cui's "Berceuse" was the most valuable and Popper's "Vito" of course the most effective one. It goes without saying that Mr. Schroeder was encored.

The other artist was a newcomer, young, charming of stage presence and sweet and modest of demeanor, as becomes a débutante. I speak of Miss Estelle Liebling, descendant of a musical family and one of the most promising of young vocalists that have come before the public of late years. I predicted success for her and a bright career upon the concert platform when I heard her at her Berlin début at the Singakademie last winter, and now my predictions are about to be verified quicker even than I anticipated. Miss Liebling's voice, although a light soprano of the coloratura—and a very perfect one at that—denomination, has at the same time a rare velvety quality, which I have never before noted in a soprano leggiero. It is a sympathetic, pleasing and at moments even bewitching voice, which must, by means of its inherent charm, naturally appeal to every sensuous ear, and which does so doubly to an educated one, because of the musical attributes of Miss Liebling, who in her delivery evinces that she is exquisitely and genuinely musical to the tips of her dainty fingers. Only from such an artist one could still endure so hackneyed a coloratura aria as the "Oiseau Charmant" from "La Perle du Brésil," while the public enjoyed it so immensely that they wildly insisted upon a repetition of this musical rot. To the musician, however, the refined singing and polished delivery of such dainty songs as Max Stange's "Die Bekehrte" and Schubert's 'Echo" were a perfect delight, while Alabieff's perennial "Nightingale" was made less of an enjoyment only because, first of all, it is in itself not a valuable contribution to the musical literature of our day, and because, secondly, the official accompanist of the Arion played havoc with the by no means very distingué harmonies of the said "Nightingale."

Hamlin to Give a Strauss Recital.

GEORGE HAMLIN, the Chicago tenor, will give two recitals in New York at Mendelssohn Hall on December 12 and 16. Both will be given in the afternoon, and on the earlier date the entire program will consist of compositions by Richard Strauss. This announcement cannot fail to interest the musicians of New York. The Strauss compositions which Mr. Hamlin will sing follow:

Op. 10—
Zueignung.
Die Nacht.
Die Georgine.
Allerseelen.
Op. 17—
Seitdem dein Aug' in meines schaute.
Ständchen.
Das Geheimniss.
Op. 19—
Wie sollten wir geheim sie halten.
Breit ueber mein Haupt.
Hoffen und wieder verzagen.
Op. 21—
All'mein Gedanken, mein Herz und mein Sinn.
Du meines Herzens Krönelein.
Ach Lieb, ich muss nun scheiden
Ach weh mir unglueckhaften Mann.
Op. 27—
Cæcilie.
Morgen.
Heimliche Aufforderung.

At his second recital on December 16 Mr. Hamlin will give this program:

Pur dicesti, O bocca bella	Lotti
Deh piu a me non v'ascondete	Bonocini
Vittoria mio core	Carissimi
Als die alte Mutter	Dvorák
Liebeslied	Dvorák
Am ufer des Flusses des Manzanares	Sjogren
Hab ein Röslein dir Gebrochen	Sjogren
Und schläfst du mein Mädchen	Sjogren
Vor meinem Auge	Sjogren
Minnelied	Brahms
Liebestreu	Brahms
Die Mainacht	Brahms
Meine Liebe ist Grün	Brahms
In English—	
Frühlingsglaube	Schubert
Die Taubenpost	Schubert
Geheimes	Schubert
Frühlingssehnsucht	Schubert
Nocturne	Hermann
Orpheus and His Lute	Manney
Were I a Prince Egyptian	Chadwick
The Years at the Spring	Beach

Walter John Hall.—The well-known teacher of many prominent church and concert singers is busy as ever, having some most promising pupils, who in due course of time are sure to be heard. His recital in Carnegie Lyceum some time since showed in part what he has accomplished in his specialty of voice culture, and his many pupils before the public eye are proof of his worth as a teacher. Mr. Hall combines that rare thing in a teacher of voice, namely, good musicianship of the broadest kind, with rare taste and skill in the placing and bringing out of the various voices which come in his care.

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Miss HELEN L. REYNOLDS, Violinist.
Miss MABEL REYNOLDS, 'Cellist.
The series will conclude Tuesday, Dec. 3, at 8:15, when **Miss MAUD MORGAN, Harpist,** will assist **Mr. CARL.**
ADMISSION WITHOUT CARD

CINCINNATI, November 16, 1901.

SIGNOR ALBINO GORNO, of the College of Music faculty, has a very large class this year of advanced and talented piano pupils. As a teacher his fame has long ago reached international ground. His pupils everywhere represent all that is best and artistic in pianistic training. Mr. Gorno's system of training is broad, intelligent and many sided. He studies the individuality of each pupil and molds it into the natural channels which will bring out the best results. It is no wonder that with a teacher such as Albino Gorno, who is able to impart the philosophy and raison d'être of music as well as its practical requirements up to the highest point of finish, any number of students should be attracted to him for the higher education—and that to them it seems unnecessary to go to Europe in quest of masters, when so acknowledged a master is found at home. All his pupils are much devoted to him. Recently one of them, a graduate of the college, Miss Mary Venable, sent a letter to Professor Gantvoort regarding her former teacher, from which the following excerpts will be of interest:

"Do not practice so much—think! Always ask yourself the reason for everything; investigate the causes of your difficulties. One can practice technic mentally without touching the piano at all. If one were to study pieces as carefully as one does etudes, special technical work would not be needed. A quarter of an hour of practice, intently and thoughtfully employed, is better than three hours of meaningless or careless practice.

"It is not, as you will find in your teaching, so much the practice, but the thought, that you will find it difficult to get from pupils. What a pity is all the wasted effort given to exercises. Czerny, Cramer, even Chopin and Liszt themselves do no good with their etudes unless the student thinks. What quantities of studies, good in themselves, are put to no purpose and worse by misdirected energy. Aim to make your pupils think; that is always the difficulty; and make them listen. Cultivate your own ear, too. Listen and hear! Analyze always, and make your ear judge of effects. You cannot cultivate the ear too much. Neither written nor spoken words, nor, of course, the fingers, should direct the manner of playing a composition, but the ear.

"While Signor Gorno lays the greatest stress on bringing out the emotional and intellectual content of a piece, he constantly instructs the student as to the best technical means to this end, at the same time encouraging him to independent thought and discovery. So detailed is his scientific analysis of technic that I find in the index to my notes no less than thirty-two headings under the term 'technic,' each of which is also subdivided many times, as for instance, 'fingers—independence of, preparation of, inclination of; inner fingers over outer; changing on key, fingers close to key, raised high from key, pressed deep into key, same finger repeatedly used, sentience of, several fingers on one key, draw toward you, strike on fleshy part of, strike on tips, curve, extend, one finger scale, thumb on black keys, on point, on side, on black keys, on white keys, second joint of, first joint of, scale with thumb,' &c. To go into detail as to the various touches and positions of the fingers, hand, wrist and arm which he teaches, and the reasons for their use, would require a volume in itself.

"If it could be said that Signor Gorno is more particular as to any one musical detail than another, it would perhaps be rhythm. But he as constantly insists on good and varied tone production (my index refers to sixty-four sub-heads), the correct use of the pedals, the hearing of ensemble music, especially the strings and the orchestra, and the study of theory with its audible application in playing. He causes his students to study vocal music, in order to gain appreciation of melody; to mentally figure the bass, and to make the hearer feel the progression of voices."

The first chamber music concert by the Marien String Quartet, on Wednesday evening, November 20, presents the following program:

Kaiser Quartet for strings, op. 76, No. 3.....Haydn
Quartet, Le Volga, for strings.....Afanasieff
Couronné par la Société Musicale Russe en 1860.
Quintet for piano and strings, op. 81.....Dvorák

The Cincinnati Concert Company, largely composed of pupils of Zilpha Barnes Wood, gave a delightful concert in the Turn Hall of Latonia, Ky., on Thursday, November 14. It was an appreciative Kentucky audience that listened to the following program:

When the Bright, Busy Bee.....Shultz
Miss Watson and Miss Shorey.
The Mission of the Rose.....Cowen
Miss Shorey.
To What His Ambition Led.....Lloyd
Miss Crapsey.
The Two Grenadiers.....Schumann
Mr. Kinslow.
If Thy Blue Eyes.....Bohn
Summer.....Chaminade
Miss Watson.
Dainty Dorothea.....De Koven
Miss Shorey.
At Rest.....Nevin
Mighty Lak' a Rose.....Nevin
Bandelero.....Stuart
Mr. Kinslow.
Scena and aria from Faust.....Gounod
Miss Watson.
At the King's Head Inn.....Moore
Miss Crapsey.
Angelus.....Chaminade
Miss Watson and Mr. Kinslow.

Owing to Dr. Thrasher being suddenly called out of the city, the third of the series of lectures on the "Voice" was unfortunately postponed. These lectures—in which increased interest has been taken—will continue every Friday afternoon throughout the season. Dr. Thrasher delivers the third lecture on next Friday afternoon at 4.30 in the Lyceum.

A large audience is expected to attend the first chamber concert of the season by the Marien String Quartet Wednesday evening, November 20, in the Lyceum.

The third of the series of lectures on the "History of Music" was given by A. J. Gantvoort Monday afternoon at 1:30 in the Lyceum.

The college chorus and orchestra rehearsals have been exceptionally well attended, and Mr. Van der Stucken is well pleased. The chorus are studying "Come, Sisters, Come," by Mackenzie; "Echoes from Moravia," by Dvorák, and a "motet" by Kulenkampff. The orchestra are studying a suite by Grieg, menuet by Händel, lullaby by Franko, "Air de Danse" by Gretry, "Sarabande de l'Opera" by Campra and "Marche de la Caravane" by Gretry.

The third invitation event by the School of Expression will be given Saturday afternoon, November 30, in the Odeon, at 2.30 o'clock. The subject, "An Hour with Mark Twain."

Three dramatic and musical evenings will be given for the benefit of the Church of the Nativity on Price Hill. The participants are all College of Music talent. The first event will occur on next Thursday evening, November 21. The musical portion of the program will be furnished by Miss Kathryn C. Gibbons, soprano; Miss Lillian Burton, mezzo-soprano, and Hamilton B. Taaffe, tenor, all of whom are pupils of W. S. Sterling. The dramatic readings will be under the direction of Miss Mannheimer, and will be assisted by her C. S. E. Dramatic Club.

The United Singers, of this city, Louis Ehrgott director, an organization composed of all the German singing societies of Cincinnati, paid a visit last Sunday to the tomb of Gen. William H. Harrison (Old Tippecanoe) at North Bend, Ohio, which is only a few miles distant from the city. Three large traction cars were required to transport the Cincinnati singers to the sacred spot. When they arrived impressive memorial exercises were held. Hundreds of people had gathered on the grass plot around the general's tomb. Mayor W. H. Gleason, on behalf of the people of North Bend, delivered an address of welcome to the visiting singers, at the conclusion of which President Charles G. Schmidt, of the United Singers, was introduced and made a few remarks on the life of the general. President Schmidt deposited a large wreath on the grave.

Judge Bode delivered an address in German. Two beautiful selections were given in chorus, after which Hon. Jacob H. Bromwell made a stirring address in English.

Mr. Bromwell, who is quite an orator, spoke in part as follows:

Probably no character in American history, and few in the history of the world, has combined in his life record so many elements of romance and so much success from small beginnings, or has entered more completely into the necessities of the times in which he lived than did William Henry Harrison, whose memory we celebrate to-day.

After Ohio had been admitted as a State and the remainder of the Northwest Territory had been formed into the Territory of Indiana, he was made its first Governor and Superintendent of Indian Affairs.

Unfortunately for the peace of the new Territory, the machinations and misrepresentations of British agents had been sufficient to stir up a feeling of discontent and distrust among the powerful tribes with whom they dealt. A leader, too, of uncommon ability was at hand in this crisis. Tecumseh and his brother, the prophet, quietly commenced an organization which was to include all the hostile savages in the Territory, and whose object was, a concerted attack upon all the settlements, to destroy and drive the white intruders into their territory. Indian depredations began to be more numerous, and finally Harrison became convinced that a bloody Indian war was inevitable. He obtained the consent of the Government to establish a military post at Tippecanoe, and with a small detail of about 350 regular infantry and something over 500 volunteers, he marched, on September 26, 1811, to a point near where Terre Haute now is and established Fort Harrison, and then pressed on toward Tippecanoe. On November 6 he reached the vicinity of that town and was met by messengers from the Indians who proposed a council for the discussion of matters in controversy for the following day.

But Harrison, while apparently consenting to the proposed council, was perfectly convinced that it was the intention of the pro-

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his followers to attack him by treachery, and, accordingly, made preparations. A sentinel discovered an Indian creeping toward in the grass and fired. The Indian yell followed, and a desite charge was made upon the left flank, which gave away before attack. The Governor exposed himself to all the hazards which position as a conspicuous mounted officer made him liable. The t was one of the bloodiest of Indian warfare. There were not than 1,000 savages. Inspired by the promises of their prophet the Great Spirit would fight for them, they neglected even the nary precautions of the savage, and, instead of fighting from ind ambush, rushed boldly upon the bayonets of the soldiers. result was disastrous to the Indians. The battle was a decisive in breaking up and destroying their organization, and they scatd in all directions, never again to threaten the progress of settlelt and civilization in the Territory.

Thus music pays its respects to the heroic dead!

Asa Howard Geeding, baritone, has been enjoying a cessful concert tour with the Hahn-Parks combination. sang to appreciative audiences at Fremont, Neb.; rk, Neb.; Grand Island, Neb.; Lincoln, Neb.; Omaha; ingfield, Ill.; Pontiac, Ill., and Shelbyville, Ill.

The following press notices in this connection will ak for themselves:

he manner in which Mr. Geeding sang his solos proved him to a baritone of fine powers. He is an artist of the first water.—z, Ord, Neb., November 8, 1901.

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sa Howard Geeding is a very competent baritone, and entered a most enthusiastic audience. Of his singing only words of se are heard. His voice and manner met with the heartiest roval. His selections included nothing unworthy of a first-class st. The concert was an exemplification of high class music lly produced.—Rising Sun (Ind.) News, October 9, 1901.

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r. Geeding was in fine form and sang "The Two Grenadiers" in ay that brought forth thunderous applause. He showed a voice emarkable smoothness, and his enunciation was especially good. rything he did was of a high order.—Advocate, Weeping Water. ., November 2, 1901.

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r. Geeding's singing was one of the features of the evening. has a good baritone voice and sings with an expression which cates a fine musical taste. His tones are firm and well placed, his rendition of animated themes is full of that vigor in which aritone always captivates an audience. He was encored at each earance, and responded in every case with a selection which ight out a hearty round of applause.—Oxford (Ohio) News, Oc- 11, 1901.

t the faculty recital of the Clifton School of Music, C. Lerch director, on Saturday afternoon, November the following program was entertainingly presented:

al duets—

Oh, That We Two Were Maying.....Henschel
Feel Thy Angel Spirit.....Hoffmann
Mr. and Mrs. Lerch.

in soli—

Adagio, Seventh Concerto.....Rode
Obertan Mazurka.....Wieniawski
J. Alfred Schehl.

tation, A Royal Princess.....Rosetti
Miss Amanda Deremo.

l solo, Heart's Delight.....Gilchrist
Mrs. Lerch.

n soli—

Traumerei und Romanze.....Schumann
Valse, Romeo and Juliet.....Gounod
J. Alfred Schehl.

Sketch—"Mr. David," a Dramatic Incident from Life.
by F. Hoeffer McMechan.
Cast of characters:

d Herrick, Esq., a banker.....F. H. McMechan
rice, his adopted daughter.....Mabel Brownell
oyne, a valet.....William Hackett
Scene—Home of Mr. Herrick.
Accompanist, H. C. Lerch.

J. A. Homan.

EDUARD REUSS AND MME. LUISE REUSS-BELCE.

THE names of these two artists first became generally known at the great Music Festival at Carlsruhe in 1885. Here Luise Belce sang Sieglinde in "Die Walküre" of Wagner, and gained a success such as no other singer had yet reached in this role. Here, too, she sang the "Mignon" of Liszt, and was led to the platform by Liszt himself amid the loud applause of the enthusiastic public. Here, too, she, while still a "Braut," sang the "Brautlieder" of Cornelius, accompanied on the piano by Eduard Reuss. Eight days later the marriage of the pair took place.

At this time the whole musical world of Germany who were there assembled were convinced that Luise Belce was one of the elect, called to extraordinary achivements. What she had promised she fuifilled as Frau Luise Reuss-Belce, and proved it when she created the Cassandra in

Eduard Reuss and Luise Reuss-Belce.

the first part of the "Trojans" of Berlioz, a role which, before her, no other singer, even in France, had mastered. By this performance she gained the reputation of a great tragedienne and of one of the greatest singers of the present? We meet seldom enough to-day artists who to the fame of an important singer unite that of a great representative artist. And this is the reason for our devoting our warmest interests to Luise Belce. On her departure from Carlsruhe the whole sympathies of the public followed her, and after her last performance, in which she sang Carmen, the horses were taken from her carriage and the crowd of admirers drew it in triumph to her dwelling.

Frau Reuss-Belce had the same success in Wiesbaden, Covent Garden Theatre, in London, as Sieglinde and at Bayreuth. In Dresden, as Brünnhilde in the "Götterdämmerung," she attracted the greatest attention, and the whole press assigned to her an exceptional position among her fellows, and especially did the highest justice to the genius of her work. What makes Luise Belce so great and so sympathetic? It is the complete devotion of her own nature to her task, that self-sacrificing absorption into it, which creates the true priesthood of art. On this account in the stage figures of this artist there is not to be traced the slightest thought of personal success, of mere external stage effects, of putting forward her own personality. In the performances of Luise Reuss-Belce we see only the great thing, we see only the Cassandra, the Sieglinde, the Brünnhilde, the Isolde. Her grand performances show a perfect victory of great artistic feeling over the personal factor.

Eduard Reuss, a native of New York, comes from the best school. Hans von Bülow was in Hanover his teacher, and in 1878 Franz Liszt undertook the direction of the talent he prized so highly. The master recommended this pupil of genius as a collaborator in the great Thuringian Music Festival in Arnstadt, and a year later personally introduced him to the international public of Baden-Baden as one of his favorites. There Reuss played the "Danse Macabre" of Liszt, and there Liszt heard for the first time this piece. "I did not believe that I had done so well," said the master to his scholar. In Berlin Reuss gained recognition of being one of the first Beethoven players of the present. His enthusiasm for Liszt, and the gratitude which he paid to his great master for his instruction and friendship, led him (he is also a considerable writer) to the greatest literary achievement of his life, the "Biography of Liszt." It is the best book that has been written about Liszt, as the *Kölnische Zeitung* maintains.

Reuss made the piano arrangements of the "Bärenhäuter" and "Herzog Wolfgang" for Siegfried Wagner, of whom he is a great friend. A glance at these piano arrangements proves Reuss to be a master of the scores whom nothing essential escapes.

Maurice Grau convinced himself at Bayreuth of the qualities of both these artists, and gained such a high opinion of them that he engaged both under brilliant conditions for his opera ensemble. We shall soon have an opportunity to admire and be delighted with Frau Luise Reuss-Belce as Isolde, and to hear Herr Reuss, one of the greatest pupils of Liszt.

Mrs. L. P. Morrill.—Mrs. Morrill gave the first of her musical receptions on Thursday evening at her studio in The Chelsea, a large number being present. An interesting program was given by Mrs. Morrill, Miss Florence Clark, Miss Alice MacGregor, Mrs. P. St. John Duval, with F. W. Riesberg at the piano. Mrs. Duval, whose home is in Richmond, Va., is spending the winter in New York for study with Mrs. Morrill. Her voice is a fine, high one, and shows what scientific training can do. Miss Clark is a contralto with an unusually deep, lovely voice, and has made progress under Mrs. Morrill. It is predicted that she will make a fine place for herself in the musical world in the future. Mrs. Morrill was never in better voice, and her singing was greatly enjoyed. These receptions occur the second Thursday evening of each month, and always prove interesting social and musical events.

A Joint Recital.—Mrs. Webb-Gardner, the distinguished coloratura soprano, and Emil Hofmann, the baritone, will give a joint song recital at Association Hall, Newark, N. J., Monday evening, November 25, at 8:15 o'clock. Mr. Minier, the well-known accompanist, will be at the piano, and a high class program made up of German lieder, English and French songs, and some briliant operatic arias will be presented. It will be Mrs. Webb-Gardner's initial appearance in Newark, and Mr. Hofmann's first hearing since his return from Germany.

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FIRST PHILHARMONIC CONCERTS.

WITH Friday's public rehearsal and the concert of Saturday evening, the Philharmonic Society began its sixtieth season. This was the program:

Overture, Euryanthe.....Weber
Prelude, Choral and Fugue.....Bach-Abert
Concerto for piano, No. 4, D minor, op. 70.....Rubinstein
Josef Hofmann.
Symphonic poem, Barbarossa.....Siegmund von Hausegger

For some ill advised reason the Bach-Abert number was included in the above list, and as a result the concert was too long. Had its pernicious influence ceased with that, the error in program building would not have been worthy of discussion; but it reflected on the next following orchestral composition, so that the general impression of "Barbarossa" was that it is too lengthy a work. Now this is not the case—Von Hausegger's symphonic poem does not consume more time than is due a work of its importance. To return to the Bach-Abert number, it best can be summed up by asserting that it should not have been done at all—neither by Abert nor by Mr. Paur. Such shackling of differing bits of Bach divorced—not welded—by a choral is in very bad taste. Were one to overlook this sort of thing one would soon become complacent, and even forgive Gounod his greatest musical sin—and he has many to his credit—that silly "Ave Maria."

The freshness of the "Euryanthe" overture seems perennial. And no wonder, when one considers that it contains much healthy, stirring melody and brisk rhythms, which give it a long lease on youth. It is a glorious work which still will flourish when a great many of Wagner's compositions will be remembered only in the Bürgerreuther barn.

Mr. Paur gave a dashing reading of the "Euryanthe" and showed the orchestra to surprisingly good advantage. It was evident after that first fine burst that he had been working hard with them, and at the Largo he coaxed from his band a pianissimo of unusual delicacy; and at other instances he unleashed the brass until it did one good to hear that ringing roar of sturdy tone.

Of the Rubinstein Concerto Josef Hofmann gave a brilliant performance—much better Saturday than on the previous day. On the latter occasion he put much more dash into the close of the first allegro; he quickened his tempi a bit more in the rondo, though in contrast to the orchestral outburst following it still lagged and refused stubbornly. But the tonal beauty, the absolute technical finish and repose were all so many indices of the young virtuoso's exceptional musical equipment. For an encore on Friday he played the same composer's F minor Barcarolle, and on Saturday a Rubinstein Barcarolle and the Chopin Waltz, op. 64, No. 3.

This brings us to the first performance in America of "Barbarossa." Its composer, a young man of twenty-nine, is second conductor of the Munich Kaim Orchestra. He comes of musical stock and showed a precocious talent of the same bent, composing before he had completed his school days. Afterward he succeeded in bringing about the first performances in Graz, his birthplace, of Wagner's "Ring." His father before him had been an ardent worker in the Wagner cause and it was not strange that this influence should show in the son's early compositions; these brought him no great fame—a Phantasie for piano inspired by E. T. A. Hoffmann's "Elixire des Teufels"; a ballade for orchestra, "Odins Meerritt," and an opera, "Helfried," produced in Graz. Later he wrote a fantastic comic opera, "Zinnober"—after Hoffmann's "Klein Zaches—which was given performance in Munich upon recommendation of Richard Strauss. In 1895 he was appointed opera conductor at Graz and held this position for four years, leaving it only in 1899, when the success of his "Dionysiche Dichtung," produced under his direction by the Kaim Orchestra, secured him the position as second conductor to Weingartner of the Kaim Orchestra, which he still holds.

All this detail is justified by the fact that this composer's "Barbarossa" is a great composition. Whatever hold Wagner may have had on Von Hausegger it is now dissipated by a most intense striving after the ideals of Richard Strauss—of Wagner there are few traces in this work. During the march of the third division does one see the gabled roofs and dormer windows of Nuremberg in the far distance, but at second hearing they pass from view and one can explain the vision only by the identity of the key color. And the "Barbarossa" motive is a hint from the *Schwert* theme. At the beginning of the second part there is a very strong hint of Tschaikowsky—who, oddly enough, has put his stamp on so few of the moderns—and "Manfred" is recalled; not alone by general contour, but also by treatment of his orchestral forces. *Du reste*, it is Strauss, again Strauss, and Von Hausegger.

But he is a worthy and a modest pupil of the Munich master. He does not dare so far as the great man; and here he shows his cunning, for he knows full well that the public would not accept gracefully so bold a work from another man as it does from Strauss. Strauss is saying the last words in the music of the present, and is not a safe guide out of the maze of his own music. So Von Hausegger has chosen another path for obviously the same goal, and it would seem that his route is less devious and—be it frankly admitted—less interesting.

As the subject for his work the composer has chosen the rather well-known "Kyffhaeuser Saga," which, in a few words, recites the sleep-bound Barbarossa awaiting the awakening call of his needy subjects. About this scheme he has spun loosely the musical web, not by treating with infinite and tiresome musical detail every verbal outline, but in the manner of an impressionist suggesting by truthful hints the points upon which the imagination may fasten and elaborate. So the division of the Symphonic Poem falls into three great divisions: "Die Not des Volkes," "Der Zauberberg" and "Das Erwachen." Whether this fable is politically accurate matters not at all; Von Hausegger writes music, not history, and the quarrel of critics can only be with the musical treatment of it, not with the plot itself.

In form the first movement is rather free, but far from being revolutionary; it approximates the outlines of a symphonic overture, and the sub-divisions are recognizable.

Thematically this, the first movement, is the most interesting of the three, and it contains at least two subjects which proclaim the composer's inventive ability to b above the ordinary; in this he approaches Strauss, w "Hero theme," from the "Heldenleben," will soon later take its place among the few great themes w in the last half century.

"Die Not des Volkes" is ushered in by an introdu beginning with a magnificent motif announced pian the horns and trumpets. In these first few bars lie Stimmung of the entire movement; seldom has a poser succeeded so well in ensnaring a mood and fining it within a few bars; and to accomplish this it needed a theme of great force and unmistakable ch ter. These at least are the attributes of this drastic ing. Then with rapidly accumulating force another sion of this is precipitated—this time fortissimo and different key. After the fury of it is spent there c a period of almost pastoral peace built on two new jects and instrumented with a rare knowledge of or tral color possibilities. But this tranquillity is short-l and a human cry of discontent breaks out, proclai the misery of the mass; in intensity this appeal is mendous—it equals the agonizing plaint of Amforta search of rest. Incessantly does this cry resound, i rupting and preventing utterance of the recurring i theme, like the cry of maddened men voicing dire tress, until with a brisk, resolute minor theme the body of the movement begins. This principal subje repeated daringly in the major, a semitone higher, wonderful effect, followed furiously by another outl of anguish, which is answered by a pleading episode appeases the tumult.

With a menacing roll of the drums the develop section stirs anew the latent madness of the mob now their anger has turned to anguish and they p beg; this avails them nothing and in demoniac de they shriek their distress with shrill voice. Suddenly as an answer sounds the "Barbarossa" theme, a note of reassurance, and in which is found the m motto of the whole work. All too soon it does awa in the distance echoes anew the fierceness of comba woeful wail and the peace pleading. This gains i tensity and added to these now the "Barbarossa" returns against a persistent rhythmic figure. With multuous Coda the movement ends in a startlingly br and unexpected manner. The impression of this p of the work is that it is tense, with the composer stra his material to the utmost, yet knowing how far he bend his themes to express the varying phases of his ject. And to this end he has used unusual skill i selection of malleable material, with the result tha movement is marvelously coherent. Nowhere are visible seams.

"Der Zauberberg," the second movement, is a sclr which opens with a fugitive fugato. It is meant to c in tone the wavering outlines of phantom form cir silently about the enchanted mountain which hold drowsing Barbarossa. There is in this unearthly ing a strange flickering of the ghostly that the com commands with a masterly economy of device. Ag this figure, and woven into its very mesh, are remini parts of the theme, from the preceding movement

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WHITNEY TEW
In America November, December And January.

The London Press says of Mr. Tew's singing:

The Stage—"Mr. Whitney Tew proved himself a singer of excellent capabilities. His voice, which is a bass of great compass, is delightfully sympathetic—now full of tenderness, now instinct with passion and joy. He could not have been surpassed in his rendering of Schumann's 'Der Knabe mit dem Wunderhorn' and Liza Lehmann's curiously weird 'Myself when Young.'"—*July* 4, 1901.

London Musical Courier—"Mr. Whitney Tew's singing was marked by a high order of intelligence. He is one of the few singers now before the public who possesses the many qualifications that mean success. Besides a voice powerful and sympathetic he has a remarkable memory, and he never fails to display an intuitive knowledge of the poetic and dramatic significance of the text. In four songs by Bach, Brahms, Schubert and Schumann he exhibited great powers of vocalization and expression, and a style in singing German so thoroughly Teutonic that it was hard at times to realize his American origin . . . Three songs in English were equally impressive."—*July* 5, 1901.

Ladies' Field—"That fine bass singer, Mr. Whitney Tew, gave the first of his recitals in Steinway Hall. Madame Lehmann's 'In Memoriam' was a great test of Mr. Tew's manner and inflection, and he sustained the interest of his audience well throughout it; and it is a supremely hard work for a single voice—fragmentary, passionate, moody, with its pedal-note of acute sorrow. . . . Mr. Tew is fortunate in possessing a powerful voice of fine quality, and he has both the voice and brains for success."—*May* 25, 1901.

Daily Telegraph—"Mr. Tew is an artist who commands attention and deserves praise. Especially has he the gift of feeling and the power of conveying it to others, while in point of intelligence he leaves but little to desire. Mr. Tew essayed last evening songs of widely contrasting kinds and of various countres, but the manner and spirit proper to each were easily revealed, and the result was a conspicuous success."—*May* 23 1901

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essing the distress of the people; now and again this is ated at while the swirl of phantoms grows wilder and e picture more nebulous until with the thunderous romatic ascent in fortissimo brass the mountain seems ft and the apparition of Barbarossa is suggested by the ring reappearance of his theme.

Under the influence of this quieting vision there comes a dden lull of all sounds martial and instead creeps in a collection of those happy days when Barbarossa reigned; this end the composer has given a heavenly melody to strings, followed by a simple, playful theme for the oodwind which succeed so admirably in veering the od completely. But immediately comes again that ever esent sign of the times—distress. And before care flees mentary happiness; the cry of need insists and the ture of Barbarossa fades darkly away. With the re-rence of the ghostly dance the scherzo ends.

"Das Erwachen" consistently begins with an introduc-n which harks back to the first movement and reiterates *Not* cry, in which many combinations of themes are d to logical advantage, and which continues at length til a sustained trumpet call introduces a new expectant od. This culminates in the "Barbarossa" theme, which nounces the final awakening of the Kaiser, who leads people in victorious war to the martial march, a stir-g melody, built on the themes of Barbarossa. With s the main body of the movement begins and is con-ued by the introduction of former themes skillfully ted against each other, indicative of conflict. Out of all s resounds again the "Kaiser March" and marks the iod of development; once more the old cry of distress ils warningly and gives way only to the pastoral epi-da in which the very first motif is coupled with an in-h the "Kaiser March," introduced by the "Barbarossa" me, significant this last time of victory. A closing la in which the very first motif is coupled with an in-sion of the cry of need, the whole a pæan; and finally "Barbarossa" in the most joyous of accents. So the rk closes.

Of the orchestration there is naught but praise. Of rse, the composer draws liberally upon the resources the modern orchestra; but only in one or two in-nces does one feel that he exhausts these. Never does join themes simply to show his skill. The constant re-ation of the cry of distress is justifiable, and it lends tinge of monotony to the work. Of melody—good, melody—there is an abundance, and it is not of cloy-sweetness to clog the speed of the musical narrative. ove all the composition abounds in character of the oic sort—not the mock Teutonic heroic of a Piloty vas, but rather the uncompromising daring of the nger school. The unflinching figure of Stuck's rieg," heavy with misery, stalks abroad in this com-ition. "Barbarossa" is a remarkable work.

Mr. Paur's conducting was superb; he made clear oted parts of the poem, and never for an instant did lose absolute control of his forces. He worked up his naxes with tremendous discretion—always avoiding the al and the obvious. His attitude toward compositions his kind—especially toward those of Richard Strauss—should be praised. And we have the assurance that when he essays to interpretate one of the moderns he takes the composer at his word—or at his note—and gives us a broad, comprehensive reading, free from over-refinements.

The orchestra played very well, indeed. There have been a few changes in its personnel, which probably will work out to advantage later. But it is apparent with each concert that Mr. Paur is making his orchestral material more flexible. And upon this he and New York are to be congratulated.

THE H. W. GREENE STUDIOS.—At the H. W. Greene studios there have been a considerable number of rare voices registered this season. Mr. Greene's prestige in the South and West gives him some of the most promising pupils which those sections afford. A brilliant young tenor, Claude H. Selby, of Fostoria, Ohio, is more than redeeming the promise his voice gave last year. He is already being sought for engagements, the most notable of which is an appearance with the Philadelphia Orchestra toward the end of the month, where the Prize Song from "Die Meistersinger" will probably be his number. He is also booked for a concert in Ohio in December.

Miss Lalla Griffin, of Johnson City, Tenn., is among the most promising of Mr. Greene's Southern pupils. Miss Griffin has given up church and college engagements to make New York her musical home, and she is unquestionably a great addition to the soprano forces of the metropolis, having a voice of exceedingly rare quality, which she uses with great effect.

A musicale will be given at the studios the first week in December at which Miss Griffin, Miss Cecile Stollberg, Miss Bessie Hoople, Robert Bruce Pegram and Mr. Selby, with a number of others, will appear.

THE SERRANOS.—Among the most successful voice teachers in New York are Emilia Benic de Serrano and Carlos A. de Serrano, teachers of Charlotte Maconda, the celebrated soprano.

Two of their pupils, Miss Hattie Jacobi and Miss Rose Marie Campbell, have recently filled a number of most successful engagements. On Labor Day Miss Jacobi sang with Sousa's Band at their last concert at Manhattan Beach. More recently she sang with Berlinghoff's Military Band and at the annual concert of the Cecilia Club, given at the New York Maennerchor Hall. Miss Campbell has been engaged by the Arion Club, of Providence, to sing Verdi's Requiem on Tuesday, November 19. Her success while with the American Opera Company may be gauged by the following press notice:

Those who heard Miss Rosemarie Campbell in the comparatively small part of the Gypsy Queen in "The Bohemian Girl" must have recognized in her an artist of more than ordinary powers; but only in the later productions has she had a full chance to display her ability. The charming impersonation of Nancy in "Martha" will not soon be forgotten; and her dramatic rendering of Azucena in "Il Trovatore" has given the keenest pleasure. The long and difficult passages in the third act could hardly have been better done. Miss Campbell has a voice of great range and remarkable purity of tone, and her phrasing is distinctly artistic.—Providence News.

John C. Weber and His Band.

SINCE his return to Cincinnati from Buffalo, where he filled an engagement at the Pan-American Exposition, John C. Weber and his band took in the Lexington races, where it is a prime favorite, and now bookings are being made of the band for some of the big musical events during the winter and spring.

The following press notices and testimonials speak for themselves:

John C. Weber's band played under most unpropitious circumstances, its engagement extending through the weeks of the President's illness and death, when the attendance was small and the hearts of the visitors not in tune with strains of joyous melody. In spite of this Mr. Weber, by his affable personality and unquestioned musical ability, and his band by its superior work, made a lasting and distinctly favorable impression. This organization contains a number of excellent soloists, who had little chance here to show what they could do. The list includes three cornetists, William Kopp, Ferdinand Weiss and Joseph Loebker; Carl Kohlmann, euphonium; piccolo, George Lehmann, and xylophoner, Howard Kopp.—Buffalo Express, October 27.

John C. Weber, director, and his famous band arrived yesterday morning from Cincinnati, having just finished an engagement lasting two weeks at the Pan-American Exposition at Buffalo. In the Electric City the band made a hit and won new laurels as a musical organization. Mr. Weber is an Elk and is well known in this city. At the trots yesterday the band rendered excellent music. It caters to all classes, and there is always much applause after each piece.—Lexington (Ky.) Morning Herald.

BUFFALO, September 30, 1901.

John C. Weber, Weber's Military Band:

DEAR SIR—I wish to commend you on the fine work of your band during your two weeks' engagement at the Pan-American Exposition. The Exposition officials praised the band highly on its sweetness and softness of tone. We class the band as one of the best at the Exposition during the entire season. Trusting you will meet with as good success in the future, I am, very respectfully,

Yours, HARRY F. HENSHAW,
Superintendent of Music.

BUFFALO, October 2, 1901.

John C. Weber, Cincinnati, Ohio:

MY DEAR SIR—I sincerely regret that you had to leave us so soon, as we enjoyed your evening concerts so very much, and take great pleasure in telling you so, for I believe when a man does well he deserves credit for it and ought to know that his work is appreciated. I don't believe in keeping all praises for obituaries and tombstones. I received many thanks from all the Oregonians in selecting your band to play for us on "Oregon Day," and they have not got over yet praising your interpretation of the pieces selected, and that is one of the best points of your band. You seem to grasp the composer's idea and give it the way it ought to be given; another point I admired in your band is the smoothness and harmony with which each piece was presented. I listened very closely and am considered a good judge of these things.

Now, I don't say this simply to flatter you, but because you merited it, deserve it and ought to know it.

Wishing you success in the future, I desire to express the hope to have the pleasure to hear you again. Cordially yours,

HENRY E. DOSCH.

ESTELLE HARRIS FOR "THE MESSIAH."—The young dramatic soprano with the beautiful voice has been engaged for the Christmas performance of "The Messiah" at Goshen, N. Y., under Conductor Rev. Robert Bruce Clark, with a full orchestra. She sang last night with great success at the concert at Trinity M. E. Church, Harlem.

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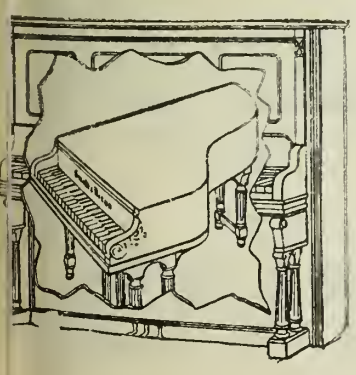

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J. H. MAPLESON.

By Hugh Craig.

J. H. MAPLESON, whose death is just announced, was born in London in 1830. One of my friends, who believes that all good things come from Galilee, used to believe that the maple tree of which the impresario was the son must have grown in the same stretch of woodland in which flourished the almond tree, the ancestor of Felix, and that, as the latter Germanized his name to Mendelssohn, the former just Anglicized his into Mapleson.

At all events, the child made its first appearance on any stage at the early age of two months as the understudy of a property baby in the christening scene of "Henry VIII.," personating the infant Princess Elizabeth. At the age of fourteen he began to study music, the violin being the instrument of his choice. On leaving the Academy he published two piano pieces and a song, and made his appearance among the first violins at Her Majesty's Theatre, playing at the same desk with Remenyi, who had just escaped from Hungary. At this period the great operatic war began in London. Costa left Her Majesty's Theatre to establish the rival house at Covent Garden, and his successor, Balfe, then in all his glory, induced the young violinist, by no means reluctant, to try the stage. He gave him singing lessons, and he, Gardoni and Belletti assured him that he had in him the stuff of a primo tenore.

But before he had completed these vocal studies he took a company into the English provinces, which included Sontag, Lablache and the pianist Thalberg. This was followed by other tours, and in one of them, as his tenor, "for some reason or other" (Dare we guess what it was?) left him. Mapleson took his place, as he says, "with success." After a dip into musical journalism and study in Italy, he made his first operatic appearance as Carlo in "Linda di Chamouni." On his return to London he found his throat affected and had to undergo a serious operation that deprived him of tonsils, uvula and voice. The operation, we may add, did not injure his conversational powers, in later years at least.

In 1856 he started a musical agency, and in 1858 joined E. T. Smith (his gentleman described himself in legal documents as of Pennsylvania Castle) in organizing a third opera company, which during its first season gave "Don Giovanni" "with a body of singers whose united ages amounted to nearly 500 years." In the following season Arditi was engaged as conductor. Smith was an enterprising fellow; he ran half a dozen restaurants, had a special box at the opera given to Heenan and Sayers, and was with difficulty restrained from having the champion's belt presented between the acts of the opera. In spite of all these artistic devices the sheriff's officers seized the wardrobe and finally were left in possession of the house.

In 1861 he made the acquaintance of Adelina Patti, and set about trying to raise funds and a company to open the Lyceum with her as the star. But, alas for struggling managers! while he was thus running about the lady had signed to Gye at Covent Garden. Still he possessed such artists as Giuglini, Delle Sedie, Alboni and Tietjens, but before the close of the season the choristers struck for pay, and the impresario was $190,000 to the bad. Tietjens at this period and afterward was his most loyal supporter, and refused all offers from Gye. In fact it was reported that during her whole career she helped him out of many serious scrapes. In fact it was only at her death the idea of visiting America came into his head.

In 1868 Mr. Gye made a proposal for the union of Mapleson's Drury Lane company with Mr. Gye's Covent Garden contingent. The first season was reported to be a success, but lawsuits between the partners sprang up. Mapleson was accused of having shown ingratitude to his first patron, Lumley, and of trying to ruin Gye, and he in turn accused Gye of attempting to seduce his artists and of stealing his version of "Lohengrin." How he was getting along financially may be seen in his "Memoirs," where he tells us that in his last season he dropped "Les deux Journées" after one performance because there was only $500 in the treasury, and "Otello" (with Tamberlik, Faure and Nilsson) after a one night run, because there was only $800 in that receptacle. Then came a scheme for a Grand National Theatre on the Thames Embankment. Poor Tietjens, then dying, laid the first brick, and the Duke of Edinburgh the first stone (a charming distinction), but the building was never roofed in; the portion erected was sold for $2,000 for building materials for a police station that now stands on the site.

Mapleson's career of disaster may be assigned to many causes. The fact that opera did not respond to a popular demand, but supplied the jeunesse dorée of the aristocracy with new playthings, is at the bottom of his failure; to these may be added the multiplication of opera houses when London could not support one, with the consequent cliques among patrons and artists; but most of all Mapleson's temperament. "At the close of the opera season," he writes, "I found myself a loser of £1,800. Therefore I resolved to carry on the opera on a larger scale next year in order that I might get straight, vowing, as the Monte Carlo gambler does, that as soon as I got quite straight I would stop." In plain English, he carried on the enterprise trusting to luck.

As a preliminary to his American tour he paid a flying visit to this country, and in a sojourn of nine or ten days knew all about it or thought or said he knew. He entitled his company "Her Majesty's Opera Company" to dazzle our democratic imaginations, and on August 31, 1878, set out to conquer the new world. In his company he had Gerster, Minnie Hauk, Trebelli, Campanini and other old friends, and they arrived safely at Cork, but there Mapleson met his first trouble. His exchequer was almost exhausted and he had to telegraph to his New York agent to cable him $10,000 to pay the passage money of his artists. The season opened October 16, 1878, and the list of the artists compared unfavorably with Maretzek's old company in 1874, leading one sarcastic journal to ask "Where is the new era in operatic management?" In fact, "Her Majesty's Opera Company" was a misleading description, as a body bearing the same name began its season on the same day in London. This first Mapleson season was saved by Gerster. That lady was seized on her arrival by typhoid fever, and till she was able to appear the general verdict was that the performances left much to be desired and that many were inferior to what we had often had before. As Carlberg said: "This little woman is the soul of the box office and makes the season successful." The rest of the company were dismissed with the remark that there is "one thing they can do, that is 'Carmen,' and one thing they cannot do, that is 'Der Freischütz.'"

Of course, there were all sorts of squabbles. First came the Steinway-Weber piano squabble, which was amicably settled by all the artists indorsing fully both pianos. Then came a Minnie Hauk quarrel, a much more serious affair; a difficulty with the ticket speculator Rullmann, and finally one with the stockholders of the Academy, which Mapleson vowed to leave for Booth's Theatre next season, as the Metropolitan Elevated Railroad would support him handsomely.

The season proved once more that it was the "star," not the opera, that the public went to see.

Mapleson's London season of 1880 was noticeable for a performance of "Lohengrin" under Richter. He gave the piece fifteen rehearsals, during which he found 430 mistakes in the orchestral parts that had been passed over by Costa. In New York the most noticeable work was Boïto's "Mefistofele," and in the following year the Opera Festival of Cincinnati and the engagement of Patti for the ensuing season, and the firmness with which s held to the terms of the contract, "deposit of $50,000 signing." The troupe consisted of Patti and her husba Nicolini, Minnie Hauk, Madame Scalchi and others, t novelty being M. Mierzwinski, the phenomenal ten In London a dispute with the Royal Italian Opera Co pany, which had acquired Mapleson's lease of Her M esty's Theatre, took place, the company claiming fr him $50,000 losses incurred in America and leaving h responsible for Patti's contract. Abbey had tempted l with higher terms, but Mapleson finally outbid him, t shareholders of the Academy voting to him a subsidy $40,000 to guarantee the contract. In fact, the old fe with the Gye family had broken out again. They kn that the last Mapleson season had been disastrous; th did not think Patti at $5,000 a night would pay, and th were to open the New Metropolitan Opera House, wh gave its first performance October 22, the same night Mapleson's at the Academy of Music. With two ope in New York the end could not be doubtful. The she took possession of the Academy, while Mapleson tra ferred what he could into Nilsson Hall. The veter however, was undaunted. He rehearsed where he cou one day at Steinway Hall, one day at Tony Pastor's; was driven from the stage of the Academy by the c penters of the new American company organized by M Thurber, and was thankful when the New York season 1885 was over. Henceforth comes a period of steady cline, and the Colonel's late career is so well known t it need not be recapitulated here. During all this ti Mapleson was always the same cheery, good natured low, with a genial smile; with a rich fund of anecdote a most plausible conversation, wheedling stockholders, pa fying prime donne, fighting their husbands and promis mountains and marvels, year after year, to a public t finally became incredulous. Nothing seemed to ca him any serious trouble. He deserved a better fate. with his "star" system, cannot be credited with promot musical art; he adhered too closely to the old school, was engaged in the impossible task of making antiqua opera pay.

"The Messiah" in Philadelphia.—A performance "The Messiah" was given by the Temple Chorus in P adelphia on Thursday last, the 14th inst., the basso o occasion being Henri G. Scott. Some of the press o ions on his work are given below:

* * * Mr. Scott is so well known to Philadelphia audiences his work needs no comment. It is but necessary to say, howe that he was in fine voice and sustained his part with his usual quisite finish and artistic interpretation. It is invidious to comparisons, but Mr. Scott was especially fine in several of his notably in "Why Do the Nations Rage?"—Evening Telegraph.

Basso Scott received double his share of applause in his "Why the Nations Rage?"—Inquirer.

The basso, Henri G. Scott, was quite at home in this music, was heard with pleasure by the audience.—Press.

For their tenth annual production of oratorio the Temple Ch last evening presented Händel's "Messiah." The vast auditor was crowded by a brilliant and enthusiastic assemblage. And manner in which the work was sung entirely justified the close tention and liberal approval given it. The superior work of Hr G. Scott, the basso, lent artistic beauty and impressiveness to occasion. He quite captured the audience by the masterful rend of his solos.—The North American.

Mr. Scott showed a good quality of tone and facility of execu —Evening Bulletin.

A Charming Encore Song.—"'Tis Love That M the World Go 'Round," by E. Presson Miller, is a br little trifle which made a hit when sung at the musica a well-known vocal teacher lately. Had Miller stuck writing songs he would have made the undoubted rep tion and success which he has achieved as a teache voice.

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NEW YORK, November 18, 1901.

BEATRICE TAYLOR is a young contralto pupil of Miss Machin, heard recently, and who bids fair to in for herself as well as her teacher much renown. She ng "Sorrow and Consolation" with superb control and sy confidence, based doubtelss on the knowledge that e knows how to sing. If Miss Machin can do as much r her other pupils, this modest lady will make an indel- le name. Miss Taylor's range is from low E to high E, id the voice is full and even throughout; there is no ap- rent weakness in any register, and this is all certainly e result of the right method, rightly applied, by the right acher.

Perry Averill is busy in his dual capacity of singer and acher, and will on December 18, at Architectural Hall, 'est Fifty-seventh street, create Arthur Whiting's set- ng of the "Rubaiyat," the composer's op. 18, for solo ritone, a work said to be full of Oriental color, with e composer at the piano. December 1 he sings the ork in Boston, and the Kneisel Quartet will participate the concert. Mr. Averill has some pupils with prom- ing voices who already occupy important places in New ork and vicinity.

Edwin Lockhart sang last week at the Catholic Club ncert, on West Fifty-ninth street, his pupil, Ralph Cur- s Brown, tenor, assisting. Together they sang duets and ch solos. Lockhart also sang in the performance of The Holy City" at Plainfield, N. J., at the Episcopal hurch, and December 4 he sings at a Brooklyn concert. e is planning the resumption of his musical receptions his studio, perhaps about December 1; these are al- ays enjoyable affairs, for Lockhart knows how to com- ne the social with the musical.

Pupils of Madame Finkel come to the fore, Hannah L. eene being the latest prominent singer who is to sing a concert at Carnegie Hall, at the concert arranged for e benefit of the Homeless Women institution.

Belle Newport, the contralto, another pupil, sang in e "Elijah" performance at Carnegie Hall last night, nesday, in the "Angels' Trio."

The Wirtz Piano School will give the second "Musical our" of the students' course on Friday evening, No- mber 22, at 8 o'clock, to which strangers are also in- ted. The topic for the evening will be the concerto. fter its analysis Mendelssohn's Concerto in G minor will e played by Gustave C. Wirtz, with orchestral accom- animent on a second piano. Other numbers to be ayed are Impromptu in A flat, Ambrose, by Miss Isabel ough; two Waltzes, op. 69, No. 1, and op. 16, Chopin; The Trout," Schubert-Heller, and Impromptu, Reinhold, y Gustave C. Wirtz.

These musical hours are proving very helpful as well enjoyable to the students. They are begun early and erefore over in time for those living at a distance to rofit by them, as well as those who live near the school. The next children's recital will be given on Saturday ternoon, December 7, at 3 o'clock.

Mr. and Mrs. Walter H. Robinson have received an fer of a position in Pittsburg, Pa., a contralto and nor being wanted. The Robinsons are, however, too sy and successful here to consider it, Mr. Robinson be- g solo tenor of St. James' P. E. Church, Madison ave- ue and Seventy-second street, and Mrs. Robinson being lo alto at St. Paul's, on Vesey street. Both have pupils d concert engagements also. Mr. Robinson sang with cided success at the Swedish Aid Society's concert, cademy of Music, Brooklyn, last week, receiving a most thusiastic recall. Mrs. Robinson was called upon at ort notice to sing at a funeral with Estelle Harris, Al- bert Quesnel and Gwilym Miles, and acquitted herself with credit.

Charles E. Moscow, of Newburgh, where the next meeting of the New York State Music Teachers' Association is to be held next June, and who will naturally be the leading spirit in that prosperous city on the Hudson, writes as follows:

DEAR MR. RIESBERG—We, Us & Co. in Newburgh have no choral society. They left us long ago. Rag-time societies are our hobby. It is high time that something musical exploded in our midst, and I hope the New York State M. T. A. will be the party to touch it off. C. E. Moscow.

Mr. Moscow has been a vice-president for some years of the association, and it is mainly through his efforts that the association will meet there.

Aileen Brower, who gave a recital at the Waldorf-Astoria last week, studied some time with Miss Thursby, who has returned to the Gramercy, from which she was a short time absent. Geraldine Farrar, who has been engaged at the Royal Opera of Berlin, studied with her also. Recently the writer heard Miss Martha Henry, of Cincinnati; Josephine Schaffer and the Misses Grace, Clare and Cornett, all at present studying with Miss Thursby.

Florence Clark, of Ridgewood, N. J., sang last week at a musicale, and quite covered herself and teacher, Mrs. Morrill, with glory. She sings church music well, also, and should find a position worthy of her noble voice. Händel's aria, "Hear Me," little sung, and Ambrose's perennial "Come Unto Me" were her church numbers, in which she made a pronounced impression. "A Dream of Paradise" she also sings well, and altogether this young woman is a most promising singer.

Miss C. E. Hanselmann sang at the concert given at the Bushwick Avenue Reformed Church, Brooklyn, last week, and many present said she was "the best thing on the program." She certainly won great applause, and did credit to her teacher, Parson Price. Miss Hanselmann is the soprano of the church.

J. Warren Andrews returned from his brief Western trip last week, having given a number of organ recitals. At Columbus, Ohio, he gave this program:

Fourth Sonata, op. 65.....Mendelssohn
Gavotte in F.....Martini
Vesper Bells.....Spinney

Mr. Andrews.

Recitative, For Behold Darkness.....Händel
Air, The People That Walked in Darkness (Messiah).....Händel

Oley Speaks.

Toccata and Fugue in D minor.....Bach
Largo in G.....Händel
Marche Funebre et Chant Seraphique.....Guilmant
Daphne's Love.....Ronalds
April Rain.....Speaks
Ethiopia Saluting the Colors.....Wood
The Break o' the Year.....Smith
Had a Horse, a Finer No One Ever Saw.....Old Hungarian
The Quest.....Smith

Oley Speaks.

Caprice in B flat.....Guilmant
Serenade in F.....Gounod
Gavotte, Mignon.....Thomas
March Militaire.....Gounod

The Harold Osborne Smith, whose "The Break o' the Year" was sung by Mr. Speaks, is the young organist of the French Episcopal Church du Saint Esprit, mentioned in a recent issue of this paper.

Mr. Andrews' choir gave Gounod's "Gallia" at the Church of the Divine Paternity last Sunday evening, the solo in the work by Miss Estelle Harris. The church was crowded, and the work was effectively given. December 1 the "Stabat Mater" will be given complete. Preceding the service there is always a fifteen minute organ recital.

Amanda Dye is the name of a young singer heard recently, who has a pretty voice. She is from Little Rock, Ark., and studies with Saenger. Her sister, Miss Martha, reads, and has made pronounced success in the Southwest. She already has engagements here.

PITTSBURG AFFAIRS.

PITTSBURG, November 18, 1901.

IT may not be generally known that, like the Boston Symphony Orchestra, the Pittsburg Symphony Orchestra also makes periodical tours, and, as a matter of course, to cities much smaller than the large Atlantic Coast cities. The first tour of the orchestra this season begins to-night at Sharon; Tuesday night Akron, Ohio, will hear the orchestra, under the auspices of the Akron Tuesday Musical Club. Wednesday afternoon the Oberlin University will have a concert and at night the orchestra plays in Cleveland. Nordica is the soloist. There are to be two more concerts this season at Cleveland, at one of which the piano virtuoso Zeldenrust will be the soloist, and at the other Schumann-Heink.

JESSIE SHAY.

The program of this week's Symphony concert here is as follows:

Haydn's "Surprise" Symphony, Bizet's "L'Arlesienne," the Huldigungs March and the Moszkowski Concerto by Miss Jessie Shay, a pianist who has come to the front of the keyboard with rapid strides. If I mistake not Miss Shay is to play on a Wissner grand piano, one of those new American pianos now striving for a public recognition of their artistic merits through the usual medium of the concert stage. I heard Miss Shay play a Wissner grand in the spring at the St. Nicholas Rink in New York, when she gave a brilliant exposition of the Henselt Concerto, and I must say that the piano surprised me with its scintillating brilliancy, its evenly distributed dynamic qualities, its great volume and its singing ability, for Miss Shay actually sang the slow movement on the piano and this could not have been done had the grand not been her coadjutor.

It is an encouraging sign of the times to observe these new candidates for piano honors step boldly into the arena and challenge comparison with the old renowned makes, but there is no reason why piano manufacturing should not expand and why an artist like Miss Shay should not play on one of the new line of concert grands.

She studied a short time with Moszkowski, but she has brains and musical instinct, and she plays with breadth and a fine, delicate conception of her work.

MISCELLANY.

The Pittsburg Musical Institute is coming to the front with some excellent concerts. On Thursday Dr. Carl Hoffman, W. Whitney Huber and Mrs. Marie Eleanor Hoffman were the soloists at a concert given by the Institute.

Frederic Dean, of New York, sends the Pittsburg *Dispatch* New York musical letter on Sundays.

FIRDUSI.

D'ANGELO BERGH "STUDIO TALKS."—Students of singing are cordially invited to the "Studio Talks" being given at the D'Angelo Bergh Studios on Monday and Thursday afternoons at 3 at The Albany, Broadway, corner Fifty-second street.

Many valuable hints can be obtained by young students in learning of the early experiences of singers who have attained prominence. Miss Bergh's strong mentality and personal magnetism in addition to her unusually cosmopolitan education and experience in teaching in Europe and America lend a charm and a rare value to these Studio Talks. The topics, "Breathing and Personal Magnetism," "Musical Speaking Voice," "Singers' Secrets for Everyone" and "On and Off the Stage," are fascinating ones to those who are interested in the divine art of song, either as students or as singers.

SEVERN TRIO.—The Severn Trio, assisted by Francis Walker, baritone, will give their first concert of the season at the Tuxedo, Tuesday evening, November 26.

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BOSTON, November 17, 1901.

LAST Monday night and all last week "Iolanthe" was performed at the Bijou Opera House. The revival was a melancholy affair, not so much on account of the performance itself as on account of the thoughts suggested by hearing once more the crisp lines of Gilbert.

I read the other day in the *Era* (London) an article entitled "The Death of Opera Bouffe." The writer states that Offenbach practically invented it—which is possibly true, although Hervé claimed he was before Offenbach—and started the Bouffes Parisiens at the "Salle Lacazes"—Lacaze is right—and then moved to the Théâtre Comté, which is right when you strike off the acute accent. He says that opera bouffe is constructed on too trivial a scale to entitle it to rank as opera comique or English comic opera; and he hastens to add, for he hears laughter, that English comic opera is "the opera of comedy, which has nothing to do with that hybrid, 'musical comedy' or 'musical farce.'" I was afraid at first that he was about to prefer the libretto of "The Geisha" to those written by Meilhac and Halévy. Perhaps he would not call "Patience" or "The Mikado" a "musical comedy," but a comic opera. Admirable as these works are, are they any less "trivial" than "La Belle Hélène," "La Vie Parisienne," or "La Grande Duchesse"? It must be remembered that Offenbach was treated cruelly in London: H. B. Farnie translated and adapted some of the librettos to suit the English taste, and Emily Soldene played dashing parts—to her own satisfaction, as may be seen by consulting her memoirs. The writer speaks of Audran, and then he comes to the imported American farce. He complains of their monotony of plot and construction. "The music is of one pattern to a large extent, with the everlasting 'coon' song, the American-German and the comedians, who are too much of one style." He prays for a manager bold enough to try and revive "the lost glories of comic opera pure and simple."

There comes a time in the life of a man when he obtrudes his age in the hope that somebody will contradict him and a woman say "I should never believe it." I never saw Edmund Kean, or Macready, or Jenny Lind at Castle Garden or the Fitchburg station in Boston, but I remember distinctly the rise and fall of Offenbach in this country, just as I remember the sudden popularity of Sullivan's operettas and then the gradual neglect. I saw Tostée at the Grand Opera House, New York, in "La Grande Duchesse," and I lived to see—Lillian Russell in the same part. Miss Russell's production was as far as scenery and costumes were concerned far superior to that of Mr. Bateman's company; but neither Miss Russell nor any member of her company had the slightest comprehension of the lines or the music or the spirit of the piece.

Offenbach for a time ruled the world, and Americans who had read "Telémaque" with extreme difficulty went to see his operettas and laughed uproariously at such lines as "Well what do you advise me to do?" or "I'll be there to-morrow at 12 o'clock"—because they had been told that the librettos were highly spiced, and one line to them was like another. I observed the exhibition of the same cheerful hypocrisy in Boston when Coquelin or Sarah plays. When Yvette Guilbert was here she sang a tragic, bloodcurdling thing, "La Soularde." The "best people of Boston" sat near her—those seats were the most expensive—and after she had sung one verse they began to giggle. One said to the other, "Isn't she delightfully droll? What comic gifts! And do you know, Mrs. Higgleston-Worth tells me that off the stage she is a very estimable person; lives with her mother, and sews for the poor." After the second verse there was a gale of laughter. "Yes, that is the most amusing song yet!" "But what is it all about?" asked an honest young woman, who did not understand French. "Oh, you know well enough; do you think I'm going to explain those dreadfully improper jokes?" Miss Guilbert saw that the audience was pretentiously ignorant, and from that moment played and sang as suited her whim—which was contempt.

But there were many who honestly and intelligently enjoyed the companies that came over from Paris. (I wonder if Edouard Colonne remembers his experiences in this country, when, as conductor, he also played violin solos between the acts?) There were companies in English that gave pleasure. And surely Alice Oates had Gallic blood and nerves and deviltry. Perhaps many of your readers never saw her! It is a sad thought—what we all have missed on account of the dilatory conduct of our parents.

Aimée was the last of the French women who could draw all men unto her, and opera bouffe met a formidable adversary in the church choir. It must also be said that the later French operettas introduced were generally a rehash and dull. "Pinafore" and the church choir worked a great change in theatrical life. Many who had looked upon the theatre as the favorite playground of Satan were persuaded to see "Pinafore"; they were told that the company was made up of church singers; Deacon Zenas Field recommended the show and saw no harm in it; and in some cases the church member knew one of the company. The result is well known. Thousands of dollars were made out of Sullivan's operettas. "The Bostonians" are still traveling on the reputation of the first years. But would any manager to-day dare to prepare a cycle of Gilbert and Sullivan operettas?

To-day is the reign of the farce comedy, the musical comedy, the extravaganza, however you are pleased to call the show. There is no need of describing the character of the entertainment. If it comes from London you can easily draw up the scenario and whistle the tunes before you take your seat. If it is by "Hugh Morton" and Gustave Kerker, you will not be surprised even though you carry with you a weak heart. Even Mr. De Koven or Mr. Englander does not startle you from your respectable composure, and Harry B. Smith is as familiar to you as Joe Miller. But this is the kind of show that the great American public wants. Therefore the managers give just this kind of a show to the public. If the public yearned for Offenbach or Gilbert and Sullivan the managers would accommodate it. Some eminent dramatic critics are always cursing the manager; they picture him as a wily, slimy person with a low, retreating forehead, who curses Shakespeare thrice a day and plots how he may best debauch the taste and morals of the community. These critics—who often have rejected plays on their writing tables—in early Victorian days they wore them in their hats—are not unlike certain prohibitionists who really believe that saloon keepers sprinkle the sidewalk with cheap whiskey or gin, that the odor like a lodestone may drag the reformed and the temperate into the Palace of Sin. As a matter of fact the manager is anxious to find out what the public wishes, and when he does he will strain every nerve, and incidentally his conscience, to gratify his patrons.

Nor should a few think that they can regulate these matters. I myself seldom go to the theatre, for I do not enjoy the plays that are given, even where they are played by certain men and women who are "presented" by Charles Frohman; they are sometimes "offered" I see by the billboards—offered on the altar of art. I should like to see a theatre where I could see plays by Shakespeare—that is, some of Shakespeare's plays—Ibsen, Maeterlinck, George Bernard Shaw, Sheridan, Goldsmith, Molière, Pinero, John Ford, Beaumont and Fletcher, Becque—and some of the blood curdling melodramas like "The Tower of Nesle," "Belphegor, the Mountebank," "The Duke's Motto"—that is a catholic list. I should like to hear "The Death of Tintagiles," with Loeffler's Symphonic Poem as a prelude; "Pélléas and Mélisande," with the music of Fauré or Debussy; "The Seven Princesses," with the music of De Bréville; but I shall no more hear them than I shall see Carcussonne. The public prefers plays founded on popular novels; it takes Miss Maude Adams seriously in Shakespeare and Rostand, it tolerates Shakespeare for her sake; it revels in the art of those subtle comedians, the Rogers Brothers. The public is indeed a thankful public. The American theatre public does not answer fully to the description of the ideal playgoer attributed by some rude parodist to George Alexander, of London, play actor and manager: "The ideal playgoer is one who puts himself unreservedly in the hands of some ingenious manager. He takes that manager absolutely on trust, because he feels that he can trust him. He leaves it to him to say what the play shall be, and as he listens he knows exactly the frame of mind that the manager wishes him to be in at the fall of the curtain. He will say: 'This is the most laughable farce, the most delightful comedy, the most powerful tragedy, the most subtle problem play, as the case may be, that I have witnessed for many a long day.' To the manager, the author and the performers he raises his hat, and after cheering himself hoarse goes to his club to supper and tells everybody he meets to go and see the best play in town."

It is true that in some cities he has childlike faith in the manager; that he has acquired the habit of going on a regular night to a particular theatre, no matter what the play may be, to exhibit his ability to go and his wife's dress; but there are many who would not think of going to a revival of an operetta by Offenbach or Sullivan, even if the manager should send a personal invitation and a carriage.

You and I prefer "La Princesse de Trébizonde" to "The Lady Slavey"—"The Mikado" to the latest child of Messrs. Smith and De Koven; but the great public is a-weary of our preferences; it wants the swish and the whirl of skirts, the kick that reveals Miss Polly Dingbat's lingerie intime—which is truly a goodly and delectable sight; it wants the graveyard humor of Dan Daly; it wants glimpses at the naughtiness of New York as dreamed of by deacons along the Connecticut River. Gilbert's satire on human beings when put grotesquely into the mouths of stage Japanese or fairies, or pirates and policemen of England does not interest them. What would this class of theatregoers make out of Calchas in "La Belle Hélène," or would they see the political animus that embitters the story of that noble dame, "La Grande Duchesse de Gérolstein"?

The public does not wish these pieces, and the traditions that regulated the playing of them are almost gone. They complain at Paris that no one plays and sings to-day i

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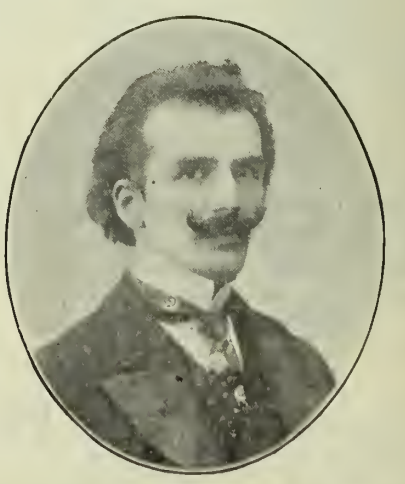

rue Offenbachian vein; and where are the men and romen to play in true Gilbertian manner? The Savoy tage was ruled as rigorously as though it were at Meinigen. The early companies in this country were discreet, nd sly and serious. Some of the early members are still live; some are rheumatic; some have heart disease, and ome are still with the Bostonians. At this performance f "Iolanthe" at the Bijou the first honest applause came hen Mr. Gilbert, who was playing the Lord Chancellor, rankly abandoned the lines of Mr. Gilbert, the comedian, nd introduced topical verses which referred in limping ayme and with vacuous intent to the Buffalo Exposition, ie automobile, the elevated and the subway, and other bjects of industry and commerce. The original lines of ie piece were for the most part read abominably by all ie members of this company, as though a high grade eading book had been put into the hands of a six year ld pupil; but as for that, in how many theatrical comanies of loud pretensions do you find a man or a woman ho can read well written lines intelligently?

The times are changed and some of us are not changed ith them. We wonder why the younger playgoers do ot relish what gave us delight in the seventies and early ghties. There is no such woman now as Alice Oates, o Stockyard beauty can take her place, for she was all eel-springs and ginger. How her eyes snapped! And ow we envied Charley Drew as Ange Pitou! Then ere was Jones, the wonderful Jones as the Spy with the uff box and the gag. "And once again remember—I n all ears." No, there never will be another Jones. nd if we should see him to-day we should probably be bliged to class him with the hamfatters as bum, disctly bum, sir.

Yet at that time we all had seen Fechter and Booth and avenport (E. L., not Fanny or Harry) and Barry Sullin, and "excellent" stock companies in fine old crusted medies, and we had heard Rubinstein and Von Bülow ay, and the voice of Campanini was young—no that as not a barbarous age.

Operetta as well as opera changes constantly with the price of the public. You read occasionally of a new peretta produced in Paris: "Here is a return to the od old opéra comique of our fathers." Offenbach was econd Empire. Gilbert and Sullivan had their little ty. The music of the latter is almost always charming. he librettos of the former will for a long time be good ading; but irony is seldom appreciated by the great ublic. When the barbed points are shot against a swoln fad, as in "Patience," there is the fierce laughter of c revenged, but as soon as the fad passes into history, e irony requires footnotes and commentators begin to arrel. and the playgoer asks: "What's it all about?" and s heavily scented girl says: "Say, don't you think this's lly?"

Furthermore the American public is extremely sentiental. There is no true sentiment in Gilbert's librettos, d when there is a love song the audience of to-day spects insincerity or mockery.

Now we have an entertainment compounded of farce d vaudeville, with music and dances. How long will last? And what will follow?

There are several books which I should like to discuss. ere is "Die Fürstliche Hofkapelle zu Sondershausen," 01, with portraits of three princes and several conductrs. There are thirty-nine thrilling pages. The last ates the fact that Olga Ellinger, pupil of the celebrated arie Neumüller, is now a teacher at Arnstadt, and then ere is a prayer for princely protection, in which no ubt Miss Olga devoutly joins.

There is "Das französische Bayreuth," by Ludwig rautigam—does any German bearing this name actually arry? The book begins: "Few mortals have been so nored as Wagner was toward the end of his life"; and ten lines we are at Orange, France. There are picres of the theatre, a few dates and a quotation from chiller's "Maid of Orleans."

There is a little pamphlet, "Heinrich Vogl," by Dr. ermann Freiherr von der Pfordten. "Vogl was not a brilliant stage apparition, not a knight of the high C, not even a singer by the grace of God, but one of the few genuine men of German art," &c. Dr. Herman, &c., insists that he was a tenor and not a baritone, and yet on one occasion he sang the part of Christ as well as the Evangelist in the "Passion according to Matthew." "His breath was incredible." I hasten to explain that he sang in a room sixteen measures from "athmest du nicht" to "geb' ihrem Zauber" in "Lohengrin," in a sonorous mezzo forte with the greatest ease and without the use of any mechanical appliance. Vogl believed in singing as much as possible even in measures of declamation. He rose majestically from the lyric to the dramatic. The author says that the disappointment of Vogl over the fate of his opera "Der Fremdling" fretted his nerves and hastened his death. There was great applause the first night; then the critics came, recognized the existence of the friendly audience, and declared that the opera itself had no chance of life.

Last Sunday the Handel and Haydn performed Verdi's Requiem. The solo singers were Mrs. Kileski-Bradbury, Gertrude Stein, Evan Williams, J. S. Baernstein. "Elijah" was performed Monday night, with Emma Juch, Gertrude Miller, Mrs. Clara Poole King, Glenn Hall, Gwilym Miles. These concerts were for the establishment of a fund for building a hall. I understand that practically nothing was added to the treasury. The concerts were for a charitable purpose; the solo singers, conductor and organist gave their services; criticism, therefore, would be out of place.

The program of the Fourth Symphony Concert (November 16) included Mozart's Symphony in C, "Jupiter"; Tschaikowsky's piano Concerto in B flat minor, No. 1 (Mr. Slivinski), and Mendelssohn's Symphony in A minor, "Scotch."

Josef Slivinski comes from the fair land of Poland, the land of exiles and pianists. Possibly the pianists account for the exiles. His personality is romantic. He might have stepped out of a picaresque tale; he might sit for one of Hoffmann's "Night pieces"; but this personality is backed by substantial qualities. When he was first here in 1894 he was not heard with orchestra. Last March he was here with Winderstein's orchestra and he played the Tschaikowsky Concerto one night and Chopin's in E minor and Saint-Saëns' in G minor at two concerts the next day. Last night he appeared with the Symphony Orchestra for the first time.

His was a brilliant and exciting performance. Nor was it merely a reckless display of virtuosity. His reading was poetic, romantic, imaginative. At the same time it was carefully studied; there was a fine sense of proportion, an infinite variety of tonal gradations, an abiding comprehension of the whole purpose of the composer, alternate subordination and predominance. Then there was unusual accuracy, clearness that was marked in the swiftest pace, the absence of even the suspicion of a difficult task, extraordinary rhythmic grasp. Furthermore, there was authority, tempered with magnetism.

The audience was electrified. The pianist was recalled again and again.

If I were a prince, merchant or hereditary, I should have two halls for concert purposes—one a little smaller than Symphony Hall, and better shaped—for the orchestral music of the modern school; and a small hall, which would not seat over, say, 600 or 700, for the symphonies of Mozart and Haydn, suites by Bizet, old dances arranged by Mottl and Gevaërt; just as there should be a small theatre for operas by Mozart, Auber, the delightful comic operas of Donizetti. ("Carmen" and "Lakmé" would sound better in such a theatre.) For the performance of these symphonies there should be a small orchestra, and the members should be a picked body. Why double the woodwind and have the full force of strings that you would employ in music by Tschaikowsky or Richard Strauss? It is especially the great mass of strings that does injury to these old symphonies. The temptation to take the work "out of the frame," to magnify it until it becomes preposterous is well nigh irresistible, especially when the conductor is of ultra-modern sympathies. Neither the best symphonies nor the operas of Mozart are dull or of merely historical interest. "Don Giovanni" and "Figaro" are still dramatic masterpieces when they are presented in proper form. "Don Giovanni" in a great opera house, with endless waits on account of clumsy scene shifting, and with Edouard De Reszké as Leporello, is indeed ponderous and dismal.

An article might be written on the influence exerted by Tschaikowsky over Mozart. In other words less paradoxical and clearer, did the concerto of the Pole-Frenchman kill the "Jupiter" Symphony? By no means. There is a Grecian beauty of melodic line that is not found in the music of the feverish, hysterical, melancholy modern. There are unearthly passages of the woodwind in the slow movement that Tschaikowsky, an adorer of Mozart, no doubt often read and pondered. The suave grace of the minuet recalls the Mozart who danced and wrote for the ridotto. The finale is interesting, not because it is a "polyphonic marvel," but because it sounds beautifully. And all this music has such composure, in melancholy, in passion. Tschaikowsky's music is the music of our time; Mozart's is that of all time.

Nor did the concerto kill certain portions of the "Scotch" Symphony, which must be ranked among Mendelssohn's best—or least objectionable works. He is not here the landscapist of "The Hebrides" overture, which is one of the most beautiful orchestral pieces in the whole repertory; but he caught nevertheless the spirit of the gray and the mist, the bleakness of the landscape, the eerie feeling of ballad and legend. If it were not for that final fuss! Music for a gathering of the Clans in some Mechanics' Hall.

NAHAN FRANKO AS CONDUCTOR.—Nahan Franko is coming to his own. He has conducted a number of performances of the Grau Opera Company, now on a tour. Following are some of the criticisms of his ability as an operatic orchestral leader:

The chorus was large and strong, and the orchestra, under the able directorship of Nahan Franko, was quite superb. As an evidence that the orchestra work was duly appreciated, Mr. Franko, at the conclusion of the second act, was called from the pit to the stage to respond to a most enthusiastic encore.—Houston (Texas) Daily Herald.

And the conductor! He is in no sense a mere time-beater—a human metronome. He is a mediator between the composer and the audience. He is a virtuoso who plays upon men instead of a keyboard, upon a hundred instruments instead of one. Music differs from her sister arts in many respects, but in none more than in her dependence on the intermediary who stands between her and the people for whose sake she exists. Wagner himself, of course, never used a baton. He hypnotized the members of his orchestra by his personal magnetism and the wonderful changes of expression on his powerful and plastic countenance. * * *

* * * Compelled Mr. Franko, the conductor of the orchestra, to come and join hands with them all in bowing their acknowledgments.—Houston Daily Post, November 5, 1901.

Wasn't that a dear thing for Schumann-Heink and Eames to do—to compel Nahan Franko to leave his stand and come to them upon the stage to receive the homage so justly due him? Justly due him, yes, but when one knows opera singers and the intense jealousies and idiosyncrasies which prevail among that class of people more than any other, they can appreciate all the more the womanly sweetness of those two great artists in compelling Franko to appear with them. It was one of the prettiest bits of the evening.—Houston Chronicle, November 5, 1901.

JULIAN WALKER.—The well-known basso has been reengaged by the Brooklyn Institute, a repetition of his recent appearance, and has also a number of important bookings, where he will either give entire song recitals or appear as soloist, in part as follows: Brooklyn Institute (reengagement); Washington, D. C.; Cleveland, Ohio; St. Louis, Mo.; Sioux City, Dak.; Milford, Conn.; Boston; Newark; East Orange, &c.

Mr. Walker's singing in the recent performance of the "Stabat Mater" by Cornell's choir, at Calvary M. E. Church, Harlem, was one of the most successful things of the entire evening; the flexibility and ease in his singing and musicianly interpretation, united with distinguished personal appearance, all caused his numbers to receive enthusiastic applause.

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KUBELIK SAILS TO-DAY.

Famous Young Violinist and His Party Now on the Ocean.

A CABLEGRAM to Daniel Frohman from Hugo Görlitz announces that Jan Kubelik, the famous young Bohemian violinist, and his party sailed from Liverpool to-day on the steamship Majestic. Kubelik will make his début in this city on Monday evening, December 2, with Emil Paur and his orchestra. While his program is not definitely arranged he will play the Paganini D major Concerto and probably a Spohr Concerto. This will be one of the principal events of the opening season, as Kubelik comes with a reputation accorded to few who seek fame at the hands of critical metropolitan audiences.

Young Kubelik's party will be one of the largest ever accompanying a violinistic star. With him are his valet; Herr Scriven, his secretary; Rud. Friml, accompanist, and Hugo Görlitz, who, with Mr. Frohman, are managing the young artist's tour. When the party reaches here it will be joined by Miss Jessie Shay, the pianist, who will share in the solo work with Kubelik, and R. C. Heck, who will handle the financial part of the tour.

Kubelik's last appearances in Europe were full of interest, according to a letter received by Mr. Frohman from Mr. Görlitz. On the 13th inst. the young artist played in obedience to a command for the King of Wurtemberg and the latter's praise was generous. The next day Kubelik left for London, where he arrived on the 15th and on the 16th he played at Brighton. His concert in Queen's Hall, London, on the 19th, was a tremendous success, of which more will be heard later. A reception will probably be given the young violinist on his arrival here next week.

Here are a few remarks of Kubelik's secretary anent his last appearance in Prague:

"His second concert was sold out in three hours. During the sale the people fought for places in line, and there were hand-to-hand encounters for priority of seats. When Kubelik made his appearance at the first concert he was received with musical honors by the Philharmonic Orchestra, and the president of the society addressed him in the following words: 'Great and young master, you were the first who laid the foundation stone, morally and financially, for the existence of the Bohemian Philharmonic Society, and you shall therefore be the first one who receives the festive greeting, the musical honors of the Philharmonic Society'; after which musical honors were kept up for some time. He received enormous ovations, many presents, wreaths and palms. In Vienna everything has been sold out for days before, even the standing room is gone. Herr Rudolf Friml, the accompanist, too, had a great success."

The following extracts are from a handsome booklet issued in conjunction with Kubelik's visit to this country:

"Dr. Hans Richter heard Kubelik first in Vienna, and although he is very much adverse to introducing new artists to the public, he immediately decided that the boy, then nineteen years of age, should make his début with the Richter Orchestra at St. James' Hall, London. He played in June, 1900, and electrified his audience—an audience of Wagner worshipers and Beethoven enthusiasts—who are accustomed to sit silently through an entire Richter program without giving vent to their feelings, except to greet their favorite conductor and to recall him at the end of his evening's work. But this young boy, Kubelik, aroused the people to the highest pitch of enthusiasm. It is impossible to say how many times he was recalled, but contrary to all rules at Richter concerts and symphony concerts in London, he had to play an encore. Ere twenty-four hours were over Kubelik's name was known to every amateur in the country. And now began a series of successful recitals, and his audiences became larger and larger at St. James' Hall, until, after his fifth recital, each entertainment tested the capacity of the hall—a record that has been without equal.

"The most remarkable part of his success was his quick popularity in society. Not one musical party among the aristocracy has been given during the last season without Kubelik as the great attraction. Mr. Astor, who engages only the leading artists of the world for his two annual concerts, asked him to play and to name his own price.

"In the meantime the King heard of this wonderful violinist, and he received two commands, one for Windsor Castle and one for Marlborough House. This, indeed, also is an unheard of success. The King was so pleased that he was instrumental in securing Kubelik's release from all military duties in Austria, and it is safe to say that for many years to come Kubelik will be the chief musical attraction of the London season. During the last three weeks of the season no less than eleven London musical societies nominated Herr Kubelik as an honorary member."

A well-known London correspondent writes:

"The success of the season has undoubtedly been the wonderful Bohemian violinist. Always full audiences and sometimes crowded have attended his six recitals, while most unaccountably audiences for other attractive concerts have been small. But Kubelik is the fashion, and fashion is magnetic. The public having started the Kubelik boom, the critics are now speaking critically of it, and say there is much pleasure to be gotten from works needing the utmost brilliancy of execution, such as Vieuxtemps' Concertos, Wieniawski's Variations, Wilhelmj's Arrangements, Paganini's Compositions, Hubay's Scenes, Ernst's Airs, Tartini's 'Devil's Trill,' and that Kubelik possesses the knowledge and sympathy for works of greater depth is evident from the inclusion in his programs of such works as the Mendelssohn Concerto, the Grieg Sonata in C minor, melodies by Spohr, Beethoven, Gluck, Bach and Händel, and Edward Schütt's Suite for violin and piano.

"Society has gone Kubelik mad. Kubelik, I must inform you, is the new Paganini. He plays the violin so divinely that he is never allowed to have a moment to himself. His doorstep is besieged by messengers with notes from admirers, his rooms are choked up with flowers, his postbag is jammed with invitations, and his agents and secretaries are overworked with the detail of his correspondence. And with it all the youth is simply dazed with his success. He cannot understand it. He speaks no English, and French is to him an unknown tongue. So he is narrowed down to his queer Bohemian German, with which he carries on conversations with ladies of the nobility. The King sent for the young man the other day and asked him to play for him privately. He did so, and captured Marlborough House. The Queen was simply overcome—so I am told by those who pretend to know—and insisted that some mark of royal favor should be shown the young genius; and with that tact for which the King is noted, it was done at once. It is a marvelous sight that one encounters at a Kubelik concert. There are dozens of young women loaded down with arms full of flowers, which they shower down upon their young hero at every turn. In the meantime society sends out cards for 'Kubelik parties,' which have become quite the most popular diversion of this season."

"All these unprecedented successes have not been the means of depriving the artist of his modesty and almost proverbial kindliness. In manner he is entirely simple and unaffected; but he has a most fascinating personality, not being handsome, in the regular way, but his face is most interesting. His hair grows back from his brow, and in amount satisfying the exact standing of the virtuoso, and his dark eyes are wonderfully expressive. While playing he seems almost transformed, and is a most fascinating picture to the auditor."

FLORENCE RANSTEAD'S NEW YORK DEBUT.

OF the débutantes heard in New York last week none are more promising than Miss Florence Ranstead, a young contralto who has sung with success abroad. Miss Ranstead studied with Bouhy in Paris and with Reinhold Hermann in this country, and also in Berlin. Her singing shows the results of careful study, but no teacher could give a young singer the good taste with which Miss Ranstead sings. That is an inborn quality, no matter how much some persons dispute it. Miss Ranstead's voice is very sympathetic, particularly in the middle register. Her enunciation is delightful, because it is not marred by affectations in the French and German. Miss Ranstead sang songs in German, French and English, as follows:

Gut Nacht	Nicod
Die Lotusblume	Fran
Aus Meinen Grossen Schmerzen	Fran
Pensée d'Automne	Massene
Elegie	Massene
Noel Paien	Massene
Air, Ditta	Reye
A Garden Song	Willeb
On Waves	Elga
Where Corals Lie	Elga
Red Clover	Del Rieg
When the Swallows	Whit
Let Us Forget	Whit

The German and French songs were far superior to those by English composers; at least we know some of the writers to be English. Miss Ranstead returns to us fresh from London, and so she may be forgiven for putting in the sentimental drawing room selections. The Willeby and Elgar songs are beneath criticism. Songs a good and better are burned every year, because the composers come to their senses before they send them to the publisher. In dear old London everybody does something. People with a musical bent, who can neither play or sing, compose. That is why so many poor songs are sung by artists who come here from London. The composers are often people of social importance, and therefore have the power to push themselves.

Miss Ranstead sang the Massenet songs extremely well revealing in them all pure diction, excellent phrasing and that good taste for which other critics commend her. She interpreted the Franz songs sympathetically. In Victor Harris Miss Ranstead had an accompanist who did more than play the piano parts of her songs. Mr. Harris, as all New Yorkers know, is a composer himself, and when he accompanies a singer he does it with unerring musical intelligence and taste. Miss Ranstead received numerous bouquets of roses and violets, and after the recital held a reception. The home of the young singer is in Baltimore.

HENRY HOLDEN HUSS.—Henry Holden Huss took a short trip abroad this summer. At Bayreuth, in the intermission between the second and third acts of "Parsifal," he had an interesting chat with Dr. Hans Richter, who lives during the summer a stone's throw from the Wagner Theatre. Dr. Richter took a decided interest in Mr. Huss' piano concerto and desired him to send the score to his Manchester address. Arthur Nikisch, whom Huss saw at Ostend, was very enthusiastic about the concerto. In Paris Raoul Pugno played his new and most interesting "Concertstück." He hopes to play Mr. Huss' new violin Sonata, op. 18, with Ysaye this season. Mr. Huss played this sonata at the first Kneisel concert on November 1. See criticism elsewhere in this issue.

He has been engaged to play his piano concerto with the Pittsburg Orchestra in Pittsburg, January 10 and 11.

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HAROLD BAUER.

AROLD BAUER, the pianist, whose latest portrait appears on the title page of this issue of THE MUSICAL COURIER, has achieved brilliant success in his tours igh Spain, Holland and England. The pianist will n to the United States in January to begin his second Bauer will play with every orchestra of importance is country and with the Kneisel Quartet. He will be heard here in recitals. Mr. Bauer will play the on & Hamlin piano exclusively, as he did last season as he has been doing on his Holland tour.

ilip Hale is the author of the subjoined biographical ch of Bauer, published in the *Musical World:*

asionally a pianist comes to America without flourish of trumbeating of drums and general alarum without. He comes, is and conquers by the display of art and temperament. Such nist is Harold Bauer.

Bauer is not a man whose life is enwrapped in legendary . The story of his career is a simple tale of indefatigable, contious work. He was born in England in 1873 of mixed parent- his father was German by birth, his mother English. As a he showed musical instinct, and he began as a violinist. He d in public when he was nine years old. Although he had ed the piano, he did not dream of a career as a piano virtuoso, Paderewski heard him and urged him to devote himself exclu- to the piano. It was in 1892 that Mr. Bauer went to Paris udy with Paderewski. No doubt the latter was of assistance m; but Mr. Bauer in a great measure is self-taught. A man nsitive, receptive, analytical mind, of liberal knowledge and d reflection, he worked out his own salvation. In 1893 he his début as a pianist in Paris, and for the last eight years as called that city his home, but he has traveled extensively given concerts in Germany, Spain, the Netherlands, Austria, ia, Sweden. His first appearance in America was at Boston, mber 1, 1900, when he played, with the Symphony Orchestra, ns' Concerto in D minor. * * *

great pianist should be a heaven-born poet, with full mastery pression. He should not bluster in passion; he should not be vagant in metaphor; he should not be sentimental in senti- And his touch should woo, should command. Here enters Here enters mastery of the pedals.

should be an interpreter, not merely a speaking tube. He d have individuality, but he should not stand between the oser and the hearer. Never should he deliberately attempt "to the bourgeois sit up." Never should he be obsequious in the nce of a composer.

Bauer has displayed all these qualities.

le following excerpts from critiques of Bauer's play- in Spain in October are of interest:

ier's style has a personal element, giving each composer his ular and specific imprint. This is also the reason why his retation of the classics, and more so still of the modern com- s, is always full of interest and keeps one's attention wide e.

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study in C minor of Chopin and the "Mephisto Valse" of Liszt greeted with the greatest applause. In both compositions he ed a surprising execution. The applause which followed the d composition appeared to be almost endless, and he played ncore, the "Cavalcade" of the "Walkyrie," with extraordinary ncy and positiveness, and added as an extra encore the scherzo endelssohn.

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fame which the English pianist Harold Bauer enjoys caused Teatro Principal to be filled with his friends and admirers. n he appeared on the platform he was greeted by a vehement use which repeated itself at the end of every piece. Bauer ter- ed this previous concert with an Air de Ballet of Gluck-Saint- , played in a marvelous manner, and with an incomparable tion superior to anything we have ever heard in Barcelona, and n brought him a great and well merited ovation.

ere are some Boston and New York criticisms:

the slow movement of the Beethoven Sonata the tone seemed op from the pianist's fingers like so many pearls. But this was one of the charms of Mr. Bauer's playing. Another lay in this, he made the listeners entirely oblivious of questions of technic. his greatest claim to distinction lay in the way in which he d emotion into the music—emotion now tender, now passionate, in surging waves to a thrilling climax. After the dry, languor- playing we have heard in our concert halls, Mr. Bauer was as hing as a shower bath in August. And the applause—how dif- is the spontaneous outburst which follows the emotional play- f emotional music from the hesitating, dutiful applause which s a merely intellectual interpretation of merely intellectual .—Henry T. Finck, in New York Post, December 19, 1900.

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is a musician for whom the message of the composer is the ry consideration. There is a violin timbre in his touch, the est and most mellow heard here since Paderewski. His ten s sing, sing in velocity passages, chant in cantilena, and to ll there is strong mentality, a sense of just historical values, color sense that at times becomes overpowering; at times sts Pachmann in his most sensuous moods. Yet he is himself, and ever the sound, well-balanced musician. His success is unequivocal.—J. Huneker, in New York Sun, December 21, 1900.

His first recital showed that he was a most accomplished musician as well as a virtuoso of the very first rank. He is not merely a draughtsman, although he draws finely; he is a rich colorist, a master in the art of mixing tonal colors. He has great power, but in the stormiest passages his tone is always musical, and there is a suggestion of reserve force. He is an unusually intelligent player. —Philip Hale, in Boston Journal, December 23, 1900.

His playing of the Bach Prelude and Fugue was wonderful. I have long been waiting to hear some one play the Fugue—the "Polka" Fugue—in just that way: in a sufficiently slow tempo to give the theme its sly, roguish wink. Here was fugue playing of the very best sort, making the voice-leading perfectly clear and distinct, yet without that over-insistence upon subject and response which seems to take for granted that if these are heard all that is needful is done. In Brahms' F minor Rhapsody the pianist opens endless vistas of poetic imaginativeness. He made you feel the vastness of the thing.

Upon the whole, Mr. Bauer not only continues to make good all the implied promises of his first playing here, but seems to go from good to better. A most satisfying, soul-filling player, mindful alike of the claims of both the bodily and the mental ear.—W. F. Apthorp, in Boston Transcript, December 28, 1900.

Mr. Bauer still further increased the high opinion of his powers and his refined musical taste that his early performances here excited. Of all players who have visited us of late, he must be accorded a special distinction as the musician's player. It is unalloyed delight to listen to him, not only for the perfection of his technic, the beauty of his tone, his utter freedom from anything resembling mere display for the sake of stimulating the applause of the unthinking, his refraining from forcing the tone of the instrument, and his thorough artistic reserve generally, but for the largeness and intellectuality of his style, and the sincere musicianly quality that is exceptionally characteristic of his playing.—Ben Woolf, in Boston Herald, December 28, 1900.

The criticisms from Holland will also be read with interest:

For several seasons Harold Bauer has been a regular guest among us.

Each year his appearance has been for me the most beautiful and the most joyful moment. When the door of the small concert hall opens, and the attractive, simple, young face of this man appears, it seems to me as if all the fragrance of the oak leaves of spring were coming toward me and I seem to feel the gigantic strength of the oak, adorned with the young leaves resplendent in unblemished freshness and beauty. * * * Then I realize how his fresh and unspoiled spirit, living in a young and sound body, begins to work, how his great mental power convinces me beyond any possible doubt of the undeniable truth of all that he says. Then, too, do I realize that nature has bestowed indeed much on him, but that he increases the talents with which nature has so richly endowed him, and that he never neglects his gifts; that he does not put himself above the public, but endeavors to raise it to his own height and standing in order to become one with his hearers in the enjoyment of his art. * * * After the Sonata of Beethoven I knew full well that Harold Bauer is the greatest pianist.—Amsterdam Echo.

The Beethoven Sonata in A major, op. 101; the Bach Prelude and Fugue in C sharp, the Rondo in C major, the "Perpetuum Mobile" of Weber, the Liszt Etude in F minor, the Schumann "Kreisleriana," the Chopin Scherzo in C sharp minor, Etude in C minor and Prelude in F minor, were the works in which Harold Bauer was heard and admired yesterday. We are aware that this great artist is equal to the very best pianists, and yet he has made a greater impression than ever before in the Sonata of Beethoven and in Bach's Fugue.

Regarding the technic of this great artist, we need not lose a word. What he wants to do he can do. * * *

In the first part of Beethoven's Sonata Bauer produces, as if by enchantment before our imagination, the disposition of a young, innocent and simple mind, of a mind that is still susceptible to all that is impressive and tender, and that tenderness is the fundamental note which gives the whole movement its character.

In the second part, life with all its fullness asserts its rights; the youthful and tender mind is tossed about in the storms of life; it must take up its trouble with the world, and it must learn how to fortify itself against the vicissitudes of life. * * *

In the last allegro the great work has been brought to an end. We no longer hear the utterances of a young, natural and tender mind; the soul has passed through all the strifes of life and is resting now in the peace that follows the sinister battle. Bauer's noble interpretation of Beethoven's masterpiece was convincing and final. —News of the Day, Amsterdam.

Julia C. Allen has charge of the violin department at the Powers-Alexander studios, and has already quite a class in this her first season. She comes here regularly from Scranton, Pa., where she is exceedingly busy with violin students at the Southworth Studios of Music. She has also a large class in Wilkesbarre.

GREGORY HAST'S NEW YORK DEBUT.

GREGORY HAST, the English tenor, made his New York début at Mendelssohn Hall, Monday afternoon, in a program of twenty-one numbers. A large audience greeted the artist, and among those who applauded him were the leading singers and musicians of the metropolis.

The list of songs presented by Mr. Hast showed a wide range of schools, and at the same time established the singer as an artist of uncommon taste. His program follows:

Es hing der Reif.....Brahms
Die Mainacht.....Brahms
Lockruf .....Rückauf
Ein Ton.....Cornelius
The Self-Banished (old English) .....Dr. Blow
Ma Mie (old French).....
(Arranged by A. L.)
How Deep the Slumbers of the Floods.....Löwe
(Arranged by A. L.)
Ich wanderte unter den Baumen.....Schumann
Minnelied .....Brahms
Gone ..... { From Tennyson's / The Letter { Songs of the Wrens. } .....Sullivan (1870)
Le Baiser.....Goring Thomas
Phillis Has Such Charming Graces (old English) .....Anthony Young (1625)
(Arranged by Lane Wilson.)
Rose Kissed Me To-day.....Dal Young
Ye People Rend Your Hearts (from Elijah).Mendelssohn
(By desire.)
If With All Your Hearts (from Elijah).....Mendelssohn
(By desire.)
She Is a Maid of Artless Grace.....Taylor
Immortal Love (MS.).....Arthur Nevin
O Were My Love Yon Lilac Fair.....Somerwell
The Sands o' Dee.....Clay
Roses in the Garden .....O'Neill
To Mary.....White

Mr. Hast possesses that rarest of all voices, a real tenor, very sympathetic, true and sweet and even in all of the registers. But even if nature had blessed him with a voice less beautiful in quality, his singing would place him at the top of concert and oratorio singers everywhere, as it has done in England. His distinct enunciation, correct phrasing, sincerity, all commend him, and with this all he has that gift from the gods—temperament, but it is temperament under good control.

The Brahms and Schumann songs proved a revelation as Mr. Hast sang them. It is doubtful if "Die Mainacht" and the "Minnelied" of Brahms were ever more beautifully sung here. The "Monotone," by Cornelius, or as it is in the original German, "Ein Ton," all sung in the one note of B natural, showed the purity of the singer's voice and his poetic instinct. In the recitative and aria from Mendelssohn's "Elijah," Mr. Hast arose to great heights, but that was expected after what the London critics have said about his singing.

In all of the English songs Mr. Hast evoked the heartiest of applause, for in them he gave the poetic sentiment that value which appeals especially to women. Several ladies in the audience removed their gloves in order that their applause might be more emphatic. The manuscript song by Arthur Nevin, "Immortal Love," was redemanded. Nine of the twenty-one songs in Mr. Hast's program were sung for the first time in New York. The novelties and unfamiliar compositions were "Lockruf," by Ruckauf; "The Self-Banished" (Old English), by Dr. Blow; "Gone" and "The Letter," by Sullivan; "Phillis Has Such Charming Graces" (Old English), by Anthony Young; "Rose Kissed Me To-day," by Dal Young; "She Is a Maid of Artless Grace," by S. Coleridge Taylor; "Immortal Love," by Arthur Nevin, and "Roses in the Garden," by Norman O'Neil.

Victor Harris at the piano played Mr. Hast's accompaniments with taste and always with intelligence. Recalled enthusiastically after the closing song, Mr. Hast returned and brought Mr. Harris on the stage with him to share in the ovation.

Mr. Hast's appearance has been one of the successes of the season.

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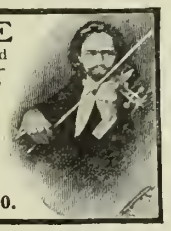

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Pupil of E. M. Bowman in Piano and Theory. Will be heard in a Piano Recital January 31, 1902, in Carnegie Chamber Music Hall.

PHILADELPHIA, November 14, 1901.

FOR the past few years there has been a taeit understanding in Philadelphia that as soon as the Boston Symphony Orchestra has given its first coneert the musical season shall be understood to have commenced, and not till then. Ail that goes before is as the tuning of the instruments before the coneert begins. It is to be sincerely hoped that the whole season may shine out with something near the brilliancy of this first concert given on Monday evening, November 4. The program was as follows:

Tannhäuser—Overture, Bacchanale and scene between Tannhäuser and Venus from the first act (Paris version).
Die Meistersinger—Walter's Prize Song.
Die Götterdämmerung—Siegfried's parting from Brünnhilde. Siegfried's Death. Funeral March. Closing Scene.

Both this concert and the one on the Wednesday evening following have already been heard several times this year in other cities, so I do not propose to speak about them at any length.

It is difficult to conceive a more artistic reading of the "Tannhäuser" Overture than that of Mr. Gericke on Monday evening. Seasons come and seasons go, but this overture still remains one of the most glorious and entrancing of orchestral works. If anything the orchestra has always erred on the side of intellectuality, but there was no trace of this at the opening concert. The woodwind was particularly well handled. In the four grand scenes from "Die Götterdämmerung" Fräulein Ternina sang magnificently. Her voice filled the building, but never lost a whit of its mellowness. Ellison Van Hoose, who sang with Ternina in the "Tannhäuser" and "Siegfried" music, was also in splendid voice. The Academy of Music was crowded. There was not a single seat available and very little standing room.

At the second concert on Wednesday the audience was only half as large. Two concerts only two days apart seem to be more than the musical digestion of Philadelphia can take care of Unfortunately the itinerary of the orchestra prevents any change being made in this respect. The program was:

Overture, Richard III., op. 68.....Volkmann
Concerto for 'cello and orchestra.....Lalo
Symphonic poem, No. 7, Festklaenge.....Liszt
Symphony in A major, No. 7, op. 92.....Beethoven

Smith and De Koven have written a sequel to "Robin Hood," and, like most sequels, it were better left unwritten. It is called "Maid Marian," and was produced for the first time on any stage by the Bostonians at the Chestnut Street Opera House on Monday, November 4

NOVEMBER 16, 1901.

The management of the Philadelphia Orchestra has announced the engagement of the following players for the season of 1901-1902:

VIOLINS—Elkan Kosman, concertmeister, holder first prize, Paris Conservatory; Jan Koert, late of Walter Damrosch's orchestra; Cornelius Frank, born in Mannheim; Benno Sehuch, born in Vienna; Alfred Lorens, pupil of Hans Sitt, Leipsic; Anton Korb, born at Carlsbad, studied at the Vienna Conservatory under Green; Florena Werner, pupil of Arno Helf and Brodsky, Leipsic Conservatory; Jules de Boer, of Amsterdam; John Witzeman, of Philadelphia, pupil of Schradieck, Broad Street Conservatory; Julius Falk, of Philadelphia, pupil of Schradieck; S. Abas, of Amsterdam; H. Van der Beemt, of Amsterdam; Julius Scheel, brother and pupil of Fritz Scheel; Alfred Speil, of Hamburg; Harry J. Hornberger, pupil of Schradieck; Franz Beneter, member of Tonkuenstler Orchestra, Berlin; M. Shorbow, of Philadelphia; Walter Barchiwitz, member of Tonkuenstler Orchestra, Berlin; H. Warner, of Philadelphia; Herman Hellen, of Philadelphia; Erick Haltnorth, from Philharmonic Orchestra, Berlin; Franz Popperl, from Carlsbad Court Orchestra, also bassoon player; George Zapp, of Berlin; Paul Fillsack, from Hamburg Philharmonie, also clarinet; George Kresse, of Amsterdam, also bass clarinet; David Dubinski, pupil of Schradieck, Broad Street Conservatory; L. Wertheim, of Amsterdam, member of Concertogebouw Orchestra; L. Starzinsky, of Court Orchestra, Berlin, and Glasgow Orchestra, Scotland; John Rhodes, of Philadelphia; Hugo Carow, of Philadelphia; D. R. Wells, of Philadelphia, and Heinrich Lucas, from Coneertogebouw, Amsterdam.

VIOLAS—C. Haferburg, member of Tonkuenstler Orchestra, Berlin; Clarence Fogg, pupil of Schradieck, and Max F. Weninger, of New York, also bassoon.

VIOLONCELLOS.—William H. Ebann, formerly of Walter Damrosch's Orchestra; D. H. Ezerman, of Amsterdam; John Messeas, member of Concertogebouw Orchestra, Amsterdam; William M. Wells, of Philadelphia; Rudolf Grossman, member of Tonkuenstler Orchestra, and S. H. Cauffman, of Philadelphia.

SUB BASSES.—Karl Querengaesser, member of Kaim Orchestra, Munich; Paul Planert, member of Berlin Philharmonic Orchestra; Albert Hasee, member of Court Orchestra, Rughenhall; Paul Rahmig, member of Rubenstein's Orchestra; K. Streubel, member of Court Theatre Orchestra, Leipsic; Roelof Rykmans, member of orchestra, Netherlands Opera; Robert Schurig, of Philadelphia, and Nathan Cohen, of Philadelphia.

FLUTISTS.—Ary van Leewen, born in Arnheim, Holland; played in Berlin under Nikisch; Frank V. Badolet, of Philadelphia, and J. Aschke, from Philharmonie, Berlin.

REEDS.—Karl Stiegelmeyer, oboe, from Philharmonie, Hamburg; Peter Henkelman, oboe and English horn, member of Concertogebouw; Albert Rensch, oboe, of New York; Fritz Dieterichs, clarinet, of Hamburg Philharmonie; Georg Munsch, clarinet, from Berlin Philharmonie; Richard Kruger, bassoon, member of Philharmonie; Achille Heynen, bassoon, from Brussels Conservatory.

HORNS, TRUMPETS AND TROMBONES.—Max Pottag, French horn, from Hamburg Philharmonie; Karl Klupp, first horn, Court Theatre, Wiesbaden; Karl Schinner, horn, pupil of Ketz Conservatory, Cologne; Aug. Bender, trumpet, first trumpet with Symphony Orchestra, San Francisco, under Fritz Scheel; Paul Hanake, trumpet, from Vienna Court Theatre; Julius Vogel, trombone, from Philharmonie Orchestra, Helsingfors; Dechert, trombone, from Philharmonie, Hamburg; Ernest Wagner, trombone, from Court Orchestra, Munich.

TYMPANISTS.—Emil Kresse, from Kaim Orchestra, Munich; Alfred Friese, member of Leipsic Orchestra.

HARPIST.—Professor Kastner, of Tonhallen Orchestra, Zurich.

At the first concert given by the Kneisel Quartet in Witherspoon Hall, on November 11, the following was the program:

Quartet in D major, op. 64, No. 5.....Haydn
Quartet in D major.....César Franck
Quartet in F major, op. 59, No. 1.....Beethoven

HENRY I. MAGEE.

THE LEONORA JACKSON TOUR.

THE Leonora Jackson tour is a brilliant success. With so famous a star as the violinist herself at the head; with two such gifted and popular artists as Harry J. Fellows and William Bauer assisting, and with the thorough work and zealous desire to please all patrons which is characteristic of Miss Jackson's management, it is not surprising that a solid tour is being booked. Miss Jackson's dates have been taken solidly from early October to the latter part of December, a great list of bookings from Michigan to Maine and back through Pennsylvania to Washington for Christmas, not a free day remaining except Sundays. Her dates in the West and South and on the Pacific Coast are filling rapidly, and the indications are that last year's brilliant record of 160 concerts will be fully duplicated. It goes without saying that Leonora Jackson receives enthusiastic ovations wherever she appears. Harry J. Fellows and William Bauer are also great favorites.

Obituary.

Constantine Orro Weber.

CONSTANTINE ORRO WEBER, a German musician who has lived in New Orleans since 1865, d in that city last Friday. He was fifty-seven years l As composer and manager Mr. Weber made a name r himself in the South. The deceased was a graduat of the Dresden Conservatory of Music.

Unni Lund.

Miss Unni Lund, instructor of vocal music at Syra University, died last Saturday of anæmia. She was bor Christiania, Norway, thirty-five years ago, and had n some reputation as a concert singer.

Charles Baumann.

Charles Baumann died a few days ago at his hom Baltimore, of Bright's disease. He had been ill for s time and his death was not unexpected. Mr. Baum was a prominent figure in musical circles throughout eity, and had played with the various symphony orches there.

JULIAN PASCAL'S RETURN.—Julian Pascal, the pia has returned to New York with his family, and it is purpose to remain here permanently. Mr. Pascal spent summer at his old home in Bridgetown, the capital Barbados. During the summer he gave recitals in bados, Jamaica and Trinidad. As soon as Mr. Pascal rived at Bridgetown he was welcomed by the Gover Sir Frederick Hodgson, who bestowed upon him unu attention and made him his guest at the Governr House. Mr. Pascal's first recital attracted a large audi of musical people, and his second recital drew more p ple than could gain admission into the hall. At King the pianist achieved equally as brilliant a success. Pascal repeated his success in Port of Spain, Trini where he entertained an audience made up of English, r man, French and Spanish. When Mr. Pascal reached town he found that everybody was mourning for Presi McKinley. As a tribute to the dead President of adopted country Mr. Pascal opened his recital with pin's "Funeral March." No sooner had the pianist st the first chord than the Governor of Trinidad, Sir Al Moloney, gave the signal to the audience, which at rose and remained standing until the last measure had played. After giving three recitals in Trinidad, Mr. P returned to Bridgetown, where he gave his farewell cert, under the patronage of the Governor and his l ship the bishop, a very large audience being present

Just before he left New York, May 25, Mr. Pascal pl in the hands of the John Church Company the manus of "God's Love Divine." Upon his return he was infor that the composition had won a quick success, a large n ber of copies having been sold.

Mr. Pascal has resumed his piano teaching in his st Steinway Hall. It is his purpose to give several rec in New York and neighboring cities this season.

ADELE LAEIS BALDWIN AND THE YERSINS.—Mrs. E win has issued cards for an illustrated lecture, in Eng by the Misses Yersin for Thursday (to-morrow), Ca gie Hall, at 3 o'clock.

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Fisher, Wm. Arms	"Gae to Sleep"
" "	"Under the Rose"
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Hadley, Henry K.	"Der Asra"
" "	"I Plucked a Quill"
Hammer, Marie von	"A Rose Once Grew"
Hopekirk, Helen	"O Can Ye Sew Cushions"
Hyatt, N. Irving	"The Spring of Love"
Koevessy, M. L.	"I Know Not Why"
Little, Alfred E.	"Absence"
Manney, C. F.	"My True Love Hath My Heart"
Mawson-Marks, C.	"My Part in Thee"
" "	"Twilight Lullaby"
Miersch, Paul	"Gently Close My Weary Eyelids"
" "	"Im Walde"
Klein, Bruno Oscar	"To the Woodlark"
Norris, Homer	"Dearie"
Oliphant, Sara	"Baloo, My Dear"
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ance of the Gnomes.....
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Proposal. Song..... } Harold Jarvis, concert in honor
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Me if I Live.....
, Break, Break.....
Proposal.....
} Mrs. Chas. A. Clements, Detroit, Mich.

E. W. Hanscom.

oy..... } Mme. Isabelle Bouton, Maine Music Festival, Bangor, Me.
oy.....Mme. Isabelle Bouton, Portland, Me.

Frank Lynes.

y. Song.....
retation. Song.....
of Roses. Song.....
heart, Sigh No More. Song.
} Miss Ina A. Farnham, Ashtabula, Ohio.
ing. Song.....Miss Bertha Staples, Revere, Mass.
Heart at Thy Sweet Voice
n Samson and Delilah)...
} Edward Stuart, Truro, N. S.

Edward MacDowell.

h Sonata (Keltic), for piano.Detroit Conservatory, Detroit, Mich.
rt Etude, op. 36, for piano } Mrs. Louise Unsworth Cragg, Detroit, Mich.
de la Lune, op. 37 (piano).
le Hamac, op. 37 (piano).
Andalouse, op. 37 (piano)
} George Schneider, Cincinnati, Ohio.
Wild Rose. Piano.....Miss Mabelle Sawyer, Bangor, Me.
, op. 58—
nstancy.....
nrise.....
} Miss Guli Hack, A. R. C. M.
erry Maiden Spring..University of Adelaide, Adelaide, Australia
Beaming Eyes. Song.....Music Students' Club, Davenport, Ia.

John W. Metcalf.

s Elegy.....Miss Anne Louise Daniells, San Francisco, Cal.

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rtality.....Miss Grace R. Munson, Boston, Mass.

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ollection of the easiest piano etudes is "The Pupil's First Album," by Ferdinand Meyer. They are progressively arnd, and extend from a selection from Cornelius Gurlitt's op. 187 re Notes in Two Hands") to an "Octave Study," a "Study in s," and similar works. The volume is of fifty-five pages, and ns fifty-two compositions. These compositions represent more twenty composers. The volume will prove helpful to teachers alone or in conjunction with a more or less definite course of The pieces are short (none is longer than two pages), and represent the principal hand and rhythmic problems. At the end (four pages) there are scales and chords in all the major and minor keys, each with a cadence group.

"Summer Dreams" is the title of the six new piano duets by Mrs. H. H. A. Beach. They are for medium grade playing, admirably prepared, very musical, and they make an appeal to the earnest pupil that makes for the cultivation of refined taste. The titles are imaginative—"The Brownies," "Robin Redbreast," "Twilight," "Katydids," "Elfin Tarantelle," "Good-night."

"Me." A Cycle of Songs. Text from "A Child's Garden of Verses," by Robert Louis Stevenson, has been set to music by Thomas G. Shepard. Melodically these songs are simple and natural. The piano is used independently. The poems, selected from the ever-improving volume of Stevenson's, are "Foreign Lands," "The Land of Counterpane," "My Shadow," "The Lamplighter," "My Ship and I," "Farewell to the Farm."

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EMMA NEVADA.

The Prima Donna and Her Company Arrive on the St. Paul—Their Long Tour About to Begin.

EMMA NEVADA, the celebrated prima donna, arrived on the St. Paul last Saturday. With her came the following members of her concert company: Dr. Raymond Palmer, manager; Pablo Casals, violoncellist; Leon Moreau, pianist, and M. Maquarre, flutist.

A number of the singer's friends were at the dock to meet her upon the arrival of the St. Paul and she was given a cordial welcome. As she stepped down the gang plank Madame Nevada looked the picture of health. The passage across the Atlantic had been smooth and she was not seasick one minute.

"I have a vivid remembrance of my experience when last I landed in New York," said Madame Nevada. "Then I was so ill that I had to be taken in a carriage to my hotel. Now I am perfectly well and feel in excellent condition for the long tour that lies before me."

The members of Nevada's company enjoy a very high European reputation, but never before have they visited the United States. They come with the warmest commendation of the foremost critics in Europe.

Leon Moreau, the pianist, ranks among the greatest of the French pianists. He has played frequently in France, Spain, Portugal and England, and his success has been unequivocal. Moreau is not only a pianist of great ability, but an excellent composer as well. He collaborated with Charles Lamoureaux in the production of "Tristan and Isolde," and won great distinction on account of his ripe musicianship. Some of his larger works, such as his piano concerto and his symphonic poem, have received the unqualified approbation of the most discriminating critics and the most distinguished pianists. But for his coming to America Moreau would have played this concerto in London and Paris this season. As a pianist Moreau exemplifies the elegance of the French school. His technic is adequate and his musical scholarship is undoubted. It is confidently expected that he will during this tour through America duplicate his transatlantic successes.

Another *novus homo* to the American public is Pablo Casals, the violoncellist. He is a protégé of the Queen Regent of Spain, and has received no less than four royal decorations. He has also been decorated by the King of Portugal. Casals has played with success in all the musical centres of Europe. He played for the Prince of Wales only a few weeks before Queen Victoria's death, and later was summoned to the Queen's palace. He so charmed Queen Victoria that she bestowed upon him a costly gift. He was the last musician who was in the Queen's presence. At the Crystal Palace concerts in London Casals appeared as soloist, and won the praise of audiences and critics.

Maquarre, the flutist, is esteemed as one of the greatest flute players in Europe. He was a prize pupil of the Paris Conservatoire, and subsequently achieved a great reputation as a soloist.

Heathe Gregory, the young basso, is too well-known to need any extended comments here. His work last season stamped him as an artist.

To-morrow Madame Nevada and her company will leave New York for Boston, where their tour will begin. They will appear in the Colonial Theatre in that city the night of November 26.

THE NEW HUSS SONATA.

AT the concert of the Kneisel Quartet, Tuesday evening of last week, the novelty was a Sonata for violin and piano, by Henry Holden Huss. This work, still in manuscript, was heard here for the first time, and confirmed the impression made by other works of the same composer, namely, that he has something to say. In addition to this he boldly departed from the usual manner of saying it, casting convention aside and preferring his own idea of presenting his subject.

The scheme upon which this work is built is that of a certain thematic unity, joining the several movements and welding them into a closer whole by a careful treatment of theme, which, either in its entirety or as a reminiscence, recurs in the different movements.

In carrying out this plan Mr. Huss succeeded. And so well did he choose his subject that it was easily recognizable in whatever form it appeared.

Altogether the work is very pleasing, and as special features there stand out the first theme, an irregular melody of wild beauty, and the second one of the Andante, a tender, singing cantabile. The composition is in three movements: Allegro, Andante (with an alternating Presto) and Allegro.

The composer played the piano part, and made interesting that usually thankless portion of the task. By its applause the audience testified its appreciation of the composition.

FERDINAND CARRI'S RECITAL.

THE forthcoming tours through the United States of several famous violinists from abroad have stimulated our local violinists and put them on their mettle. Already this season they are showing unusual activity.

For many years Ferdinand Carri has been esteemed as oen of the leading violinists of New York, and he holds a very large following. Within the past two or three years, however, he has but infrequently appeared before the public. It is his intention to do much playing this season. The first in a series of recitals which he will give in Knabe Hall this winter took place last Tuesday night, and was attended by a large and musical audience. In the hall were many of the professional and amateur violinists of New York and Brooklyn.

The following judiciously arranged program was gone through without hitch or omission:

Sonata .....Le Clair
The Language of Flowers.....Hermann Carri
Canzonetta .....Godard
Larghetto .....Nardini
Le Labyrinthe de l'Harmonie.....Locatelli
Concerto No. 1.....Paganini
Cadenza by Ferdinand Carri.
Air on the G String.....Bach-Wilhelmj
Dance of the Elfs (Etude in Thirds).....F. Carri
Menuetto .....Veracini
Legende .....Böhm
God Save the King!.....Paganini

This unconventional scheme was well thought out, and afforded the violinist rare opportunities for displaying his virtuoso powers, as well as his musicianship. It is but seldom nowadays that such antique works as those of Le Clair, Nardini and Locatelli are heard. Mr. Carri deserves praise for reviving them. He revels in the classics of the old Italian masters, and is a loyal adherent of Paganini, having been a lifetime student of his works.

While Mr. Carri played the entire program in masterly style, evoking great enthusiasm and winning many encores, he was distinctly at his best in the Paganini Concerto (No. 1), his own cadenza being a marvelous performance. It may be said with truth that in this recital Mr. Carri was at his best and rose to a high point. He played his famous Maggini, known as "Jupiter," which is beyond doubt one of the most valuable Magginis in existence. Mr. Carri was assisted by his brother, Hermann, who played the accompaniments with good judgment and refined taste.

Reduced Prices on Suits and Cloaks.

EARLY in October a woolen manufacturer offered to make us his finest woolens at considerable reductions if we would give him a large order to keep his mill running during dull season We ordered the newest fabrics for Winter and early Spring, and shall make these goods into suits, skirts and cloaks *to order only* at *one-third less than regular prices* Nearly all of our styles and materials share in this Sale

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Costumes of Velveteen, Corduroy and VelvetCords, former price $21.50, reduced to $14.34.

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Skirts, former price $5, reduced to $3.34.
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$7.50 Skirts reduced to $5.

Long Outer Jackets, former price $10, reduced to $6.67. $15 Jackets reduced to $10.

Rainy-Day Skirts, former price $6, reduced to $4 $7.50 Skirts reduced to $5.
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COLONNE and his Parisian orchestra were here last week for one concert. They used the Royal Opera House, graciously lent by Emperor Wilhelm. Thus the occasion was not without a certain political significance. For us musicians the concert was interesting, because we saw in Colonne the man who had taught Paris to like Wagner, and because we were afforded a rare chance to compare olonne with our Berlin conductors, and his men with our unted Philharmonic Orchestra. By the way, odious as ey are, there is nothing that your musician likes better an comparisons.

The very first number called for some. When a strange nductor plays here Beethoven's third "Leonore" overe it is equivalent to throwing a gauntlet in the face the critics. Colonne's boldness went even farther. He ayed as though he had never heard of the dread word adition." His tempi were his own. And so were the ecision and finish of his band. The audience suddenly oke to the fact that in order to conduct Beethoven operly a leader need not stand like a wooden image and op off measures, phrases and periods with the fatal regarity of a cutting machine. This was a suave, smooth ethoven, and he pleased his hearers immensely. Mainly ponsible for the polished reading were the strings and woodwind. It were difficult to imagine a finer body first violins. In volume, quality and unanimity their rk seemed ideal. It is the fashion always to praise ench woodwind instruments. After hearing them last ek I am content to go with the fashion. I found the ass a trifle blatant at times, but not disturbingly so. e Germans seem to get more mellowness and variety of e from their brasses. It is difficult to say whether the yers or the instruments are responsible.

Apropos of the tendency on the part of our Berlin crit- to arrogate to themselves the sole right of dispensing horitative Beethoven lore, I would recall a certain inci- nt that happened here about two years ago. Every Ber- critic will tell you that he knows Beethoven's third eonore" overture in his sleep, backward and forward, m memory. At one of the Philharmonic concerts Ni- ch placed this piece on his program. By way of an eximent, and in order to hear the opinion of the critics, did not end the piece with its own coda, but used in- ad that of the second "Leonore" overture, entirely dif- nt in harmonic and orchestral treatment. Of all the rded music sages who listened severely, not one noticed substitution. It was left to an American critic—oh! se unmusical Americans—to discuss the change in his er. The critic, Otto Floersheim; the paper, the New k MUSICAL COURIER.

ut to return to our concert. Charpentier's richly col- d orchestral suite, "Impressions d'Italie," was music ch these Frenchmen played *con amore*. Here Colonne wed that he, too, is a master of nuance. In the Bee- ven number he had drawn a larger design, had made arent the fact that it is music cast in one mold. But Charpentier piece was a delightful succession of vary- musical moods, a series of many hued miniatures, cal, humorous, grave, triste, sentimental. Colonne dis- ed all the tricks of phrasing and dynamics that belong he modern conductor's technic of characterization.

aint-Saëns' A minor Symphony is pleasant music, and pleasantly played. The work should figure more fretly at orchestral concerts.

Wagner's "Venusberg" music, from "Tannhäuser," was done with force and fire. The tempi were exceedingly rapid. This was the more curious as Colonne had played the Beethoven Overture much slower, in all its parts, than it is usually read here by Nikisch and Weingartner.

"Le dernier sommeil de la vierge," by Massenet, gave the strings a fine chance to display their wonderful pianissimo, and Lalo's Norwegian Rhapsodic did not want for brilliancy and temperament.

Two bits of Berlioz's "Damnation de Faust" won demonstrative plaudits from the audience. The "Marche Hongroise," long one of Colonne's famous show pieces, was an inimitable piece of orchestral virtuosity.

The audience was large and most enthusiastic. One ass hissed after the Massenet piece, and was promptly urged into the street. The newspaper reviews are unanimous in their praise.

Of the second musical feast given by Leopold Godowsky at Beethoven Hall, I missed the most important part, the meat, Tschaikowsky (Sonata, G major, op. 37), Brahms and Schumann. I came for the dessert, Liadow, Rosenthal and Henselt-Weber-Godowsky. And what a dessert it was! Rosenthal's "Papillons," rapturously redemanded, as bright and stimulating as port; Liadow's Berceuse, musical sweets of the most saccharine, and to end with the most difficult technical nuts cracked for us with prodigious ease by that wizard, Godowsky.

For the thoughtful musician, there was food in the pianist's masterful arrangement of Weber's "Invitation to the Dance." Of course the main purpose was to heap up technical obstacles in order to display the performer, but Godowsky's musicianship and musical taste ever go hand in hand with his virtuosity. The Weber number contains contrapuntal and harmonic episodes of supreme beauty and skill.

Cheered by a solid phalanx of auditors who made most determined front, Godowsky came forth again, and in his version of Weber's "Moto Perpetuum" did the quickest piano playing imaginable. Once more he was forced to his instrument, and as a compliment to Professor Leschetizky, who sat in the parquet applauding enthusiastically, Godowsky added the famous pedagogue's "Arabeske" in A flat. It was another triumphal night for this triumphant pianist, Godowsky.

The Baginsky Trio, a local organization of three talented young women, gave an extremely interesting concert at the beautiful new recital hall of the Philharmonie. In a Schubert Trio, the brave band displayed reliable musical training, and in Rubinstein's melodious B flat Trio they played with vim and brilliance.

Their chief merit, however, lay in the fact that they introduced to the Berlin public a singer hitherto unknown here, Minnie Methot, of New York. She chose as the vehicle of this introduction Mozart's "Deh vieni" aria, and Liszt's "Loreley," a severe vocal test. She has a soprano voice of purest quality and most sympathetic timbre. These, together with musical taste and dignity of interpretation, rendered the Mozart number a perfect performance, a fact which the large audience recognized and rewarded with an encore. In the "Loreley" Mrs. Methot proved that she understands also how to win dramatic accents from her voice. The song was done with consummate expression and effect. Volume, a rarely smooth legato and enchanting piano were all in evidence. Again the success was unequivocal, and after much applause the singer added an English song.

Gottfried Galston is by all means a recital pianist. At Bechstein Hall, without orchestra, he was a much better player than at Beethoven Hall recently, with orchestra. In the smaller room his lack of strength was not so apparent, and closer contact with the audience revealed many details that were lost at his first concert. His best playing was done in the Brahms numbers, delivered with poetry and insight. His audience were of my opinion, and proved it by compelling Galston to many bows and encores.

Eva Lessmann, the daughter of one of Berlin's venerable critics, gave a song recital at Beethoven Hall. In a program embracing lyrics by Schubert, Liszt (welcome sight), Brahms, Cornelius and R. Strauss, Miss Lessmann displayed interpretative gifts of no mean order. She knows well how to fathom the mood of a song, and how to send that mood across the footlights. These are separate arts, not always combined in some of our best known singers. Particularly was this rare power noticeable in the Brahms group. Miss Lessmann's voice needs further careful training and more experience in large concert halls. At present it seems to lack flexibility and freedom. Given unhampered vocal resources, in a few years Miss Lessmann should make of herself one of the best German lieder singers.

The French invasion of Berlin was continued by the Parisian sisters Chaigneau, Therese, Suzanne and Marguerite, who played trios for piano, violin and 'cello at Bechstein Hall. Vincent d'Indy (in B), Camille Saint-Saëns (in F), and Ed. Lalo (in A minor), constituted their program. My nightly sprint through Berlin's concert halls allowed of only twenty minutes' stay with the pretty, white gowned sisters. During that time I heard them play the Scherzo and the Allegro of Saint-Saëns' clever Trio. Vivacious music it was, and brightly played. Extreme delicacy of touch, precision of attack, and absolute refinement marked what little I heard from the Chaigneau sisters.

Two other trio concerts drew large audiences last week. Professor Georg Schumann (piano), Prof. Carl Halir (violin), and Royal Prussian chamber virtuoso Dechert ('cello) held forth at the Singakademie. I heard them play a new piano quintet, by Ludwig Thuille, whose opera "Lobestanz" was performed here about two years ago. The quintet is well made, interesting and effective. There is nothing strikingly original about its form or content. Who does write anything strikingly original nowadays in the overworked field of chamber music? I often wonder whether it has a future, whether it will ever find its Wagner?

At the Philharmonie one could hear another professional trio, consisting of Messrs. Barth, Wirth and Hausmann, all of them teachers at the Royal High School for Music (Hochschule). Hear these gentlemen one season, and you have heard them always. The same programs, the same readings, the same audiences (with a goodly sprinkling of patriarchs wearing black velvet caps, and kindly faced grandames busily knitting shapeless socks), and the same promiscuous applause. This year there were two changes. Professor Hausmann's tone on the 'cello has grown sour, and Professor Wirth's bowing made one think he was turning an ice cream freezer.

I must smile when I hear American musicians refer to their German colleagues as "lazy idealists, untainted by the desire for money." (I read this in a musical monthly.) Give them the chance to desire, with some prospect of realization, and they work music for all there is in it. An example of this type is Professor Halir. He teaches violin at the Hochschule, has a large private class, is assistant conductor to Joachim, trains a quartet class, belongs to the Joachim Quartet, gives concerts here, all over Germany and in England, heads the Halir Quartet, belongs to the Schumann Trio and is concertmaster at the Berlin Royal Opera! There is a record for you. Show me its duplicate in America!

The Singakademie Choral Society gave a concert of unusual interest under the distinguished direction of that most accomplished musician, Prof. Georg Schumann. The work presented was César Franck's "Les Béatitudes." Did you read what Philip Hale and Otto Floersheim said in these columns about that fine piece of choral writing? If not I'm sorry for you, because I don't intend to try the hopeless task of improving on their analyses. The Sing akademie were in fine form, and at times found accents intensely poignant and human. Try as you might to look like a hardened critic of twenty years' sitting, you were gripped by the throat and had to swallow hard.

There came here a singing society of 180 voices from the town of Kattowitz. I looked up my railroad map and found Kattowitz to be in Silesia. Last week, on two evenings, it was in the Singakademie. I went there to see and

hear the town. And a very musical town it is, under the leadership of a finely cultured musician named Oscar Meister. We opened our ears wide, we people who talk of "art centres," "homes of music" and the like. There is an art centre and a home of music wherever there are some talent, serious endeavor, untiring industry and a leading spirit to guide the way.

A number of difficult choral works, large and small, from Stobäus (1580-1646) to Max Bruch, proved that the Kattowitz Club has created a healthy musical atmosphere of its own. Every piece was done with intelligence, taste, accuracy and finish. Meister is a *meister* indeed in the drilling and leading of a choral body.

If every small town in Germany can boast of such a chorus I shall take two weeks off to think out the musical future of Germany. "To her belongs the future," said James Huneker in these pages a few weeks ago. I wonder if he has heard the Kattowitz Singverein?

They had Berlin soloists at their concerts, and distinguished ones, too—Professor Joachim and Ossip Gabrilowitsch. Joachim played a Barcarolle, by Spohr, and "Tambourin," by Leclair! That is one of the privileges of fame, to inflict such a program on a cultured audience. Young Gabrilowitsch was more dignified. He chose the Händel-Brahms Variations, and played them superbly. Gabrilowitsch is growing broader in style. His performance was masterful and convincing.

Etelka Freund is a pianist of power. She was powerful in Beethoven's "Les Adieux" Sonata, op. 81a, she was powerful in Brahms' two books of variations on one inoffensive theme of Paganini, and she was powerful in Busoni's tasteless version of a Bach Toccata and Fugue. I could not stay for Schumann's "Davidsbündler" dances, but I'm sure Miss Freund must have been powerful in that. Withal, the young lady has unusual talent, and if she will forget Carreño for a time, and imitate—let us say Clothilde Kleeberg—Miss Freund will possibly strike the happy medium and find herself on the road to the pianistic Parnassus.

Miss Marie Geselschap dared us with a Sabbath matinee. She is a bold pianist in more ways than one. Her program was almost a challenge. It started off with eight preludes, op. 31, by C. V. Alkan, the man who wrote the studies recommended by Hans von Bülow, and continued with a well worked out ballade, op. 94, by Philipp Scharwenka; a pretty waltz, op. 54, by Dvorák; "Papillons," very trashy, by Ole Olsen; three pieces, melodious, by P. Juon; a lachrymose elegy, by Busoni, and finally, for a finish, Liszt's two legends of St. Francis. Miss Geselschap played exceedingly well, but she pedaled badly. Her program was more extraordinary than her performance. However, it takes bravery to break away from tradition, and I admire her for it.

The Philharmonic Chorus, under the leadership of its tried and trusted conductor, Siegfried Ochs, gave a glorious performance of Bach's great B minor Mass. That was one of the few occasions when a critic felt himself totally disarmed. The grandiose work had been prepared with the utmost care, and every detail was worked out to perfection without in any way marring the unity of the whole. The technical difficulties of the mass were under such absolute control that nothing interfered with one's complete absorption in the spirit of this most marvelous composition. The soloists? I heard none. I heard Bach's B minor Mass.

Of song recitals there have been many. Space begins to grow valuable, so merely as a matter of record I shall run cursorily through a list of the doughty vocalists. Raimund von Zur-Mühlen (Beethoven Hall) has a large following here, and his annual concerts are crowded. He is an interesting artist, but lays more stress on the interpretation of a song than on beauty or variety of vocalization. And he forces his voice—a common fault in Germany. Maria Spies, of Dresden, is an alto, who has some voice but no vocal art. Her concert (Singakademie) was too soon by at least one year. Arthur van Eweyk, an American (Bechstein Hall), is a painstaking singer, with goodly vocal gifts. Even if not always strictly artistic, he never fails to win applause. Agnes Leydhecker is an artist of rare ability. She has unusual vocal powers, and knows full well how to use them. Charm of delivery and abundance of temperament, too. What more is necessary? Jeanne Golz and Hjalmar Arlberg (Singakademie), solos and duets. Miss Golz was too nervous. Mr. Arlberg has a sweet voice of the parlor type, and is a blonde, pretty man. Dr. Mannreich (Beethoven Hall) suffers from excess of sentiment. Magda and Franz Henri von Dulong (Beethoven Hall) suffer from too many zealous friends, although they sing well. Thea von Redwitz should do her practicing at home. Eugen Brieger should give up his entirely. Ludwig Strakosch is one of the loudest singers that ever came Berlin. Max Rothenbücher (Singakademie) should reci less and sing more. A noble record. Where are the co petent German singers?

The position of "third" conductor is vacant at our Roy Opera. Candidates are being tried for it. One of the Edmund von Strauss (Bremen Opera), directed "Lohe grin" last week, and made a highly favorable impressic He has confidence, tact and knowledge. It was no ea matter for a novice to lead on that evening, as the singe seemed to be suffering from frog in the head or sunstrol A worse performance I never heard anywhere. It was feat for Strauss not to become "rattled."

At a church concert I heard Miss Gertrude Smith, American, do some exceedingly interesting organ playi She possesses musical intelligence of a high order, r taste in registration, and firm rhythm, qualities that are dispensable in connection with really artistic performan on this most difficult of all instruments. She knows w how to handle her feet—curious paradox! Clearness pedaling and accuracy of voice leading marked all her p formances. Max Gulka, of New York, played at this c cert two movements from Bach's G minor Violin Sona Mr. Gulka has a reliable technic, firm command of bow, and a large tone that lends itself admirably to vari of color.

Marquis de Souza, that fat baritone buffoon who m such a picturesque fiasco in America, is singing at leading variety hall here, the Wintergarten. They advert his salary, an enormous figure per week. No one belie it, not even he.

Just as I am about to close this budget, there come w derful reports from Moscow of Moriz Rosenthal's sen tional success there. The papers speak of it as the great triumph ever achieved in Russia by any pianist. But tails must keep until next week or I'll lose this steamer.

Berlin Gossip.

The breach between Munich and Bayreuth is assum a less threatening aspect. The new Prince Regent Thea had invited the tenor Bertram and the soprano Von M denburg (Vienna) to participate in the Munich perfo

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inces next fall, after the Bayreuth Festival. The singers elt themselves called upon to ask permission of Her Majesty, Cosima I. "By all means accept" was the edict rom Bayreuth. This looks like the bloodless ending of a attle that promised to be long and bitter.

Prof. Richard Hausmann and the composer Victor Hausmann announce a new concert scheme, to begin here ery soon. The two shrewd gentlemen propose to give natinees of works seldom or never before heard in Berlin. Considering the dearth of good concerts, the new enterrise should be a welcome addition and a brilliant financial success.

A Montreux paper says: "Young Raoul Koczalski, whose piano recitals are so popular in Geneva, made his irst appearance there this season, on October 29. Following what strikes us as an unnecessary and extraordinary ashion introduced lately in Germany, this young gentleman announced that during the performance of 'Des Morceaux' the lights would be turned down, and the hall arkened." We have heard nothing in Germany of this custom. The critics would soon jump on such a cheap attempt to gain notoriety.

Ladislas Gorski, the Polish violinist and first husband of the present Madame Paderewska, has settled in Montreux, where he intends to teach and give recitals.

Hans Pfitzner's new music drama, "The Rose of Love," is to be performed at Elberfeld on November 9. The composer will conduct. Pfitzner teaches harmony here at Stern's Conservatory.

She—"Have you seen the new Murillo bought by the city?"

He—"I never get time to go to the 'Zoo.'"—German Times.

The Bohemian String Quartet is having its usual successful fall tour through Germany. Next week we are to hear them in Berlin. During December they will play in Bucharest, Sofia, Constantinople and Belgrade; January and February, in England and Holland; March and April, Italy and France.

In Warsaw there is talk of erecting a Chopin statue. Among the eminent Polish musicians who have already joined the committee are Sembrich, Stojowski, Paderewski, Hubermann and many others. French, Russian and Polish sculptors will be asked to submit models.

Franz Fischer, one of the leaders of the Munich Royal Opera, has been "lent" for two months to Barcelona (Teatro del Liceo), where he will rehearse and direct "Götterdämmerung," "Siegfried," "Lohengrin" and "Hänsel und Gretel."

Pianists should be careful. A man was recently arrested and fined here for pedaling without a license.

Rosenthal's European recital tours annually resolve themselves into an unbroken series of resounding triumphs. Advices just received from Budapest chronicle the extraordinary impression made by the Roumanian pianist at the first Philharmonic concert. It might interest American readers to know that while all the Hungarian critics acknowledge Rosenthal's technic to be as supreme as ever, it is mainly about his splendid musicianship and the beauty of his tonal effects that they rave. Thus the *Pesther Lloyd* says: "The tearful sentiment of the Larghetto (Chopin's E minor Concerto), so often degraded by Chopin specialists into hysterical sentimentality, under Rosenthal's hands sounded like a deeply affecting song of sorrow painted in colors of marvelous beauty." This is the least rhapsodical of the criticisms. All the papers speak of Rosenthal's "stormy" reception, and of the countless recalls and encores.

Rudolf Christians will not leave our opera in order to go to America, as reported by several local dailies last week. Christians is under contract here until 1903.

The program of the second Symphony concert under the direction of Richard Strauss will include D'Indy's symphonic legend, "La forêt enchantée," Tschaikowsky's symphonic ballad, "The Woywode," and "Dionysian Fantaisie," by Hausegger. The soloist will be Professor Halir, who is to play a violin concerto by the Boston composer, A. Löffler.

The soloists of the celebrated Gürzenich concerts in Cologne are to be Mesdames Dietz, Fremstad, Gmeiner, Brema, Schleger, Geyer, Herzog, Hövelmann, Kraus-Osborne, Morena, Muriel Foster, Edith Walker, and Messrs. Felix Kraus, Van Rooy, Hans Schütz, Sistermans, Siewert, d'Albert, Pugno, Staub, Joachim, Thibaud, Willy Hess and Grützmacher.

Hausegger's "Barbarossa," symphonic poem, which met with a very cool reception here at the first Nikisch concert, was recently performed with exceptional success in Leipsic. Who is right?

"The Improvisator," d'Albert's new opera, will be produced in a few weeks at the Royal Opera. Rehearsals have already begun.

Conrad Ansorge is touring Germany. Newspaper criticisms from various cities express some disappointment at

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the performances of this pianist, who has managed to gain some little reputation in certain musical circles of Berlin.

Professor Halir will give a concert soon with orchestra. The program is to consist of his own new Concerto in D, that of Brahms, and Mozart's in A.

Teresita Carreño, the young daughter of Teresa Carreño, recently gave two very successful piano recitals in Helsingfors, Finland.

Elfrieda Rohda, a singer from New York, will be heard here on November 13 at her own concert, in the Singakademie.

The *German Times* said last week: "Edouard de Reszké arrived safely in New York. The stock market remained firm."

Among the recent callers at the Berlin offices of THE MUSICAL COURIER were Frida Quehl, violinist, from Cologne; Hugo Görlitz, impresario, from London; Sada Wertheim, violinist, and Mrs. Wertheim, mama, both from New York; Mrs. Samuel Seabury, Maurice Kaufmann, talented American violinist; Miss Selma Pfeiffer (New York), student of piano; Hans Winderstein, conductor, from Leipsic; Mr. and Mrs. Hugo Mansfeldt, pianists and pedagogues, from San Francisco; Mrs. Leopold Godowsky, Miss Frances McElwee, pianist and writer; Alvin Kranich, the Leipsic representative of this paper; Edmund von Strauss, operatic conductor, from Bremen; Minnie Methot, singer, from New York, and Royal Concertmaster Dessau, of the Berlin Opera.

Judge—"What is your business?"
Witness—"I am an American composer."
Judge (angrily)—"This is no place for jokes. You are to tell how you support yourself."

When Leschetizky was here last week I asked him how American music students compare with European. He answered: "The Americans have amazing powers of acquiring knowledge. In that respect they are my best pupils. They have quickness of comprehension, keenness of insight and ability for practical application. They are unswervingly industrious. But their main fault is their extreme hurry. They come to Europe in a hurry, they want to learn everything in a hurry, they complete their studies in a hurry and they return home in a hurry. Hurry is the curse of art in your country. In business it means progress; in music, superficiality. *Make haste slowly* should be the motto of your young musicians."

Saint-Saëns' "Danse Macabre" was played at a recent orchestral concert here. Asked what number of the program had pleased her most, a young American vocal student replied, "'Micawber's Dance,' by Saint-Saëns."

HARMONICA.

CRANE MUSICALE.—Mme. Ogden Crane will give a pupils' musicale and tea Wednesday afternoon, November 27, at 3:30, at Genealogical Hall, 226 West Fifty-eighth street. Tickets are complimentary and may be obtained at the studio, No. 3 East Fourteenth street, on application.

SONGS SUITABLE FOR PUPILS.—Mrs. Alice Kraft Benson, a well-known singing teacher, writes as follows concerning the "Three Songs From Some Verses," words by Helen Hay, music by Berenice Thompson:

MY DEAR MRS. THOMPSON—Because of the long delay in writing to thank you for so kindly sending me your lovely songs, please do not think me unappreciative. * * * I agree thoroughly with the very nice notice the *Star* accorded your songs. I feel they are something I can offer some of my pupils, to whom I never give anything (or aim to) except something of true value.

Most sincerely yours, ALICE KRAFT BENSON.

AMY MURRAY.—More than 1,000 persons attended the recent concert in Jersey City given by Clan McLeod. Miss Amy Murray, the Scottish recital singer, was one of the "stars" of the evening. The *Scottish-American* published a report of the affair, and among other things paid this tribute to Miss Murray:

Miss Amy Murray won enthusiastic plaudits by her rendering of "Young Lochinvar" and "Caller Herrin'." Had she been on an Edinburgh street with a creel-fu' o' herrin' Miss Murray's cry to be relieved of her "halesome fairin" would have been irresistible.

Owing to bookings with women's clubs and musical societies in the Middle West, Miss Murray was obliged to refuse numerous engagements for "Burns' Birthday" celebrations in the States of New York, Massachusetts and Connecticut.

"HERR PROFESSOR."

DO you know Professor Struppelfinger, the teacher who talks piano so beautifully?

There's no teacher by that name in the city of Berlin? Let me take you to his studio, and you will recognize him instantly.

Scene: Elegantly furnished music room. Two grand pianos. Paintings, rugs, bric-à-brac, photographs of all the well-known musicians, their busts, music racks filled with neatly bound volumes labeled "Bach," "Haydn," "Mozart," "Beethoven."

Enter young woman, unmistakably American. Herr Professor is seated at his desk, oblivious to everything and everybody. Young woman divests herself of wraps, and coughs several times. Finally she ventures to seat herself before the piano and to touch the keys very softly.

PROFESSOR S. (turns)—"Ah, Miss Goodthing, you here? Pray pardon me; I was composing. A new concerto for piano. I'll probably play it here soon." (Turns the manuscript face downward.)

MISS G.—"You're a remarkably quick worker, Herr Professor. Have you finished that symphony you were writing last week?"

PROFESSOR S.—"Symphony? (quickly) Oh, symphony! Why, yes. Yes, indeed. Finished it a few days later. Quite a job, too, I assure you."

MISS G.—"How I wish I could do such things."

PROFESSOR S. (charitably)—"All in due time, my dear Miss Goodthing. I did not always compose. It seems like a dream to me to-day, when I think of composing concertos and symphonies. Have you been to any concerts of late? Godowsky, Sauer, Carreño?"

MISS G.—"I heard Sauer and Godowsky."

PROFESSOR S.—"I don't care for Sauer; there's no form about his playing. It's all extremes; either pianissimo or pounding. And Godowsky is dry. He lacks magnetism. I pointed out several places to him—I know him very well—in the Tschaikowsky Sonata last week where I thought he could have obtained better effects. He was very grateful, of course. Did you hear Kreisler?"

MISS G.—"Yes; at the Philharmonic concert."

PROFESSOR S.—"A very gifted young man; but with him virtuosity exceeds intellect. It is a predominance of the material over the spiritual, so to speak."

MISS G. (fingers her music nervously)—"Yes, sir."

PROFESSOR S.—"I'm afraid I'm getting beyond you. (Pulls out his watch.) Dear, dear; here's ten minutes of your lesson gone. You mustn't ask so many questions."

MISS G.—"I"——

PROFESSOR S.—"What am I to hear to-day?"

MISS G.—"I prepared the Schumann 'Arabeske'."

PROFESSOR S.—"Ah, Schumann; one of the greatest of our tone poets. What melody, what true inspiration! That second part in the 'Arabeske,' that sad part, you know"——

MISS G. (rises)—

PROFESSOR S.—Never mind—there's no time this morning. Some day I must play it for you. Do you know what the Romantic Epoch in music is? No? Schumann belonged to that."

MISS G.—"Was it a club?"

PROFESSOR S.—"Oh, dear, no. It was a certain period of time when every composer wrote romantic music. Romanticism in its simplest form"—

MISS G.—"When did Schumann die?"

PROFESSOR S.—"Eh? Schumann? He died in an insane asylum, you know. Jumped from the window. Very sad, very sad, indeed. Well, let us begin."

MISS G. (plays a few measures, then stops and says)—"I'm not sure about the fingering here."

PROFESSOR S. (quickly)—"I was about to say that the passage sounded rather uneven. Let me see the place. (Examines it critically.) Um—yes—that's very tricky. Well, you know, almost any fingering would do here. I believe in Liszt's system. 'Struppelfinger,' he used to say, 'fingering is a matter of individuality. Some persons finger one way, others another. Everybody must find his own fingering.' It's a great system, Miss Goodthing; and, even though you think me tyrannical, I shall adopt it with you. That's how I acquired my knowledge of fingering—which is like nobody's else, as Rubinstein often assured me. Now go on, please."

MISS G. (plays some more measures, stops, and says timidly)—"I think that was wrong."

PROFESSOR S.—"Play it again."

MISS G. plays again and looks inquiringly at Professor S.

PROFESSOR S.—"It doesn't sound right, does it?"

MISS G.—"No, indeed."

PROFESSOR S.—"Play it once more, very slowly, and without pedal."

MISS G. plays for the third time.

PROFESSOR S. (mops his forehead and stares hard at the music)—"It is certainly extraordinary. You are playing the notes printed there?"

MISS G. (anxiously)—"Yes."

PROFESSOR S.—"It must be a misprint. Now, once more, please."

MISS G. (begins, and breaks out)—"Oh, dear; how stupid of me. I see it all now. It's major, of course, and I've been playing minor."

PROFESSOR S. (brightens up and laughs with strange vehemence)—"Well, at last. Really, Miss Goodthing, I did not expect that from you. I felt like telling you, but was certain that you would find out for yourself. That was Tausig's method, you know. 'Never point out a mistake,' he would say; 'a pupil will remember better if he finds the error without being shown.' That's Tausig's picture over there, to the left—yes, certainly, look at it, and turn it around—there's an autograph on it."

MISS G.—(reads, brokenly)—"'*Pas pour publication**—Carl Tausig.'"

PROFESSOR S.—"You don't understand French, do you?"

MISS G.—"Not a word."

PROFESSOR S.—"That means: 'To my dear friend and assistant.'"

MISS G. (admiringly): "How lovely to have such souvenirs, and to know all those famous pupils. Did you meet Chopin, too?"

PROFESSOR S.—"No; he was before my time; but I would have known him had he lived long enough."

A knock is heard at the door.

PROFESSOR S. (glances at his watch)—"How the time flew to-day. That must be Miss Easy."

MISS G.—"Isn't my month up to-day, Herr Professor?"

PROFESSOR S.—"I'm sure I don't know. I never bother about money." (While Miss G. replaces her bonnet, Professor S. pulls out his cuff several inches and glances at it quickly.)

PROFESSOR S.—"Oh, by the way, I remember that my secretary did mention something about your month ending to-day. I never should have thought of it."

MISS G.—"Very well, I shall bring the money next time. Good-bye, Herr Professor."

PROFESSOR S. (bows her out)—"Good-bye. I was greatly pleased with your lesson to-day. You are improving. Never get discouraged. 'Slow, but sure,' as Rosenthal always says to me."

MISS G.—"It's so easy for you great players to make light of your ability."

PROFESSOR S. (modestly)—"No, we mean it. Rosenthal and I can afford to tell the truth in such matters. Ah, Miss Easy, good morning; come right in."

(The two young women pass each other in the corridor.)

MISS G. (whispering to Miss Easy)—"He's great this morning. I tell you, he's one of the best teachers in Europe."

And Miss Goodthing spoke the truth.

LEONARD LIEBLING.

ST. LOUIS SAENGERFEST.—The St. Louis delegates to the North American Saengerbund at an executive session last week elected officers for the Saengerfest to be held in St. Louis in 1903, during the World's Fair. The officers elected were: President, Otto Stiefel; vice-presidents, Charles Schweickardt and Louis Schaefer; treasurer, Edward C. Pretorius; financial secretary, August Hoffmann.

RIEGER TO SING IN THE SOUTH.—William H. Rieger, the tenor, will fill engagements in the South during the week of December 16.

* Not for publication.

ST. LOUIS ADVERTISEMENTS.

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Musical Clubs.

A concert by the Vocal Society of Troy, N. Y., was held ecently.

The Philharmonic Society, of Dayton, Ohio, is said to e "booming."

The Mozart Club, of Pittsburg, Pa., gave its centen- ial concert on the 26th.

The Monday Night Musical Club, of St. Paul, Minn., neets fortnightly this winter.

The third concert of the Tuesday Musical Club, of San- lusky, Ohio, was devoted to Beethoven.

The Woman's Morning Music Club, of Ottawa, Ont., as just held its opening concert of the season.

Smith Fish, of Detroit, Mich., has been engaged by the Twentieth Century Club, of Flint, for a musicale.

The Choral Society, of Ottawa, Ont., will reorganize and e an active factor in the musical circles of that city.

The Ladies' Chorus, organized and directed by Mrs. Ellen B. Peabody, at Detroit, Mich., has begun rehearsals.

The Ladies' Musical Club, of Bedford, Ohio, met at the ome of Mrs. John Freeman, Wednesday afternoon, No- ember 6.

Miss Eulalie Chenevert has been re-engaged by the Phil- armonic Club, Minneapolis, Minn., as accompanist for the resent season.

The first examination of applicants for active member- hip in the Ladies' Musical Club, Cincinnati, Ohio, was eld on the 14th.

The Bath, Me., Festival Chorus has a membership of 100 oices, and the Brunswick and Topsham chorus numbers ver forty voices.

The fortnightly meeting of the Philo Musical Club, New- rk, N. J., was held on the 15th. Mozart and Weber were he composers studied.

The course of four musicales to be given at the Ten yck by the Amateur Musical Club and the Diatonic Club, f Albany, N. Y., opened on the 18th.

A musical event of unusual interest during the past week as the Bach recital given by Herman O. C. Kortheuer efore the Tuesday Afternoon Club, of Akron, Ohio.

A ladies' quartet, composed of Misses Lona McKown, va Prendergast, Alice Todd and Edith Hackney, has een organized at St. Paul, Minn., and will be directed by liss Mona Suesa.

The first recital of the season before the Philharmonic ociety, Nashville, Tenn., took place on the 6th. The re- ital was by George Smith, violinist, assisted by Justin hatcher, tenor, accompanied by Mrs. W. D. Haggard on he piano.

Some fine talent was heard at the Chamber of Com- erce Assembly Hall, Monday evening, when the Roches- er, N. Y., Choral Society gave a concert. Mrs. Ludwig chenck, Mrs. F. A. Brockett and Miss Ada Koehler were he accompanists.

The Music Club, of Oshkosh, Wis., was entertained in October by Mr. and Mrs. J. J. Moore, those taking part in he program being Mr. and Mrs. Frank J. Clark, Mrs. uther Davies, Miss Martha Daggett, Miss Murdock, Miss Waters and J. H. Jenkins. November 7 Mr. and Mrs. E. . Wickwire were the hosts, Mrs. Clark, Miss Waters, Miss Cornish, Miss Heward, Mrs. Davies, Mr. Powers, Mr. Fling, Mr. Weaver, Mr. Jenkins, Miss Soper, Miss Daggett, Miss Murdock and Mr. Johnson giving the program.

The meeting of the Tuesday Musical Club took place at Orange, N. J., on the 12th, Miss Braun, Miss Hunkele, Miss Merrick, Miss Aeschiman, Mrs. Smith and Mrs. Gonzales-Pierson being the soloists. Mrs. Clara A. Korn was at the piano to accompany Miss Braun in her violin solo.

The Tuesday Musical Choral Club, Pittsburg, Pa., began its rehearsals on Friday evening at the studio of James Stephen Martin. Mrs. W. McClay Hall is chairman of the society this year. The membership has been limited to thirty-two voices, divided as follows: Nine sopranos, seven second sopranos, seven altos and nine second altos.

The rehearsals of the Mendelssohn Choral Club, of Roseville, N. J., are progressing satisfactorily. The work to be done by the club at the concert on December 12 includes the choral ode, "The Sun Worshippers," by A. Goring Thomas; "The Wind Swept Wheat," tenor solo and chorus, by Jules Jordan; "Moonlight," by Faning, and "Night," by Watson, both to be sung without accompaniment; "Inflammatus et Accensus," from the "Stabat Mater," by Rossini, for soprano solo and chorus, and "The Pilgrims," by G. W. Chadwick.

The management of the Arion Club, Providence, R. I., announces the following prospectus for this season: First concert, Tuesday evening, November 19, Verdi's Requiem; second concert, date to be announced, Verdi's opera, "Aïda," in concert form; third concert, date to be announced, Gounod's "Redemption." For the first concert the following soloists were engaged: Miss Effie Stewart, dramatic soprano; Miss Rosemarie Campbell, mezzo-soprano; Ellison Van Hoose, tenor, and Andreas Schneider, basso cantante, all of New York.

The printed outline of the plans for the students' section of the Schubert Club, of St. Paul, Minn., has been issued. Eight meetings are announced as follows: December 11, students' recital at Summit Hall; January 8, "Wagner's Career," "Wagner, the Artist," meeting at residence of Miss Elsie M. Shawe; February 5, "Wagner, the Man," "Wagner's Friends," meeting at residence of Mrs. Henry Downs; February 26, students' recital at Summit Hall; March 5, "Wagner's Dramas," "Bayreuth," meeting at residence of Mrs. C. G. Titcomb; April 2, debate, "Resolved, That Wilhelmina Planer's influence was a greater power than that of Franz Liszt in the development of Wagner, the artist," meeting at residence of Mrs. Briggs; April 9, students' recital, Summit Hall. As references, there are given twenty of the best books and essays on Richard Wagner, on his works and on the movement he stood for in music.

Sol Marcosson.—Sol Marcosson, the Cleveland violinist, was in New York for a private recital last week.

At the second afternoon concert of the Fortnightly Musical Club in Cleveland, Mr. Marcosson presented the following program:

Sonate, G minor, op. 13.....Grieg
Mr. Marcosson.
Chaconne, for violin alone.....Bach
Songs—
My Mother Bids Me Bind My Hair.....Haydn
Als ich dich Kann geschen.....Lassen
Love's Fantasy.....Schnecker
Miss Hilker.
Northern Song (first time).....Rogers
(Dedicated to Sol Marcosson.)
Trepak (Russian Dance).....Hofmann
Adoration.....Borowsky
Serenade.....Arensky
Berceuse.....Arensky
Zigeunerweisen (Gypsy Melodies).....Sarasate
Mr. Marcosson.
Accompanists, Miss Frew, Miss Jones.

New York College of Music.

ELEVEN students of the New York College of Music, Alexander Lambert director, appeared at a concert in the hall of the college last Thursday afternoon. The selections played and sung were not beyond the abilities of the young musicians. Several of the performers afforded great pleasure to the audience, which taxed the capacity of the hall. The program for the afternoon was as follows:

Reminiscence of Wagner, arranged for four violins.....Lambert
Miss Grace Imlach, Messrs. Sergius Mandel, I. Segal and R. Davis.
Piano solo, Rhapsodie.....Brahms
Miss Nellie Baldwin.
Soprano solo, aria from Barbiera di Sevilla.....Rossini
Miss Agnes McNeil.
Piano solo, Etude.....Chaminade
Miss Marion Luyster.
Violin solo, Fantaisie.....Vieuxtemps
Reginald Davis.
Piano solo, Alceste.....Gluck-Saint-Saëns
Bertha Jacobson.
Soprano soli—
Calm as the Night.....Böhm
Summer.....Chaminade
Miss Anna Toohey.
Piano solo, Variations, op. 91.....Raff
Gussie Zuckerman.
Violin solo, Polonaise de Concert.....Wieniawski
Sergius Mandel.
Piano soli—
Etude.....Moszkowski
March Militaire.....Schubert-Tausig
Miss Mercedes O'Leary.

Gussie Zuckerman, the child with the Madonna-like head and face, played brilliantly the Raff Variations, and the young pianist was heartily applauded and compelled to bow three times before the applause subsided. The sensible rule, "no encores," prevails at this college of music.

Miss O'Leary, who may be classed as a professional, delighted the audience with her fine playing. She played particularly well the Moszkowski Study. With the Schubert-Tausig "Military March" she did not succeed so well. Marion Luyster, who played a study by Chaminade, revealed talent, and all of the other instrumental performers showed the results of good schooling.

Miss Anna Toohey, one of the vocalists of the afternoon, gives promise of becoming a good coloratura singer. In Chaminade's song, "Summer," the young girl's execution was quite remarkable. With the Bohm song, however, it was different. No young girl and no high soprano should ever be permitted to sing this song, one of the most impassioned in modern German lieder. "Still Wie die Nacht" is essentially a song for low pitched voices, and in the singing requires a perfect legato and the interpretation which inexperienced young women and men cannot give to it.

Francis Walker.—Francis Walker, the baritone, and Miss Charlotte Walker, soprano, who, by the way, is not related to Mr. Walker, gave a recital at Carnegie Lyceum last Wednesday afternoon. The program was varied and most interesting. The duo from Verdi's "I Masnadieri" was effectively sung, as was the closing number, "Endymion," a dramatic scene still in manuscript and sung for the first time. Mr. Walker sang a group of German songs by Ries acceptably. Miss Walker, whose voice is true and even in quality, and whose enunciation is delightfully distinct, sang artistically. Lindsay B. Longacre's accompaniments were sympathetic and well played.

New York School of Accompanying.—The advanced pupils of the New York School of Accompanying recently gave evidence of their progress in a varied program, assisted by Heinrich W. Meyn, tenor.

Last Thursday the pupils had the assistance of Anna Slade, soprano of Rutgers Church.

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BOSTON, November 24, 1901.

MRS. FANNIE BLOOMFIELD-ZEISLER and Josef Slivinski gave piano recitals here last week, and Miss Pauline Woltmann, a mezzo soprano, gave a concert—all in Chickering Hall.

Miss Woltmann's concert was on the 20th, and she sang ten songs in German, two in Italian and five in English. Her voice is rich, warm, eminently agreeable, and in seven songs by Brahms she showed genuine emotion. Her voice and other musical gifts warrant the attention paid here to her recital, although it must be confessed that she did not always have control of her breath; and therefore there was occasionally unsatisfactory handling of the phrase, as well as undue accentuation of unimportant notes, and a falling below the true pitch.

Mrs. Bloomfield-Zeisler gave her recitals on the 20th and the 23d. I heard only the first, and as the program was the same as that of her first in New York, reviewed last week in THE MUSICAL COURIER, I shall not reprint it. Her playing was admirable, most admirable. The Sonata by Beethoven—op. 111—had been studied with infinite pains, no detail, however, seemingly insignificant had been neglected; yet spontaneity and breadth and the grand style distinguished the performance. Her reading of Chopin was neither sickly nor mannered; it was neither feminine nor, what is worse, mannish; and it was brilliant without hard polish. Only the familiar nocturne (op. 27, No. 2) disappointed me, for it seemed to creak in movement, as though there were overweight. The performance of the strictly bravura pieces was electrifying. No doubt Mrs. Bloomfield-Zeisler has pleasant associations with Vienna, but I beseech her that when she next plays here she will forswear the company of the vapid and salon Schütt. His pieces are not worthy of her unusual abilities.

One of the most marked features of her performance was the individuality in treatment, and also in the means of expressing her conception. There is an originality that exerts itself in discovering things in a familiar piece—as in bringing out strongly a contrapuntal figure so that it lords it over the chief theme, as in reversing the long accepted proportion of things. This species of originality is born either of perverted taste or an insane longing after the applause of the unthinking, who always welcome something new, and shout in sweaty joy: "Did you hear that? I never knew the piece before. He's a true genius." I do not refer to such outrages on art. The individuality of Mrs. Bloomfield-Zeisler is not to be confounded with such originality; it is compounded of authority, which is not vixenish, of a feminine delicacy which is free from the sentiments of Laura Matilda, and of something that is subtly felt, and is irresistible, something exotic, something intoxicating, madding. There was a time when this pianist tried by undue strength to convince the audience that after all she was not a woman. She delighted in what Christopher Marlowe called "great and thunderous speech." It is not a compliment to say that a woman plays like a man, and the sight of a woman playing as though she had been training for violent deeds is not a pleasant one. Mrs. Bloomfield-Zeisler has all the necessary strength; she uses it more discreetly; and she also uses her intellectual faculties with surer results. She is by herself, nor would it be easy or profitable to compare her with others.

Mr. Slivinski gave recitals on November 19 and on November 21. At the first he played Beethoven's Sonata, op. 53, Mozart's Rondo in A minor, Schumann's Papillons and pieces by Chopin and Liszt and Schubert-Liszt. At the second he played Schumann's Fantaisie, op. 17; Tschaikowsky's Sonata, op. 37; Chopin's Sonata, op. 58, and pieces by Chopin, Schubert, Rubinstein, Schubert-Liszt, Liszt.

These were formidable programs—too formidable—and the programs of Mrs. Bloomfield-Zeisler were too long. Mr. Slivinski plays exceedingly well; his interpretation of Chopin is particularly delightful; he is entitled to respect and admiration—but is it wise to play the sonata by Tschaikowsky immediately after the fantasie of Schumann—and then bring on a sonata by Chopin?

Some applaud the practice of playing the heavy things in a lump at the beginning, then bringing in the sentimental numbers and then closing with a grand exhibition of fireworks and the apotheosis of the pianist, who is surrounded by maidens, young and old, kneeling at his inspired feet hot from manipulation of the pedals.

If I were the Tsar of Boston I should issue as my imperial will a proclamation that no pianist should play a sonata in public under penalty of enforced attendance at the Lowell lectures and residence in Roxbury; that no recital—actual performance, encores, apotheosis and all—should last over seventy minutes; that death should be the penalty for even putting Liszt's arrangement of Mendelssohn's "Wedding March," &c., on the program.

A pianist—these remarks are of general application—is none the greater because he has incredible staying power because he can outlast his audience. If he cannot show his abilities during the first hour he is not likely to thrill or move during the second.

And what a delight it would be to find a pianist dismissing an audience with gentle, beautiful, contemplative music and not turning the piano into a volcano in full operation during a thunder storm, a preparation for the din of the street with electric cars and roar of traffic. The finale must always be an arrangement in which the original tune is strappadoed and tortured till it shrieks and its face is no longer to be recognized.

The recitals of visiting pianists and singers have thus far been poorly attended. The visitors have deserved better fate. They were known, they have been applauded. Did they come too early in the season? Were the prices of admission too high? It is an interesting problem which managers would like to have solved. The seats for the Symphony concerts this year were by no means cheap and it is easy for the subscribers to argue that they will hear the chief pianists and singers at these concerts. There there are subscribers to the Handel and Haydn, the Cecilia, the Apollo, the Kneisel Quartet. To these subscribers the prices asked for recitals are like the grasshopper in Ecclesiastes. Bostonians are not spendthrifts.

The Kneisel Quartet gave its second concert November 18, when the program was of a far more interesting nature than that of the first. The selections were Grieg's Quartet (three movements); Vincent d'Indy's Piano Quartet op. 7; Haydn's Quartet in D major, op. 64, No. 5. The Quartet by D'Indy was first played here by Messrs. Lachaume (piano), Ysaye, Marteau, Gérardy. It was one of the early works of the ultra fastidious Frenchman, for it was first played in 1878, the year of his orchestral legend, "Forêt Enchantée," the year he left Colonne's Orchestra, where he had served as chorus master and drummer. He had then written his "Piccolomini" and "Antony and Cleopatra" overtures and a symphony in three movements. And he had journeyed to see at Tutzing one Johannes Brahms, who received him sourly.

There is an austerity in the music of D'Indy that is not merely the austerity sometimes found in the works of his master, Franck. Franck was intensely religious; D'Indy is intensely, fastidiously intellectual. He was brought up by his grandmother, who herself loved music; his father played the violin for an amusement—oh, ghastly thought—his uncle was a wealthy amateur who had studied seriously and written chamber music, and opera comique, dramatic scenes, songs, &c., so Vincent was turned naturally toward music. But his individuality was not shaped by home influences. He fell under the spell of Berlioz, Wagner, Bach, Brahms, César Franck. He went as a pilgrim to Munich and Bayreuth to hear the music drama of Wagner. He himself was by instinct what the French call a progressionist. At the same time, working hard and in most practical ways, at Paris, he longed for the mountains and plains, the harvest fields and the pines and beeches of Ardèche, where his family was originally at home. "It is only here that one feels in full repose and at the true spring of all art," he wrote from Vernoux. And what did he read? At first Poe, Hoffmann, Uhland; then he adored Dante, then Goethe, Schiller, Molière, Shakespeare, and later Flaubert, especially the Flaubert of "La Tentation de Saint-Antoine" and Tolstoi. He worships the Assyrian art, the paintings by the primitive Germans and Flemings, Holbein and Rembrandt. He is chiefly fascinated by the art of races that long ago became as thoug

Oratorio—Concerts—Festivals.

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ey never were, lost in the night and under "drums and mplings."

He is an aristocrat in his cool disdain for that which he lls vulgar. He is brave in the open expresson of his ws, nor does he spare the feelings of those who think herwise. His handwriting is precise, cold, elegant.

All these qualities, all that he has absorbed from read-g, picture viewing, closeness to nature, are felt in his sic. His melody, even when it comes from folk-song, inclined to be short and bitter. He walks far to avoid commonplace where a commonplace might be a wel-me relief. At times his harmonic progressions are evi-ntly labored. Perhaps Mr. D'Indy would consider sweat be a vulgar word as well as action; but it would not just to say that he ever glows over his work. I like think of him with drawn, pale face, agonized in his at-npt to escape an expected cadence or a too familiar suc-ssion of chords. The Baron Grimm said of Grétry, "He young; he looks pale, wan, a sufferer, anxious—all the mptoms of a man of genius." I am sure D'Indy an-ered this description when he was composing this piano artet, in which he appears as a man of a very high order talent, if genius be denied him. For the most part re is the clearness of expression that is—or rather was—haracteristic of French music, and which Saint-Saëns ssesses in eminent degree. The workmanship is admir-le throughout. The second movement is nobly sombre its mood of contemplation. The finale is irresistible in rit. In the whole work there is no sensuous phrase; re is no juggling with rhythm; there is no apparent sire to fascinate or startle. The style is ebon, not rple. The only extravagance lies toward seriousness. e performance was excellent, and Mrs. Helen Hope-k, the pianist, deserved her share of the applause.

mentioned some time ago the "Revue d'Histoire et de tiques Musicales," published in Paris. It displays a long of "Adhérents et Collaborateurs" on the title page, but articles are chiefly by two or three men. The number October contains pages of a humorous nature, but the iter himself did not intend them to be funny.

He takes to task Mr. Riemann, of the new "History of sic Since Beethoven," for his views concerning Saint-ëns: Riemann judged the French composer too severely l with prejudice. The writer then adds that if Rie-nn's opinion were general beyond the border, it was the lt of French publishers who will not sell cheap editions the best French music.

He wrote to celebrated musicians of foreign lands, "for judgment of strangers is contemporaneous posterity." ey sent on their opinion in writing.

Max Bruch gave Saint-Saëns an excellent recommenda-n, which might be used in application for a job at a nservatory or presented to a festival committee in search a new work, especially for the dedication of a new hall. Siegfried Wagner wrote that he hoped to hear "Samson" Berlin, but the performance was put off. He admires a no concerto, but he doesn't know the number or the r. There is a touching allusion to Grandpa Liszt, and n Siegfried ends his letter with this burst: "Nothing uld be of more interest to the composer or of use to the blic or of greater moral and artistic importance for the sician-critic himself, than a minute and impartial criti-m of the work of his contemporaries."

Mr. Rodenkirchen, of Cologne, knows the organ works Saint-Saëns, "a worthy pupil of his great master and cher, Gounod," and he is always glad to see his name a program. Mr. Dingenkirchen, of Münster, locks his nion, like a Homeric hero, in his shaggy breast, nor does allow it to escape the barriers of his teeth.

Emile Sjögren is known, and he states that Saint-Saëns' sic is popular in Sweden, and that he holds a high place ong the musicians of France.

But did you ever hear of these eminent musical authorities: Di San Martino e Valperza, Oscar Chilesotti, Ippolito Valetta, G. Zuelli, E. Candella and Suarez Bravo? Yet they write letters which are published in withering rebuke of the presumptuous Riemann. Mr. Candella says without turning a hair that Saint-Saëns, with Berlioz, is the greatest modern reformer in music that France has ever possessed. "Has ever possessed" and "modern" are hard to construe in the same sentence.

Then there is our old friend, the man who does not wish his name to be published. Sometimes he is at Washington, D. C., and has exclusive information concerning a political measure. Sometimes he is on Cape Cod and could tell why a trained nurse wished to kill her patient by poisoning her gruel. He is of all times; he is everywhere. Some picture him as a tall, robust person, rather bald, with a brass voice, high collar, red face, flopping ears and a small wart on his nose; but I like to think of him as a sheep-faced little fellow, with sandy hair, butter eyes, thin, waving whiskers and a chin like a poached egg. The type may be described as a paper bag blown up with wind. A wise ass is this "gentleman who did not wish his name to be mentioned." This time he lives in Belgium and has his little say.

It was a curious idea, this sending out for opinions. It was worthy of the publishers of a great American novel, say "Old Poindexter," by Amos Parsons Belcher, with indorsements: "Our mothers should read it," the Rev. Darius Tarbox Griggs; "Balzac never wrote like this," John Thompson Thompson; "Mr. Belcher is the greatest analyst as well as the most powerful writer in the literature of all countries," Laura Lorena Buckalew. Has Saint-Saëns framed the originals?

I miss the names of certain eminent men whose opinion is revered by our leading pàtrons and patronesses of music—the Damrosch brothers and B. J. Lang. Is it possible that they were not invited to contribute?

It might be said with fairness that Saint-Saëns is a master of uncommon musical equipment, clearness in expression, logic, exquisite taste, tonal color. He is ingenious and shrewd. On the other hand he is not truly imaginative and he is seldom emotional. The music is like the man, polished, intelligent, elegant, fastidious. His melody is without warmth or perfume or savor; it is like an opening at chess, chiefly valuable for contrapuntal complications that may result therefrom. His technical skill leads him into deserts of development. Take his most characteristic songs—"The Drummer's Betrothed" or the "Pas d'armes du Roi Jean"—the hearer is never moved; in the former he is delighted with the cunningly devised orchestration, in the latter he keeps saying to himself, "Amazingly clever." Yes, Saint-Saëns' music is generally clever. His admired G minor Concerto for piano is clever and elegant, and at the beginning there is an excellent imitation of Bach. The canon is clever in the last act of "Samson and Delilah." The symphonic poems are clever. I prefer a little dash of coarse, homely, human emotion.

The program of the fifth symphony concert last night in Symphony Hall included Goldmark's overture, "In the Spring," Godard's Concerto Romantique for violin, and Tanéïeff's Symphony in C, which was played here for the first time.

Goldmark's Overture is a favorite winter piece. It was first performed at Vienna in December, and if you look over the concert records of various cities you will find that it seldom, if ever, is played even in March.

Godard's Concerto sounds old-fashioned, and it may be put away with tokens and keepsakes and other annuals that for a season bloomed with steel engravings of simpering and ringleted ladies with high foreheads, red, pouting lips, and long tapering fingers. The Canzonetta has a pretty salon grace and piquancy, but the rest is romantic in the narrow, restricted meaning, and is resigned to the burial which it has long expected. Otto Roth, who played it, has not been heard as a soloist for some years at these concerts. Possibly for this reason his performance was nervous and tame.

I wish someone would set the two Tanéïeffs in their respective and proper places. There is Serge or Sergei I. Tanéïeff, of Moscow, who has written some string quartets, choruses, an opera, "L'Orestie"—I think Mr. Gericke introduced the overture of this opera to you in New York last season—and this symphony. This Tanéïeff is said by Riemann to be an excellent pianist, and I am told that it is he who edited some of Tschaikowsky's posthumous works. He was for a time at the head of the Moscow Conservatory, where he had been for some years the teacher of composition. Then there is an amateur mentioned by Pougin ("Essai historique sur la Musique en Russie," Turin, 1897), an Alexandre S. Tanéïeff, who has written several works, among them two suites for orchestra.

But where is the confusion? you may ask. Because the suite played in Munich last season was attributed to Serge, and when Suite, op. 9, by Alexandre Tanéïeff was played in Dresden in 1899, the biographical sketch fitted the author of the symphony and not the amateur.

The younger of the modern Russian School do not follow in the beliefs of the old advance guard who swore solemnly that there was nothing more to be done with the symphony. Even Balakireff himself a few years ago produced a symphony in C which is said to be clean shaven and eminently respectable. Rimsky-Korsakoff, Borodin, Cui—they all wrote symphonies against their earlier convictions. Glazounoff wrote five or six before he gave himself up to the ballet. Scriàbine comes with his gigantic machine with solo voices and chorus, Liapounoff with his in B minor, and Kalinnikoff, who died lately when he was hardly more than a youth, left two behind him.

I like my Russian wild and gamy, even when he is a conservatory professor. I do not like him Germanized or with knees knocking together at the thought of the traditions. Nor do I take it amiss if his breath smells of vodka, or if he proceeds to cover the sacred images if a woman enters the room. There was a tragic gloom and wildness about the overture to "L'Orestie" that pleased me mightily; but this symphony is painfully free from any exhibition of imagination. The themes of the first movement are inconspicuous, and the development is precise. The slow movement ends prettily, but it is without originality of thought, and any emotion is superficial. The scherzo is by far the best movement in conception and orchestral dress. Here the composer really speaks above a whisper his own thoughts. The finale, in which side drum, cymbals and triangle are introduced, begins with a march movement; there is a short "Cossack Oriental" episode which is not displeasing, and then soon after is one of the most vulgar bursts of beer garden sentimentalism in the long catalogue of atrocious platitudes. Nor had Tanéïeff given any hint that he was about to perpetrate such a deed. That night I heard no more. Let me add that the symphony calls for three flutes, three clarinets, a double bassoon, a tuba, besides the extra pulsatile instruments above named.

Ernest Tissot contributed an article, 'Jenny Lind; or, the Modern Saint Cecilia," to the *Revue Hebdomadaire*. I was struck by this passage. She wished to endow foundling asylums. Tissot writes: "She then exposed her plan to God and accepted the proposition of Mr. Barnum."

PUPIL OF PARSON PRICE.—Miss Vera Zalence, a talented pupil of J. W. Parson Price, will soon appear in concert and opera. Miss Zalence has a good soprano voice.

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MUSICAL PEOPLE.

Miss Hazel Barron will take part in a concert at Foster, Ont., December 6.

Miss Ella Richards gave her annual recital at St. Paul, Minn., on the 26th.

Miss Maude Roudez gave a recital at Hotel Schenley, Pittsburg, Pa., last week.

Dr. O. E. Wasgatt, concertmaster of the Maine Symphony Orchestra, has moved to Boston.

George E. Clauder has been engaged as the director of a new amateur orchestra in Bloomfield, N. J.

The Kennebunk (Me.) Festival Chorus gave an opening concert at the Opera House on November 15.

A lecture on the Fletcher music method was given in Miss Pound's school, Newark, N. J., on the 18th.

The first quarterly recital of the pupils of the Cleveland (Ohio) School of Music was given on the 21st.

Bernard Strum is now at the head of the violin department of the Ann Arbor (Mich.) School of Music.

A piano recital was given by Miss Ella Boman at Miss Shupp's music room, Moline, Ill., early in the month.

Mrs. Florence Hayes Spitzley, Detroit, Mich., goes every Thursday to Ann Arbor to teach a large class in singing.

Miss Margaret E. Upcraft and Miss Lucy Eisenhauer, of Frederick, Md., gave a concert in Gettysburg on the 8th.

A recent publication by the Oliver Ditson Company is the "Golden Rod Waltz," by Leo Oehmler, of Pittsburg, Pa.

The Schumann String Quartet was engaged for the first concert of the Orpheus Club at Newark, N. J., on the 21st.

Minton Pyne, of Philadelphia, was the organist at the concerts given in Carnegie Music Hall, Pittsburg, Pa., on the 16th and 17th of the month.

There was an organ and song recital given by William J. Hall, of Minneapolis, Minn., at the Presbyterian Church, Marshalltown, Ia., on October 24.

Miss Myrtle D. Bierer, violinist, will appear in concerts in Pittsburg, Pa., and the surrounding towns this season with a newly organized concert company.

George A. Thompson's twenty-fifth anniversary as organist of the Congregational Church, Melrose, Mass., was observed by a testimonial concert given in the church.

The officers of the Atlanta (Ga.) Concert and Festival Association are Alex. W. Smith, president; T. J. Kelly, vice-president, and F. J. Paxon, secretary and treasurer.

Miss Alice K. Snider, who has spent the past year under masters of Paris, has accepted the position of solo contralto of the First Presbyterian Church, of Uniontown, Pa.

Miss Margaret Frazer and Mr. Jours are two new members of the Third Presbyterian Church choir, at Pittsburg, Pa., the former as contralto and the latter as organist.

The professorship of music and director of the Conservatory of Music at Adelaide, Australia, is to be filled this fall. The appointment is for five years at a salary of $4,000 a year.

The first of the popular organ recitals at St. Michael and All Angels' Church, Baltimore, Md., was on the 12th, by the organist of the church, Loraine Holloway, assisted by Joseph C. Miller.

Miss Elsie M. Shawe is the president of the music section of the Minnesota State Teachers' Association, president of the Schubert Club, of St. Paul, and supervisor of music in the public school of St. Paul.

A musical entertainment was given by Mrs. Bollin at Champaign, Ill. last week. Mrs. Effie Lewis, Miss Opal Stipes and Mr. Craft also took part.

"The Ring of the Nibelung" is the characterization of a course of four lectures on music which are to be given by Walter L. Bogert at the residence of Henry A. Bogert, Flushing, N. Y.

Miss Florence Marguerite Saunders at her concert at Louisville, Ky., on the 22d was assisted by Mrs. Katharine Whipple Dobbs, P. J. Schlicht, Charles Letzler and other well-known musicians.

Mr. and Mrs. Bruno Steindel have appeared as soloists in the Artists' Course being given this winter at the Knox Conservatory of Music. On October 17 Miss Mary Peck Thomson gave a program of songs.

The Bangor (Me.) Festival Chorus is arranging to give a fair, which is to be held in the City Hall on December 5, 6 and 7, to raise funds for lifting the remaining debt on the Auditorium, the home of the festival in Eastern Maine.

The Peabody Symphony Orchestra is to be revived this season at Baltimore under the leadership of Edward Heimendahl. Mr. Randolph and Miss Florence Rainstead will be the soloists at the first concerts on the 29th and 30th.

At the Paterson (N. J.) School of Music, Art and Language the second recital of the second season was given by Miss Louise Forsyth, Miss Lillian Spickers, Mrs. Florence Nicholls Purdy, Miss Fannie W. Borden and Miss Mamie Simon.

Professor Hymen, of the Springfield (Ohio) School of Music, has received a letter from Llangeneck, Llanelly, South Wales, containing a prospectus of a school of singing. The school was founded by Evan Evans, a former student of the School of Music.

A large and select audience assembled in Philharmonic Hall, Nashville, Tenn., to hear Miss Amelie Throne in a concert. She was assisted by her teacher, Mrs. Mary Weber Farrar and Frederic Farrar. The critics speak in high praise of Miss Throne's playing.

Miss Adelle Reahard's piano pupils gave a studio recital at Pittsburg, Pa., recently, assisted by Miss Adelaide Thomas. The pupils taking part were Pauline Wilson, Bessie Weart, Carroll Thomas, Frances Siviter, Sarah Patterson, Anna Dickson and Alberta Reahard.

W. V. Abell, director of the celebrated Hartford (Conn.) Conservatory of Music, has opened a branch school of music at Springfield, Mass. Richard Burmeister is at the head of his piano department, and Theodore Van Yorx, the famous tenor, will begin teaching there next week.

The compositions for the next Maine Music Festival will be Verdi's "Requiem Mass," Mendelssohn's "Ninety-fifth Psalm," the finale of Wagner's "Die Meistersinger," the sextets from "Iolanthe" and "The Pirates of Penzance," and the "Good Night" song from "Erminie."

Adolph Carpe's pupils gave a recital on Monday evening, November 25, at Pittsburg, Pa., in which the following took part: Joseph D. McGinnis, Miss Blanche A. Hill, Miss Myrtle Stuart, Miss Frances H. Thompson and Miss Edith Kropff. Mr. Carpe has announced that he will give a recital on Monday evening, December 9.

At the farewell concert to Mrs. Minnie Saltzman-Stevens, given at Bloomington, Ill., recently, those who participated were Mrs. Stevens, Miss Elizabeth Danforth, Miss Nellie Van Hook, Mrs. Thomas, Mrs. Dean Funk, Mrs. Lyle Funk, with Miss Ruth Baller, Arthur Bassett, Mrs. Dean Funk and Professor Weilatz as accompanists.

Miss Elizabeth Webster, chairman of the music committee of the Young Women's Christian Association, has arranged a musicale, to be given at the association rooms, Pittsburg, Pa., December 10. An interesting program has been arranged and will be given by Mrs. Myron B. Stowell, Miss Martha Groff, Miss Nellie Bender, Miss Etta Bender and Miss Clara E. McLain.

At the School of Music, Iowa College, Grinnell, Ia., vocal recital was given on October 18, by William B. Ol The accompanist was Dudley L. Smith. At the violin cital at the School of Music on the 8th of this mon Esther Feé was the soloist. Recitals are given week Laura A. Rew, violinist, being the soloist October 25, sisted by Henry W. Matlack.

CARL ORGAN RECITALS.

FOUR novelties were presented at the second in t series of organ recitals at the "Old First" Presb terian Church, on Tuesday afternoon, November 19, William C. Carl. Charles Schuetze, the harpist, assist the organist in this program:

Sonata for Organ in C minor, op 25.....Salo
Interlude (Andante Expressivo) (new, first time).....Fletc
Scherzo Symphonique (new, first time).....Debat-Pon
Harp solo, Consolation (No. 2).....Li
Charles Schuetze.
Pièce Héroique.....Fra
Béatitude (new, first time).....Lo
Praeludium and Fugue in B flat.....B
(Breitkopf & Härtel, Book IV.)
Variations on an Ancient Xmas Carol.....Deth
Harp and organ, Andante.....Von W
(Concerto for harp and organ.)
Messrs. Schuetze and Carl.
Grand Chœur in D major (new, first time).....Faul

Although this was the only recital to be given in t afternoon, the church was crowded to overflowing. M Carl's programs are never too long, and then the mu always represents the catholic tastes of the director. T new works played by Mr. Carl are by French and Engli composers, and they all four proved worthy of a heari The Interlude, by Fletcher, and "Beatitude," by Clém Loret, are examples of contemplative, tender music, su able for offertory or as a voluntary before service. T Scherzo Symphonique, by Georges Debat-Ponsan, is stronger and more original composition. The writer w compelled on account of another engagement to leave t church after the charming variations on an ancient Chri mas Carol, by Dethier, of New York, were played, a hence missed hearing the novelty by William Faulkes.

Mr. Schuetze played well, but his solo would have be more effective if accompanied by the organ. To our mo ern ears the harp as a solo instrument is not particula agreeable.

The third recital in the series was given last eveni (Tuesday). The soloists were Mrs. Antonia Sawyer, co tralto; Miss Helen L. Reynolds, violinist, and Miss Mal Reynolds, 'cellist. The closing recital will be given Tu day evening, December 2. Then Mr. Carl will give a co cert on December 10 to celebrate the tenth anniversary Dr. Duffield's pastorate.

WM. J. HENDERSON.—Wm. J. Henderson commenced l course of lectures on "History of Music" at the New Yo College of Music on Monday afternoon, November 18.

The attendance was very large, and all the students f lowed the lecturer with close attention. The lectures w be given every Monday throughout the winter, and are e clusively for the pupils of the college.

MARY HOWE.—The distinguished American sopra Mary Howe, who has been singing in Germany during t past five years, has just returned to this country. T readers of THE MUSICAL COURIER have read many flatteri encomiums of her appearances in various important op houses on the Continent. Miss Howe will be heard in co cert here during this season.

OPERA SINGERS WED IN CHICAGO.—Miss Maude Lilli Berri and Frank Moulin, both at one time members of t Castle Square Opera Company, were married in Chica last Wednesday. The ceremony occurred in the parlors the Victoria Hotel. Mrs. Moulin, mother of the bri groom, was one of the witnesses.

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ıe Manuscript Society Opens the Season with a Reception.

WITH Mme. Emma Nevada as the guest of honor and a musical program of works by women composers, the Manuscript Society opened its twelfth season st Wednesday night at the National Art Club, on West hirty-fourth street. The prima donna, occupying the seat honor on the stage, shook hands with several hundred :ople, and did it all so graciously as to not even suggest e thought of fatigue. It was whispered that she would ıg informally, and as a result many guests lingered until ıe herself departed, which was about midnight.

But the prima donna did not sing, and let it be said ·re that the officers of the society were not responsible r the foolish rumor. Under one form and another there altogether too much free music dispensed in this town, ıd the very thought that a singer of Nevada's rank ould sing gratis at a function so crowded and public as at of last Wednesday evening was highly absurd. Although announced as a "private meeting," the cards of lmission were not required upon entering, and thus the sy access resulted in the usual discomforts for many of e guests who were there because they had the right to . The reception to Madame Nevada was brilliantly ccessful, but for the rest—the least said the better.

Because THE MUSICAL COURIER believes in the Manuript Society and its purpose, and wants to see it fulfill mission, we point out here some of the mistakes of the st private meeting last Wednesday evening. As delightl as are the rooms of the National Arts Club, no music n sound well in the place. The rooms, quite naturally ough, were not designed for music performances, but for e exhibition of art and entertainment of artists. The usical program last Wednesday night was at least one ur too long. It was 11:15 when the closing number was ing sung. As THE MUSICAL COURIER representative asgned to report the event was crowded out in an outer artment, where seeing and hearing were impossible, no iticism of the music can be given. We present the proam:

ıgs for soprano—
While Thou Wert By.....Stella Prince Stocker
A Sea Song.....Stella Prince Stocker
Miss Rebecca Mackenzie.
The composer at the piano.

ıgs for baritone—
Forget-Me-Nots .....Fanny M. Spencer
Breezes .....Fanny M. Spencer
The Player.....Fanny M. Spencer
Grant Odell.
The composer at the piano.

te for violin and piano, op. 10, Modern Dances....Clara A. Korn
Egyptian Dance.
Polish Dance.
Bavarian Peasant Dance.
Russian Dance.
American Dance (Virginia Reel).
Miss Ruby Gerard Braun.
The composer at the piano.

ıgs for mezzo-soprano—
Sans Amour.....Chaminade
Le Chevalier Belle-Etoile.....Holmès
Miss Marguerite Hall.
Dr. Gerrit Smith at the piano.

ıgs for soprano—
Fair Rohtraut.....Adele Lewing
(Awarded first prize, Musical Record Competition, 1899.
Love Song.....Adele Lewing
Miss Kathryn Hilke.
The composer at the piano.

ıanza for 'cello.....Marie von Hammer
Hans Kronold.
The composer at the piano.

ıgs for tenor—
Orpheus.....Margaret Ruthven Lang
In a Gondola.....Althea Grant Jewell
(Written for Mr. Smock.)
Hobart Smock.
Charles E. Wark at the piano.

ıgs for contralto—
Red and White Roses.....Marie Parcello-Bixby
Sirenengesang .....Marie Parcello-Bixby
A Doll's Lullaby.....Marie Parcello-Bixby
The Nightingale and the Rose.....Marie Parcello-Bixby
Sung by the composer.

Songs for contralto—
At Dawn.....Mary Knight Wood
Waiting (with 'cello obligato).....Mary Knight Wood
Miss Feilding Roselle.
Obligato by Hans Kronold.
Paul Ambrose at the piano.

Soli for piano—
Meditation .....Adele Lewing
Scherzino .....Adele Lewing
Played by the composer.

Dramatic scene for soprano and baritone, Endymion....L. S. Collins
The Voice of the Earth.....Miss Charlotte Walker
The Seer.....Francis Walker
The composer at the piano.

MUSIC AND CHILDREN.

Mrs. E. Fletcher-Copp Illustrates Her Kindergarten Method.

THE teaching of music, to little children so that they may read it easily, distinguish notes and chords by ear absolutely, and become as familiar with the symbols, keyboards and instruments as they can be with anything else they try to learn, says the Hartford, Conn., *Courant*, of September 27, was illustrated at Jewell Hall by Mrs. E. Fletcher-Copp yesterday afternoon. The theory she presented was that music being the universal written language of all civilized nations, it ought to be and is easy for the mind to express itself through that medium. If children are trained logically in music, they can arrive at results that are equal to those attained after many years of hard work by the ordinary musical student. The training must be from within in the natural order, and the child would then learn music and be happy and enjoy the instruction. It was perfectly possible to teach the child notation so that reading music would be as easy to it as reading ordinary English was to the average person who speaks and thinks in the English language. It was also possible to train the ear of the child so that it could at once distinguish, absolutely, the note or the chord produced on the piano without having sight of the keyboard. These were simply the results of logical and natural training.

Mrs. Fletcher-Copp, while not being a disciple of Froebel, had been surprised to learn that she had evolved the system of musical instruction, which she claims for her own, after the general line of natural methods that the great kindergarten founder brought to light. Her plan of teaching music is much on the line of kindergarten work, although it seems to be a little more definite in securing immediate results. By means of materials, such as the symbols of the notes, the staff, the various modifying symbols, flats, sharps, rests and the like, which she has made in large size, she has the children play games in which they make little compositions in music by placing the symbols on the staff, being instructed as they do so, in the pleasantest method of play, just what the symbols mean, and, by the voice or the piano, at the same time, being taught their value. There are fourteen of these games, referring to the teaching of notation, and the children learn the position of the notes absolutely, instead of relatively, and are able at a glance to tell what they are and their meaning, thus making sight music readers before they are six years old, and accurate sight readers, at that.

In the matter of time and rhythm the material she uses is simply representations of notes by means of wooden strips, the longest being a whole note and all the others fractional parts of a whole note. The children thus become familiar with the value of the note, its place in the time and rhythm of the composition, while scarcely knowing that they have been trying to learn anything, the entire system being one of pleasant occupation and play.

For becoming acquainted with the piano the instructor has a model of a keyboard which is made in an attractive form. The keys being removable, the child is taught to remove any note, chord or series of harmonies from the board, and insert them in proper place again, thus becoming thoroughly familiar with the positions. The scale is taught in a similar manner by symbols. At the piano the child is equipped with many things that, by the old system of learning from books, it could not have mastered. As to practice on the piano, the speaker did not believe that half as much was necessary as is commonly given to a child. A simple process of gymnastic exercises for fifteen minutes, morning and evening, would keep the muscles used in piano playing in fine condition and the body healthful. The technic would much more easily care for itself than it would under the old methods. Mrs. Fletcher-Copp carries the same concrete system into teaching music to children of the higher grades, but in much less of the game or play system. She is an attractive speaker, and, with a table full of the material she uses in her classes, gave the members of the Motherhood Club and the Froebel Club an attractive, instructive and thoughtful address.

An Invitation.

THE American School of Opera gives to all teachers and those directly interested a cordial invitation to call at the school, No. 23 West Forty-fourth street, any day between 10 a. m. and 1 p. m., and watch the work being done by the pupils. A special invitation is also offered to the "make-up" class, which takes place each Tuesday from 12 to 1 p. m., when an hour's performance can be seen with costumes. At all times thoughtful criticism is solicited, as the school must work hand in hand with the vocal teachers to insure the ultimate success of that long cherished project, opera in English.

The American School of Opera does not claim to be the only place where Englsh opera is being cherished, as several of our best known managers are doing all within their power to promote such an end, but it is contended that these same managers are very much handicapped by not having acting singers—there are plenty of great singers—and the American School of Opera is trying in its humble way to overcome this deficiency. Hence this invitation, as honest criticism by those who have real English opera at heart will be of immense value to the faculty of this school. It is requested that cards be presented, and all criticisms be in writing to be used for reference.

Ernest Hutcheson and the Mason & Hamlin.

ERNEST HUTCHESON recently give a recital in Baltimore at which he used, as he always does, the Mason & Hamlin piano. In the criticism of the recital, which appeared in the Baltimore *News*, written by O. B. Boise, the eminent theorist, musician and critic, the following paragraph appeared:

"The concert grand (Mason & Hamlin) upon which Mr. Hutcheson played responded to his every demand in a manner reassuring to the player and delightful to the listener. Its singing quality and elastic power were apparently inexhaustible."

MRS. STOCKER'S "SEA SONG."—Mrs. Stocker's "Sea Song" was sung as an encore at Columbus Hall last Thursday evening. It was received with so much enthusiasm that Miss McKenzie, the soloist, after repeatedly answering the applause with a bow, was compelled to repeat the song. This number and "While Thou Wert By" were sung at the Manuscript Society concert on Wednesday night. Miss McKenzie is delighted with the songs, and means to make them a feature in her recital work.

MADAME VON KLENNER TO DIRECT.—Mme. Evans von Klenner will direct the program at a musicale to be given at the residence of Mrs. Esther Hermann on Thursday evening, December 5, for the benefit of the Mary Fisher Home. This is one of the truly deserving institutions of the city, devoted as it is to the care of aged people of culture and education.

MR. JOSEPH SMITH HAS THE HONOR TO ANNOUNCE THAT HE HAS ARRANGED FOR A TOUR IN THE UNITED STATES, CONSISTING OF A LIMITED NUMBER OF CONCERTS ONLY, DURING JANUARY AND FEBRUARY, 1903, OF THE CELEBRATED

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MUSIC IN BROOKLYN.

Ethics and Singing Societies.

GERMAN musical circles in New York have been stirred over the announcement that Arthur Claassen is about to resign the conductorship of the United Singers of Brooklyn. As some forty societies belong to this union of singers, it is a matter of some importance when the conductor resigns. Men in their prime do not usually withdraw from the things they like. When they do it is safe to assume that something unusual has happened. Ten days ago a concert was given at the Brooklyn Academy of Music for the benefit of the German Hospital of Brooklyn, under the auspices of the United Singers of Brooklyn. Over 4,000 men belong to the United Singers, and as it was not possible to ask them all to sing at the concert, selections were made from most of the societies. For several years a feud has existed between Mr. Claassen and Mr. Koemmenich, the conductor of the Saengerbund. Besides being the conductor of the United Singers, Mr. Claassen is also the conductor of the Brooklyn Arion, the leading singing society of the borough and one of the first in the ranks of the United Singers. Now the members of the Arion and Saengerbund are, as might be expected, loyal to their respective conductors. But we hardly believe that the members of the Brooklyn Saengerbund are alone responsible for the open and shameful insult offered to Mr. Claassen on the night of the hospital concert.

According to the arrangement of the program the United Singers were to sing the opening and closing numbers. The *Staats Zeitung* report stated that only 220 singers presented themselves for the opening song, and for the closing piece the number of singers appearing upon the stage dwindled to the members of the Arion Society and one dozen other men. After reading this lamentable condition of affairs we have reached the conclusion that the men composing the United Singers of Brooklyn are more in need of ethical teaching than they are of musical instruction. The insult to Conductor Claassen is without parallel, and he did the only dignified thing in resigning his place as conductor. Bad manners in public merit stern rebuke. We trust the lesson administered by Mr. Claassen will strike home, and that other boorish, ill-mannered and vulgar people of high and low degree in musical life may learn something from his act. A public insult such as he received is one no high-minded man can condone. The United Singers will learn to their sorrow that Mr. Claassen was more important to them than they are to him. We have had our disagreements with Mr. Claassen, but we recognize him as an excellent choral conductor. It is reported also that Mr. Claassen's individual society, the Arion, will withdraw from the United Singers of Brooklyn. The plain facts are the Brooklyn Arion should long ago have withdrawn. Let this society come out and be independent, like the New York Liederkranz and the New York Arion, of the petty jealousies, wrangling, greasy, noisy, beer drinking saengerfests. After all, these "fests" have accomplished very little for the advancement of music in the United States.

As the artists all volunteered for the concert in aid of the German Hospital, criticism is out of place. Hans Kronold, 'cellist; Mrs. Maric Rappold, soprano; Miss Fannie Levy, pianist, were the soloists of the evening.

The illness of Mr. Kneisel caused the postponement of the Institute concert on Wednesday night at which Miss Helen Niebuhr was to have been the vocal soloist.

Dudley Buck, the organist and choirmaster of Holy Trinity Church, conductor of the Brooklyn Apollo Club, and one of America's best known composers, will sail for Europe to-morrow. Mr. Buck was the guest of honor last week at a musicale given by General and Mrs. McLewee, of 319 Washington avenue. A good program was contributed by the hostess, who is the contralto soloist at Holy Trinity; Miss Maud Kennedy, soprano; Hugh Williams, baritone; Henry S. Brown, basso, and F. W. Riesberg, accompanist.

The Amateur Musical Club gave its first concert of the season at the Pierrepont Assembly Rooms, Monday afternoon, November 18. Herbert Witherspoon, basso, and Miss Ethel Fitzhugh, pianist, were the soloists. In its report of the concert the Brooklyn *Eagle* referred thus to the singing of Mr. Witherspoon:

> Mr. Witherspoon's voice was admirably adapted to the group of ballads, which he rendered very effectively. They included "Ich Trage Meine Minne" (Richard Strauss), "Was I Not Thine?" (Chadwick), "Had a Horse," Hungarian melody (Korbay); "Soupir" (Bemberg), "Viens, Mon Bien Aimé" (Chaminade); "Remember—Forget" (Van der Stucken), "Memory" (Edna R. Park), "Corrymeela" (Irish), Willeby.

Mr. Witherspoon, however, is not a "tenor," as the *Eagle* reporter stated in his (or her) report.

A concert was given at Packer Institute last Thursday afternoon by Mr. and Mrs. David Mannes and Emilio de Gogorza, for the benefit of the Brooklyn Hospital.

The faculty of the Klingenfeld College of Music and School of Elocution gave a successful musicale last Tuesday night (November 19), Miss Cornelia van Etten, whom Mrs. Klingenfeld recently engaged as assistant vocal teacher, made her first appearance at the musicale. Miss Van Etten sang delightfully the "Jewel Song," from "Faust"; Paul Listermann, the violin soloist, played like the real artist he is. Henry Gaines Hawn gave some fine recitations, and other numbers were given by Arthur Vernon Bunker, the mandolin teacher; Carl Wilk, the zither teacher, and Mrs. A. M. Calkins, teacher of elocution. Members of the Woman's Republican League were the guests of honor.

Dr. Henry G. Hanchett has arranged the following programs for the remaining lectures in the present course:

NOVEMBER 25—LECTURE BY DR. HANCHETT.
Subject: "The Sonority of the Older and the Newer Music."
Musical Illustrations.

Sonata in F, No. 19.....Mozart
Sonata in F minor, op. 2, No. 1 (Allegro).....Beethoven
Sonata in F minor, op. 57 (Allegro Assai).....Beethoven
Organ Fantaisie in G minor.....Bach-Liszt
Military March.....Schubert-Tausig
Lohengrin's Reproof to Elsa.....Wagner-Liszt
Polonaise in A flat, op. 53.....Chopin

DECEMBER 2 EVENING, AT 8:15 O'CLOCK—LECTURE BY DR. HANCHETT.
Subject: "The Tone Colors of Classic and Modern Composers."
Musical Illustrations.

Military Symphony (in part).....Haydn
The Maxwell Orchestra.

Allah.....Chadw
O, Had I Jubal's Lyre.....Hän
Miss At Lee.
Peer Gynt Music (in part).....Gr
The Maxwell Orchestra.
Gypsy John.....C
Mr. Andrews.
Largo from Sonata, op. 2, No. 2.....Beethov
Scherzo from Sonata, op. 11.....Schuma
Barcarolle in G major.....Rubinst
Spinning Song.....Wagner-Li
Dr. Hanchett.
Calm as the Night.....Goe
Miss At Lee and Mr. Andrews.
Leonore March.....R
The Maxwell Orchestra.

Dr. John Cornelius Griggs, who gave the second lectu in the course on Monday afternoon, November 18, devot the time allotted to him in an instructive talk on "T Faust Music." The musical selections given by the le turer were:

La Damnation de Faust, Legende Dramatique.....Berli
Faust.....Goun
Mefistofele.....Bo
Scenen aus Goethe's Faust.....Schuma
The King of Thule.....Li
Mephisto Waltz, from Lenau's Faust.....Li

These lectures by Drs. Hanchett and Griggs are given the Assembly Hall of Adelphi College, under the joint au pices of the college and the Brooklyn Institute of Arts a Sciences.

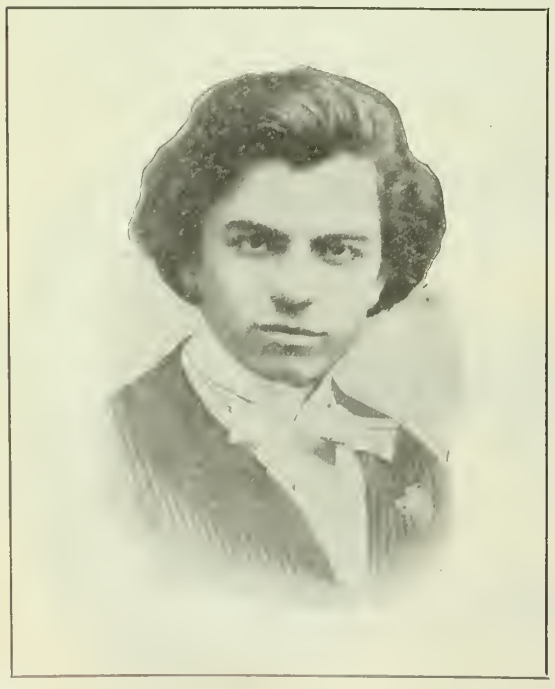
This evening (Wednesday) in Association Hall, the I stitute will give the third in its series of song and viol recitals.. The artists announced are Miss Electa Giffor soprano; Mme. Isabel Bouton, contralto; John Youn tenor; Robert Hosea, baritone, assisted by Karl Grienau 'cello. Isidore Luckstone at the piano. We published t program last week.

The Brooklyn Saengerbund gave a concert at its clu house last Sunday night, presenting this program:

Ouverture, Entführung aus dem Serail.....Moz
Albumblatt.....Wagn
Das Hers am Rhein.....H
Herr Heinrich Bartels.
Schlummerlied, a. d. Serenade, op. 72.....Hofma
Gavotte, a. d. Serenade, op. 72.....Hofma
Streich-Orchester.
Grand Duo Concertant über Motive aus Rossini's William Tell.....DeBeriot-Osbo
Violin, Herr Carl H. Tollefsen; clavier, Herr M. M. Herzberg.
Ouverture, Die weisse Dame.....Boield
Lohengrin Phantaisie.....Wagn
Der Troubadour.....Koemmen
Vagantenliedchen.....Koemmen
Herr Heinrich Bartels.
Walzer, Wiener Blut.....Stra

After the New Year the Institute will give four Sa urday afternoon orchestral concerts for young people. T dates are January 11, February 15, March 8 and April Augusta Cottlow, the pianist, will be the soloist at t second concert. She will play the Grieg Concerto.

NEW SONGS BY WETZLER.—Two books of songs (fi songs, op. 2, and the "Children's Songs"), by H. H. Wet ler, are just being published in Germany, and may be o tained by applying to G. Schirmer, or Novello, Ewer Co. These songs were sung with greatest success in Lond and New York by Milka Ternina and David Bispham, a are now found upon the programs of many prominent sin ers in Germany.



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WISSNER PIANO USED.

FROM PARIS.

PARIS, NOVEMBER 7, 1901.

T was noticed that the program of the last Lamoureux concert was purely symphonic, no number from any eratic work being offered to the public. Without enter- g into the vexed and often disputed question as to the sirability of performing works of a master like Wagner iginally destined for the theatre on a concert platform, was proved last Sunday, by the immense audience pres- t, what an interest is taken by the public in purely clas- al music. As the conductor of these concerts—Chevil- d—has formed the idea of giving the nine symphonies Beethoven in their chronological order, he began by e performance of No. 1 in C major. Its rendering was solutely perfect, the exquisite adagio and minuet, played th the utmost delicacy, especially delighting the audi- ce. M. Hayot, with whose name I was not before miliar, gave a very large and dignified performance of ethoven's Concerto for Violin. This great work seems ways the test piece for a violinist, as mere technic does t suffice for its interpretation. M. Hayot's perform- ce entitles him to rank very high among the foremost lin players. Tschaikowsky's Pathetic Symphony, which s been performed here a good deal of late, the foreign nductors who come seeming to affect particularly this rk, received a careful interpretation, the grand style of e adagio lamentoso producing a strong impression. ne may like or not this work, one cannot deny its value d originality. The noisy "Marche Hongroise" of Ber- z finished the concert.

The usual Colonne concert was not given last Sunday, ving to the absence of this conductor and his orchestra a concert tournée in Germany.

At the Opéra nothing of any importance to notice, ex- pt a little incident recently proving how liable singers e to indisposition when they do not want to sing. Sun- y night, ordinarily, there is no performance at the péra, but last week a free performance, of which there e four every year, was announced for the night of Sun- y, the 3d, "Astarte" being the work offered. This was anged later to "Les Huguenots," owing to the indis- sition of some of the artists who were to have sung in e previously announced work. This again was changed "Faust" at the last moment, with Acté and Riddez as arguerite and Valentine. A later announcement in- rmed that these roles would be sung by Bosman and té.

As readers of THE MUSICAL COURIER are probably are, things have not been going smoothly of late at the médie Française. It has been stated in the *Temps* that e post of Claretie, the director, has been offered to sev- l people. According to one scheme Carré, the present nager of the Opéra Comique, was selected. His place uld then, it is thought, have been taken by Capoul, for om a post had been created at the Opéra as assistant nager. It appears, however, that Carré is not anxious to leave his present post, except it might be to act as director of the Opéra. At all events, it appears probable that the present manager of the Française will remain at his post.

Paris has many private salons where all that is best in music and art generally may be met. Among them none more distinguished than the home of Sebastian B. Schlesinger, the composer, well known on both sides of the Atlantic. This genial host and popular composer held the first of his musicales last Saturday at his new residence Avenue d'Antin. The daughters of the host, Madame Braggiotti and Mlle. Berthe Schlesinger, not only played the part of hostesses, but contributed most admirably to the entertainment of their numerous visitors. One of a group of four songs composed by Mr. Schlesinger, "Toujours," was most tastefully sung by Mlle. Schlesinger, and produced a decided impression. I do not know if this song is translated into English, but I can strongly recommend its addition to the repertory of any concert soprano. Among the many distinguished visitors to this function were the Countess de Coetlojon, Mr. and Mrs. Marchesi, Baron and Baronne de Tubœuf, Colonel Mapleson, Haslam, Mr. and Mrs. Kussak, &c. DE VALMOUR.

Lachmund Conservatory Pupils.

THE pupils of the Lachmund Conservatory of Music gave their second concert on Tuesday evening, November 12. The program presented proved unusually interesting. The numbers follow:

Thou Lovely Maid.....Moszkowski
Allegro Agitato.....Burgmueller
Alfred Schmid.
Murmuring Zephyrs.....Niemann-Jensen
Nate Salsbury.
Transcriptions from Wagner's music dramas:
Prize Song, Mastersingers.
Miss Victoria Kleppisch.
Elsa's Dream, Lohengrin.
Miss Elsie Schroeder.
Swan Song, Lohengrin.
William H. Morgan.
Magic Fire, Walküre.
Miss Florence McMillan.
Violin, Romanze.....Wilhelmj
Miss Charlotte E. Denzi.
Adagio Cantabile, from Sonata, op. 13.....Beethoven
Impromptu, A flat, op. 90.....Schubert
La Fileuse.....Raff
Miss Esperanza Barbarrosa.
Concert solo.....Lenoard
Hungarian Airs, Lassen, Friss.....Hauser
Miss Florence Visanska.
Sonata, op. 7.....Grieg
Miss Grace Upington.
Moto Perpetuo, from Suite, G major.....Ries
Miss Evelyn E. Harris.
Concerto, op. 185.....Raff
Miss Alma Bennett.
Orchestral part on second piano by Mr. Lachmund.

LILIAN CARLLSMITH TO EUROPE.—Miss Lilian Carllsmith, the singer, sailed for Europe last week on the steamer Kaiser Wilhelm der Grosse. She expects to remain abroad until next April.

Mme. Gertrude Albrecht's Concert.

THIS young woman gave a recital on Wednesday evening, November 20, in Carnegie Lyceum, with the assistance of Paolo Gallico, pianist, and Leo Schulz, 'cellist. The concert was opened by the beautiful Sonata in D, by Rubinstein. Then followed the concert giver, Mrs. Albrecht. Her first three numbers were: "Oh! Moon, Conceal Thy Golden Light," B. O. Klein; "Elegie," Massenet, and "May Morning," by Denza. Mrs. Albrecht was nervous and did not do herself justice in the first three numbers, but, as she was making her début, this can readily be overlooked. She warmed up when she got to her second group of songs. "Du Bist Die Ruh'," Schubert; "Neube Liebe," Mendelssohn, and "Freudvoll und Leidvoll," Beethoven, and on singing the beautiful aria, "Casta Diva," from "Norma," she was quite herself again, and gave it beautifully. Her coloratura was clear and brilliant, she sang the aria in good style, and the applause she received showed how thoroughly it was enjoyed.

Mrs. Albrecht is the possessor of a beautiful, sympathetic, high soprano, with a range to high F, and shows the good schooling she has had by her teacher, Prof. M. J. Scherhey. Solos by Messrs. Gallico and Schulz were artistically played. The concert closed with the songs, "Mondnacht," Schumann; "Solvejg's Lied," and last but not least Brahms' "Vergebliches Ständchen"; all three were admirably presented. Mrs. Albrecht can be congratulated on this her first concert, and we hope she will continue progressing. Miss A. Zur Nieden accompanied sympathetically.

Madame Von Klenner and "The Stage."

"THE STAGE" from various points of view was discussed last Friday afternoon before the Women's Alliance of the Lenox Avenue Unitarian Church, Lenox avenue and 121st street. The speakers were Mme. Evans von Klenner, Mrs. Sydney Rosenfeld, Mrs. Edwin Knowles and Heinrich Conried of the Irving Place Theatre. "The Educative Force of Music" was Madame Von Klenner's topic and she spoke with her usual intelligence for the improvement of the drama through the best music. Mr. Conried advocated a national theatre. Mrs. Rosenfeld deplored the inferior character of the plays of to-day.

ANTON KASPAR.—Anton Kaspar, the violinist, is preparing for a busy season. He has already filled several engagements and is constantly receiving inquiries for future dates. The story has leaked out that some well-known society girls in one of the Southern cities surreptitiously obtained a photograph of the popular violinist while he was en tour last spring, and that as this was the only photograph the violinist had with him at the time, he was put to great inconvenience in supplying the demands of Southern newspapers. Following is a clipping which will prove of interest:

Mr. Kaspar, who has just returned from a very successful tour of the South, again demonstrated his fine musical and technical qualities, playing the concerto of Vieuxtemps in D minor, op. 11, in an artistic manner, and adding fresh laurels to his reputation.—Washington Times.

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INDIANAPOLIS ORCHESTRA—
January 27.

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February 7 and 8.

N. Y. PHILHARMONIC SOCIETY—
February 14 and 15.

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PITTSBURG ORCHESTRA—
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HOTEL CECIL, LONDON,
November 9, 1901.

IF all the many foes with which concert givers have to contend fog is perhaps the worst. Such unfortunate artists as have elected to give their concerts during the present week have been peculiarly ill-fated in this respect, for London has been visited by one of the most objectionable and continuous fogs that have fallen to its lot for many years. The consequence is that singers with bad husks in their throats have been producing the choicest efforts of their vocal art for the exclusive benefit of rows of empty seats.

The concerts that took place on Saturday, November 2, were many and varied. At St. James' Hall yet another quartet performed at the Popular Concert. On this occasion the quartet was led by Signor Arbos, his associates being Julius Klingel, Friederich and Alfred Gibson. These constant changes cannot but militate against the success of the Popular Concerts. Plenty of ensemble practice is a sine qua non if quartet playing is to be good; but such practice is, under these circumstances, quite out of the question. London has now several resident quartets and the Popular Concerts will, if they are not careful, soon find themselves left behind.

The program on Saturday was interesting enough and included Beethoven's Quartet for strings in C major and Dvorák's Piano Quintet in A, in which the executants mentioned above were joined by Miss Fanny Davies. The vocalist was Dr. Theo. Lierhammer, who gave songs by Schumann, Reynaldo Hahn and Hans Herman in admirable style.

While St. James' Hall was occupied by the Popular Concert Miss Margaret Vereker and the Saltaire Prize Choir, describing itself as the "Premier choir of the North, and holders of the Yorkshire Challenge Shield, 1901. Winners of twenty-seven first and twelve second prizes, including the 100 guinea prize, London, 1896." The choir is one of great merit, so far as its singing is concerned, but it wasted its talents upon the veriest trash; out of the rich field of part music it only selected two good specimens—Brahms' "Night Watch" and Elgar's "My Love Dwelt in a Distant Land." The less said about its other selections the better. Miss Vereker is a contralto with a good voice and a better taste than the choir. Her phrasing, however, was sadly at fault.

The first London Ballad Concert, given at Queen's Hall on the same afternoon, has already been chronicled.

On Monday afternoon the Wietrowitz Quartet, consisting of Fräulein Wietrowitz, Miss Lucy Stone, Miss Cecilia Gates and Miss Florence Hemmings, gave an attractive concert at Bechstein Hall. Two concert pieces were played, Schumann's Quartet in A minor and Mozart's Piano Quintet in G minor, Miss Margaret Wild being the pianist. The vocalist was James Campbell McInnes.

At Steinway Hall Hayden Coffin gave the first of a long series of concerts. Mr. Coffin is, of course, best known to frequenters of Daly's Theatre, where he rarely is able to do himself justice as a singer, owing to the fact that his roles of lovesick heroes afford few opportunities for anything except a peculiarly uninteresting type of song. On Monday he made the most his temporary freedom and sang a number of songs, principally by young English composers, with some success. He was assisted by George Giddens, Maurice Farkoa, Johannes Wolff and Mr. Hollman.

In the evening the most important concert was the Richter at St. James' Hall, but it calls for little notice, as the program was principally made up of Wagner excerpts, which Dr. Richter has often played before over here.

Simultaneously with this a piano recital was given by Mlle. Správka, a very clever young pianist, at Bechstein Hall. She took Bach's Chromatic Fantasy and Fugue somewhat fast, but she played several Brahms pieces with great neatness and taste.

At this concert the somewhat unusual spectacle was afforded of a reigning sovereign on the concert platform, the Ranee of Sarawak joining the concert giver in an excellent performance of Schumann's Andante and Variations for Two Pianos.

Plunket Greene seemed to be suffering from the fog, but he nevertheless succeeded in giving excellent performances of Brahms' "Feldeinsamkeit" and "Vergebliches Ständchen." The latter, indeed, could hardly have been more beautifully sung.

Miss Fanny Davies provided an interesting program for her recital at St. James' Hall on Tuesday afternoon. It included Schumann's "Novelleten," op. 20; Bach's English Suite in A minor and a set of compositions by such modern French composers as René Lenormand, Louis Aube Saint-Saëns and Fauré. Her interpretations were all tho oughly sound, if not supremely interesting.

The Chaplin Trio, three admirable players, gave a co cert at Steinway Hall on the same afternoon. The gre advantages to be derived from constant ensemble practi were very evident in the playing of these three sisters, a Schumann's Third Trio went remarkably well, particular the slow movement.

At this concert Mcurig James sang William Wallac four freebooter songs. His performance was noticeab for two reasons: one was the dramatic power with whi he sang and the other was the remarkable hardness of l tone. If he could mend the latter he should make a go singer.

In the evening Miss Aline May gave a concert at Bec stein Hall.

On Wednesday afternoon an enormous audience asse bled at St. James' Hall to hear two hours and more ballads of doubtful worth. The singers were mostly tak from the front rank, and included Mme. Ella Russe Mme. Alice Gomez, Ben Davies and Kennerley Rumfo while Mlle. Chaminade was the pianist. The musici who knows what to expect shuns these concerts like p son. They are, however, very popular with a certain ty of amateur.

In the evening Kalman Ronay gave a violin recital St. James' Hall. When a performer drops the "Mc" b fore his name, as does this violinist, one is generally giv the impression that he has become justly famous like Pad rewski, Kubelik or Ysaye. Those, however, who appli the rule in this case were doomed to disappointment. f Mr. Ronay proved as ordinary a violinist as ever appear on the platform. His reading of Mendelssohn's Viol Concerto, to which he only had a piano accompanime was dull and thin to a degree, and he displayed a terrib tendency to play out of tune. A bright spot in the pr gram was the singing of Mrs. Gordon Cleatner, who ga excellent performances of several songs by Korbay.

Apropos, one would like to put a question to the writ of the words of one of the tenor songs. What does he, she, imagine a "Forest Idyll" to be that it should be i pelled to "sink to rest," as distinctly stated in the song?

On Thursday afternoon a delightful concert was giv at Queen's Hall by Ysaye and Busoni. The progra consisted of three of Beethoven's sonatas for violin a piano, those in G, C minor and A (the "Kreutzer"). T two great players were at their best, and in the matter sympathy, delicacy and richness of tone their readin could hardly be surpassed. These recitals have now b come regular features of the London musical season, a long may they continue to be so.

In the evening the Royal Choral Society began a fre season, but not a fresh repertory. It would be difficult say how often that society has given Mendelssoh "Elijah," but it certainly forms part of their annual schem It must be a very valuable asset, too, for the big hall w packed with people. That the music was sung well go without saying; after all these years of practice the socie ought to be able to sing it without music. The princip quartet of soloists consisted of Mme. Ella Russell, Mi Ada Crossley, Ben Davies and Andrew Black, and the se ondary quartet of Mme. Mary Beare, Miss Emily Fo croft, Fred Norcurp and Bertram Mills.

On the same evening Edward Iles sang a number of i teresting songs at Steinway Hall, and Donald Tovey, young pianist and composer who is coming to the fron gave a chamber concert at St. James' Hall.

In the afternoon, Fräulein Wietrowitz gave a violin r cital at Bechstein Hall, at which she was assisted by Mr Montague Fordham and Miss Fanny Davies.

On Friday afternoon Mme. Blanche Marchesi gave song recital at St. James' Hall. Madame Marchesi ca not, it is true, lay claim to very remarkable vocal power but she chooses delightful songs and she knows how sing them. Her program included some charming o

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rench songs, a Villanelle by Berlioz, a group of songs y Schubert and Löwe's "Edward," which she sang very amatically. She also brought forward a peculiar "Song ithout Words," by Arthur Brahms, supposed to describe e "Birds' Sunday Morning Service." The description is rtainly not particularly convincing and the composition ust be set down rather as a curiosity than as a valuable ntribution to musical art.

The indefatigable Mr. Newman, besides taking over the rystal Palace concerts and arranging a series at the Al-rt Hall, now announces a series of organ recitals at ueen's Hall.

Much sympathy is felt with Mr. Henschel on the loss his wife, who was very well known as a singer. For any years the concerts given by Mr. and Mrs. Henschel ve been features of the musical season in London.

On Tuesday last, at the Queen's Hall Promenade Con-rt, Hans Wessely gave an admirable performance of the rahms Violin Concerto.

On Wednesday Mr. Ffrangcon-Davies sang Arthur ervey's setting—for voice and orchestra—of B. W. Fin-n's fine poem, "The Gates of Night." Mr. Hervey is e music critic of the *Morning Post* and Mr. Findon e music critic of the *Echo* and the *Morning Advertiser* d also president of the Playgoers' Club. The work was thusiastically received.

On Thursday a new Suite de Ballet, "Dance Rhythms," Percy Pitt was very cordially received. The first ovement, which is the most original and interesting usically, is Oriental in character and very effective.

Mme. Eleanor Cleaver will give a song recital, under the rection of Miss Alice E. Joseph, at the Bechstein Hall n November 26, at 8:30 p. m., when she will present an teresting program, assisted by Lady Hallé, Ingo Simon, ritone, and Henry Bird.

Madame Cleaver is an American contralto who gave a ccessful recital at St. James' Hall in the autumn of 1900, ice when she has had several appearances in London d the provinces. She has been engaged by the Dul-ch Philharmonic Society to sing in Sir Arthur Sulli-n's "Kenilworth" at the Crystal Palace on December 14.

Miss Margery Dale will give a dramatic recital, under direction of Miss Alice E. Joseph, at the Steinway Hall the afternoon of November 26. She will be assisted Miss Ethel Bankart and Mme. Lily Henkel, and among ier selections will introduce a scene from "Herod."

Mme. Marie Dulcken will give a concert, under the di-tion of Miss Alice E. Joseph, at the Salle Erard on the ening of November 28. She will be assisted by Mlle. lie de Lussan, Miss Ellen Bowick, André Kayà and the ulcken Trio, consisting of Madame Dulcken, Miss Edie ynolds and Miss Kate Ould.

Mme. Julia Rudge, contralto, will give a song recital, der the direction of Miss Alice E. Joseph, at Stein-y Hall on the afternoon of November 29, assisted by rcy Grainger. This will be Madame Rudge's first ap-arance in England, and she will give several groups of gs in various languages, introducing some new com-sitions by William Wallace. Mr. Grainger will prob-y introduce some compositions by Cyril Scott, a young glish composer, of whom report speaks highly.

LONDON NOTES.

Mme. Adey Brunel has been engaged by J. A. Mat-ws, the conductor of the Cheltenham Musical Festival Society, to give a further series of four poetic recitals on November 13, 14, 15 and 16. She will include selections from Longfellow, Tennyson, the two Brownings and Shakespeare. Vocal and instrumental assistance will be given by Cuthbert Whitemore, Robert Radford and Henry Plevy, and their items will include various songs from the poets.

Norman Concorde announces that Madame Anna Steinhauer and Albert Mallinson will give an afternoon recital at Bechstein Hall on Friday afternoon, November 22. During the first part of the performance Mme. Anna Steinhauer will sing selections from the works of Heise, Grieg, Sherwood, Lange-Muller, Harthan, Arlberg and Rubinstein, and the second part will be devoted to songs by Albert Mallinson, including his song cycle "My Garden." As before Albert Mallinson will be at the piano.

King Hedley, who has lately completed a very successful Australian tour, will give his first dramatic recital in England under the management of Norman Concorde at Bechstein Hall on Thursday evening, November 21, at 8:30 o'clock. His program will consist of selections from the works of Shakespeare, Hood, Bret Harte, Robert Buchanan, Maxwell Gray and F. Braden. The artists assisting will be Mme. Anna Steinhauer, the Danish soprano; Miss Mary Aukett (harpist), and at the piano Albert Mallinson.

Mme. Jutta Bell Ranske will give a vocal recital, under the direction of Norman Concorde, at the Bechstein Hall on Tuesday evening, December 10, on which occasion Mme. Ranske, who has so frequently lectured on the subject of voice production, will contribute the greater part of the program. The assisting artists will include her pupil, Miss May Warren, and her little daughter, Tullik Bell Ranske, who will make her professional début. The program will include traditional and folklore songs, vocal duets from Brahms and Dvorák, and songs from Wagner, Grieg, Delius and Emmanuel Moor. Martin Shaw will preside at the piano.

Mme. Jutta Bell Ranske will give two free lectures on "Voice Production" on Thursdays, November 14 and 28, at 3 o'clock, at the Brinsmead Galleries, 18 Wigmore street, W. (by kind permission of Messrs. J. Brinsmead & Sons).

The second Bedford Festival, which was fixed for October 30, has been unavoidably postponed until Thursday, December 19. The change of date will prevent some of the artists first engaged from appearing, and those now taking part will include Madame Sobrino, Miss Ethel Wood, John Coates, Robert Radford and Ivor Foster.

At the afternoon concert will be performed Elgar's "Caractacus" and a new work by Albert Mallinson founded on Longfellow's "Tegners Drapa," for soprano solo, chorus and orchestra. The solo part will be sung by Mme. Anna Steinhauer, and the work will be conducted by the composer. At the evening concert Berlioz's "Faust" will be performed. Norman Concorde's Fransella Select Orchestra has been engaged. H. J. Tiltman, the organizer of the Bedford Festival, will be the conductor.

Sousa.

THE famous Sousa and his band are continuing their great success in Europe, and will leave for home December 14 on the American liner Philadelphia.

Harry J. Fellows as a Teacher.

PROMINENT among the leading vocal teachers of this country stands the name of Harry J. Fellows, the tenor, now touring with Leonora Jackson. He had a thorough training abroad under Randegger and other masters and his own research in voice building and tone production and a scientific study carried on for years have given him a mastery of his subject. Mr. Fellows, beyond wide experience both as teacher and concert singer, has personal qualities which insure success. A man of artistic tastes, he is sympathetic, genial, full of enthusiasm and zeal, at the same time painstaking and discriminating. There is no forcing or ruining of voices in his studio. Correct breathing as exemplified by the most noted artists, tone color, timbre, resonance, poise, tone production, and lastly interpretation; be it opera, oratorio or ballad; be it French, German or English, all the details of the art are given careful attention by this teacher. His aim is the rational, careful development of talent, and he seeks the highest possible artistic results along scientific and common sense lines.

Little wonder that Mr. Fellows is sought for by students from all parts of the country. The past two years he has had at St. Louis a large and enthusiastic following of pupils from nearly every State of the Union. They were disappointed when he accepted an offer to tour with Leonora Jackson this season, and much pressure ever since has been brought to bear upon him to resume teaching. In response to requests Mr. Fellows has decided to conduct a summer vocal school next June, July and August at Cambridge Springs, Pa. This point is nearly on the direct line between Cleveland and Buffalo, is centrally located, and whether for recreation or study no more attractive region could have been selected.

De Wienzkowska Pupils Play.

THE pupils of Madame De Wienzkowska gave a recital Monday afternoon of last week at the studio in Carnegie Hall and many good things might be said about their playing. A warm musical tone and in the matter of interpretation the young people showed the results of their gifted teacher's instruction. The program, consisting of romantic and classical numbers, follows:

TECHNICAL ILLUSTRATION.
Scales—Czerny Studies.

Valse lente.....Schuett
Mr. Wilder.
Nocturne, F minor.....Chopin
Mr. Carter.
Valse, E minor.....Chopin
Miss Violet Harper.
Andante, from Sonate, C minor.....Beethoven
Valse, C sharp minor.....Chopin
Miss E. Sheldon.
Song Without Words, F major.....Mendelssohn
Fantaisie Impromptu.....Chopin
Edna Mampel.
Impromptu, G major.....Schubert
Rococo.....Schuett
Mrs. Guy Robinson.
Andante, from Sonate, A major.....Beethoven
Rigoletto Fantaisie.....Verdi-Liszt
Ida Mampel.
Nocturne, F sharp.....Chopin
Valse, from Le Bal.....Rubinstein
Mrs. J. A. Parker.

DE WIENZKOWSKA PUPIL PLAYS FOR BLOOMFIELD-ZEISLER.—Ida Mampel, the eleven year old pianist and a pupil of Madame De Wienzkowska, played by appointment for Madame Bloomfield-Zeisler at the Holland House last Sunday, and the little artist was greatly complimented by the great artist.

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Boston Music Notes.

HOTEL BELLEVUE,
17 BEACON STREET,
BOSTON, November 23, 1901.

MRS. ALICE BATES RICE has been engaged to sing in "The Messiah" at the Eliot Church, at which time J. C. Bartlett and Stephen Townsend will also be soloists. Another engagement that Mrs. Rice has in the immediate future is as soloist before the Dorchester Woman's Club at a concert. It will be remembered that Mrs. Rice sang the principal role of John K. Paine's "Azara" when it was given at Cambridge; the other evening she sang a portion of the music at the St. Cecilia rehearsal, everyone being most enthusiastic. Mrs. Rice holds one of the most important church choir positions in the city, being the soprano soloist at King's Chapel, where B. J. Lang is organist.

Miss Van Kuren, pupil of Miss Clara Munger, will sing the soprano part of Homer A. Norris' Walt Whitman music, which is to be given at Waltham early in December. Miss Van Kuren has a charming voice, and those who attended the rehearsal the other day say the music is delightful.

The announcements for the twenty-sixth season of the St. Cecilia Society have just appeared. There are to be three concerts on the evenings of December 3, February 4 and April 2, with the following works: The B minor Mass, by Bach, for chorus, solo singers, orchestra and organ. This will be the first performance in Boston of this work and the second complete performance in America. Miss Kathryn Hilke and Ellison Van Hoose have been engaged.

The second concert will consist of a miscellaneous program, the soloists not yet having been announced. There will be a Motet for chorus and organ, by Arthur Foote; the 150th Psalm, for chorus and organ, by C. Franck; an entire scene from Prof. J. K. Paine's new opera, "Azara," and a chorus from "St. Christopher," by H. W. Parker.

At the April concert the oratorio of "The Promised Land," by Massenet, will be given. This is the latest work of that composer, and the right of production has been secured by the St. Cecilia Society for its first presentation in America. Heinrich Meyn is already engaged for this concert and other soloists will be announced later.

Madame Nevada will give her first concert in this city on Tuesday afternoon, November 26, at the Colonial Theatre.

Mrs. Caroline Shepard was soloist at the Choral Union concert given at Hartford on the 11th. The Hartford *Courant* says of Mrs. Shepard's singing in "The Erl King's Daughter": "Mrs. Shepard has a pure bell-like voice, well cultivated and modulated and sang with notably beautiful effect the scene with Sir Olaf and chorus, making a fine contrast in her rendering of the welcoming solo and the dramatic close, 'Then if thou wilt not dance with me, pain and death shall follow.' The second part of the program was miscellaneous and again Mrs. Shepard scored a success, being particularly complimented for Gounod's 'Repentance,' given with piano, organ and violin accompaniment."

Miss Marie L. Everett recently presented three of her pupils at a song recital in the Friday Morning Club rooms at Worcester. A large and fashionable audience was present. Those who sang were Miss Marian Smith, Miss Anna Metzger and Mrs. G. Gerry Boardman. The first part of the program was made up of selections from the Italian, German and French schools of singing. The second part consisted of songs with English words. Alfred de Voto was the accompanist.

Carl Sobeski will give another "at home" on Saturday afternoon, November 30, from 4 to 6, when there will be music by some of his pupils.

"The Ten Virgins," a cantata by Gaul, will be given at the Eliot Church on Sunday evening, under the direction of Everett E. Truette, organist of the church. The soloists will be members of the choir.

Students of the advanced classes gave the recital on Wednesday evening at the New England Conservatory of Music.

The Apollo Club gave its first concert of the thirty-first season at Chickering Hall on the 15th when the "Prayer of Thanksgiving," Gounod's "Sword Dance," Parker's "Three Words" and the chorus from "Alcestis," by Brambach, were given by the club. Mrs. Caroline Shepard was the soloist, giving a thoroughly artistic and enjoyable cycle of songs by Von Fielitz, also "The Dinja," by Reinhold Hermann.

W. H. Sherwood, who has not been heard in this city for a number of years, will give one piano recital at Chickering Hall on the afternoon of December 2.

The Euterpe Club will give its twelfth annual concert in Chickering Hall on February 18. Among the artists will be Stephen Townsend and Adah Campbell Hussey.

On Thursday afternoon, in Steinert Hall, a recital was given by five pupils of Mrs. Thomas Tapper, with the following assisting artists: Emil Mahr and Hermann Heberlein. Mrs. E. Horne-Donaldson, Alice Baker, Charles P. Anthony and Miss Alice Brown were among those who appeared.

Miss Bernardine Parker, pupil of Etta Edwards, gave a successful concert at Winthrop recently.

ELIZABETH HAZARD.—Mrs. Elizabeth Hazard, the soprano, and Charles Schuetze, harpist, were the artists who appeared at the musicale given by Mr. and Mrs. Olin D. Gray in "The Dorinton" last Friday night. The musical program proved delightful and in keeping with the handsomely appointed home. Mrs. Hazard, accompanied by the harp, sang, "Si mes vers avaient des ailes," by Hahn, and three songs by Cornelius, "Untrue," "Treue" and "Nachts." The harp solos played by Mr. Schuetze were "Consolation," by Liszt; "At the Seashore," by Obeithur, and "Winter," by John Thomas. Mrs. Hazard is in fine voice this winter. She and Mr. Schuetze have been engaged for "Ladies' Day" at the New York Athletic Club, December 7, and for a concert also in December at the Colonial Club.

S. G. Pratt's Pupils' First Concert.

THE first concert of Mr. Pratt's pupils took place the West End Private School of Piano Playing F day evening, November 15, when the following progra was given:

Twittering of the Birds.....Bi
Song of the Brook.....La
Evelyn Thomas.
Meditation Religieuse.....Pr
Valse, op. 34, No. 2.....Cho
Miss Louise Thomas.
Consolation.....Mendelsso
Ola, Impromptu.....Pr
Spinnerlied.....Lit
Miss Adah V. Nelden.
Sonata, op. 7 (Rondo).....Beethov
Märschen.....R
Miss Nellie E. Andrews.
Ballad in A flat.....Cho
On Wings, Etude de Concert.....Pr
Master Ernest L. Thibault.
Kreisleriana, No. 2.....Schuma
Concerto in E minor.....Cho
Orchestral part on second piano by Mr. Pratt.
Miss Lulu Eggleston.
Papillon.....Gr
Rigoletto.....Li
Mrs. Flora S. Pratt.
Addenda Second Grand Polonaise for two pianos,
By Mr. and Mrs. Pratt.

Miss Adah V. Nelden, a talented young lady of C shocton, Ohio, made a very successful début, playing h selections with much refinement, expression and br liancy. Miss Andrews, daughter of the distinguished c ganist, astonished her listeners by the fluent technic skill, elegance and power with which she executed h difficult numbers, while Master Thibault and Miss Lu Eggleston delighted the audience with their artistic i terpretations.

Mr. and Mrs. Pratt aroused genuine enthusiasm by t rare exhibition of virtuosity which their difficult sele tions demanded and brought the program to a close am a storm of applause.

FROM A CRITIC IN BOSTON, MASS.—"What a pleasure is to listen to that fine artist, Baernstein; his mellow voi and his broad, refined style are a continual delight. Baer stein is essentially a colorist. The painter mixes his ma colored paints and blends them into perfect harmony, ma ing a picture beautiful to behold. Baernstein colors l voice in such a manner as to make it express every em tion, and bring pictures vividly to the imagination of l hearers, delighting their very soul with his noble voice a exquisite art. It was my privilege to hear a recital giv by him a few days ago, and in pronouncing his work triumph of art' I voice the opinion of a public discrimin tion. A. M. G."

AUGUSTA COTTLOW.—Miss Augusta Cottlow, the piani will play with the Paur Symphony Orchestra at Carneg Hall Saturday evening, November 30, and will also play the "union" concert with the New York Liederkranz a Arion at Carnegie Hall, December 8. At the Paur conc Miss Cottlow will play the Grieg Concerto, and at t "union" concert she will be heard in the Weber "Co certstück." Miss Cottlow will be one of the soloists at t concert of the Brooklyn Apollo Club, Tuesday evenir December 10.

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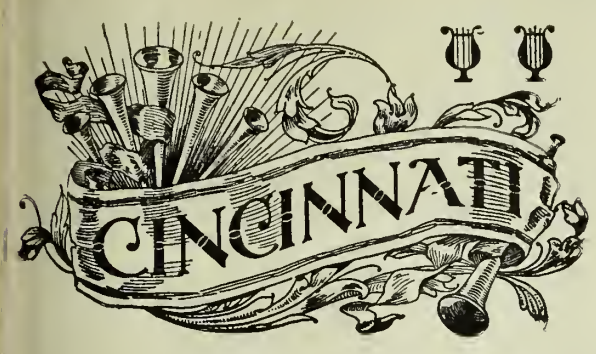

CINCINNATI, November 23, 1901.

THE auction sale of choice of seats for the Symphony concerts, which was begun in College Hall Friday morning and continued on Saturday, was a gratifying success. The first twelve choices were sold in fifteen minutes. There was a large gathering of cultured people early on hand to participate in the lively bidding. The first bid was made by Lucien Wulsin, of D. H. Baldwin & Co. He paid a premium of $10 each for three seats. Mayor Julius Fleischmann took second choice of four seats and a box at a $10 premium each. C. P. Taft bought third choice of four seats at a $10 premium and L. A. Ault fourth choice of two seats at the same premium.

Hon. Nicholas Longworth secured two seats in the fifth choice for $8 each; Mrs. Matthew Addy, three seats, $8 each; Dr. W. W. Seely, three seats, $8 each; C. Krippendorf, seven seats, $7.50 each; Miss E. M. Werk, two seats, $7 each; M. E. Ingalls, three seats, $7.50 each; G. W. Dittman, three seats, $6.50 each; Lawrence Maxwell, Jr., four seats, $6.50 each; Mrs. T. J. Emery, four seats, $6 each; C. A. Koehler, three seats, $6.50 each; Miss E. Garrard, three seats, $6.50 each; Louis J. Goldman, two seats, $6 each; A. Howard Hinkle, three seats, $6 each; Milton Hoffheimer, three seats, $5 each; Edward Anderson, four seats, $5 each; Mrs. Charles Fleischmann, four seats and box, $5 each; R. L. Reed, two seats, $5 each; E. N. Roth, two seats, $4 each; A. Klein, five seats, $3 each; S. P. Wells, two seats, $3 each; Mrs. Pitts H. Burt, three seats, $3 each; Miss Lorena Goshorn, one seat, $3; Mrs. C. H. Gordon, two seats, $3 each; Charles L. Harrison, two seats, $3 each; E. G. Webster, two seats, $3 each; Walter Freiberg, three seats, $3 each; Maurice Freiberg, three seats, $3 each; A. H. Chatfield, three seats, $3 each; J. W. Bullock, two seats, $3 each; John L. Lincoln, two seats, $3 each; Casper H. Rowe, two seats, $3 each; James Powell, two seats, $3 each; Miss Lunkenheimer, two seats, $5 each; Thomas C. Van Antwerp, two seats, $2.50 each; F. W. Boye, five seats, $2.50 each; Ezekiel & Bernheim Company, two seats, $2.50 each; Henry Muhlhauser, two seats, $2.50 each; Miss M. Andrew, two seats, $2.50 each; H. W. Crawford, eight seats, $2.25 each; L. N. Fitx, six seats, $2 each; Miss Clara Baur, seven seats, $2 each; Louis J. Hauck, five seats, $2 each; L. F. Phipps, two seats, $2 each; F. H. Ballman, two seats, $2 each; George F. Dana, two seats, $2 each; Arthur Espy, two seats, $2 each; P. R. Mitchell, two seats, $2 each; W. G. Caldwell, two seats, $2 each; Mrs. Perin Langdon, two seats, $2 each; M. M. White, two seats, $2 each; Mrs. John Gates, two seats, $2 each; Sol. W. Levi, two seats, $2.50 each; Mrs. H. A. Smith, two seats, $2.50 each, and S. W. Trost, three seats, $2 each. The second day's sale to-day was equally successful.

The first of a series of lectures on "The Mechanism of the Voice," with illustrations, was given by Dr. John B. Singleton on Friday evening, November 22, at the Oscar Ehrgott Vocal School. Dr. Singleton is an authority on the subject.

A chorus, numbering about seventy voices, students of the Oscar Ehrgott Vocal School, is diligently rehearsing "The Messiah," to be given as a recital on Friday evening December 20, in Sutton Hall. Soloists are all students of Oscar Ehrgott.

The first lecture in the choir course of the Oscar Ehrgott Vocal School will be given by the Rev. Mr. Eccles of St. Paul's Pro-Cathedral, Friday evening, December 13. The lecture will be on the Episcopal service, with illustrations.

Oscar Ehrgott, baritone, has a number of concert engagements during the holidays.

An event of extraordinary interest was the first Chamber Music Concert of the Marien String Quartet in the Lyceum of the College of Music on Wednesday evening, November 20. The program embraced the Kaiser Quartet for strings, by Haydn; the quartet ("La Volga") for strings, by Afanasieff, and Dvorák's Quintet for piano and strings. The string quartet is the same as it was for several years, with the exception that Ralph Wetmore, second violin, a pupil of Mr. Marien, is substituted for Mr. Schneider. Mr. Wetmore is somewhat weak in his playing and needs more of the refinement and polish that come to the quartet player after some experience. In general the quartet playing had the ear marks of careful preparation and serious study. Much of it was of a finished character. In the Kaiser Quartet the playing was less satisfactory. The first violin was inclined to sharpness and there was in the general reading a lack of that simplicity and loftiness of style so essential to an appreciation of Haydn. The Russian Quartet was well played, although the composition itself suffers from sameness of character in key and treatment. The grateful composition of the evening was the Dvorák Quintet for piano and strings. It is characterized by a dress of exquisite modern coloring—and is full of direct purpose.

Romeo Gorno, who played the piano part, proved himself an ensemble artist of a very high class. Few pianists display a truer sense of values, a more delicate and poetic sentiment, and a better understanding of the laws of expression. At times he played with positive fire and passion. A uniform musicianly intelligence asserted itself at all times.

A concert was given this evening in the Odeon by Dr. N. J. Elsenheimer and Sig. Romeo Gorno, assisted by a vocal quartet of the College of Music. Program of the concert, which will be reviewed in my next letter, was as follows:

Toccata in C minor.....Bach
Arranged for two pianos by Albino Gorno.
Theme and Variations in F major.....Mozart-Rheinberger
Scherzo.....Albino Gorno
Gipsy Songs, op. 103.....Brahms
For mixed quartet and piano accompaniment.
Soprano, Miss Kathryn C. Gibbons; alto, Miss Elsie Louise Bernard; tenor, J. Wesley Hubbell; bass, Edmund A. Jahn.
Scherzo, from Midsummer Night's Dream.....Mendelssohn
Arranged for two pianos by Kufferath.
At the Spring.....Liszt
Arranged for two pianos by Albino Gorno.
Romanza in F, Theme and Variations.....Grieg

J. A. HOMAN.

Alma Stencel.

ALMA STENCEL, a very youthful pianist of about twelve to fourteen years of age, made her appearance lately in Berlin. She is a pupil of Hugo Mansfield and has already been presented to the public of Vienna and Budapest. We subjoin some press notices:

With the assistance of the Philharmonic Orchestra, the childlike Alma Stencel gave a concert in the Beethoven Hall, in which she performed the piano concertos, E minor of Emil Sauer and E flat major of Liszt, and some smaller pieces. If the public delights to listen to a child, its admiration must be increased when she gives a really artistic performance such as is scarcely expected on the average from full grown virtuosii. Her technic may still leave something to be wished, for bravura pieces are not written for children's hands. But the soft, child-like touch, especially in the cantilene, propitiated all critical judgment.—Berlin Musik and Theaterwelt, October 31, 1901.

If any conclusions as to pianistic gifts can be drawn from the fact that a girl of thirteen played by heart and with fluent technic the E minor concerto of E. Sauer or the E flat major of Liszt, then Alma Stencel possesses an extraordinary talent. She is not only gifted, but normally developed. That she is technically well advanced and has genuine pianistic talent, was seen in the G flat major Etude of Chopin.—Allgemeine Musik Zeitung, November 1, 1901.

Alma Stencel indisputably possesses extraordinarily great endowments. In a pure technical point of view, her remarkable dexterity, with her powerful touch, enables her to overcome the difficulties which, for example, Liszt's E flat major Concerto presents. The applause bestowed on her was a well deserved encouragement for a very promising talent.—Reick's Anzeiger, October 29.

Alma Stencel made the best impression in Liszt's Tarantelle. Her touch is—when no fortissimo is desired—very charming, her dexterity highly considerable, but the most surprising to me were the octave passages, resulting from a faultlessly developed wrist technic. She must be described as a very promising talent.—Das Kleine Journal, October 31, 1901.

The sureness and bravura with which Alma Stencel played the E flat major Concerto of Liszt gave to her performance the stamp of extraordinary talent. She has an intelligent face, short dresses and waving Loreley hair, and I think she will soon sing on the piano "a powerful and wondrous melody."—Volks Zeitung, October 29.

In the two concertos Alma Stencel gave astonishing proofs, far beyond the sphere of youth, of her technical ability. Her playing by heart and flawless work with the orchestra deserve unstinted praise.—Allgemeine Musikalische Rundschau.

ERNEST HUTCHESON AND KNEISEL QUARTET.—Ernest Hutcheson, the Australian pianist, will play in Boston December 2, with the Kneisel Quartet. Hutcheson uses the Mason & Hamlin piano.

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THERE is a three year old Suzanne Bréval at the Opéra Comique. Whose child is this? Help! help!

IT is reported that the flying Dutchman Van Rooy has canceled his American engagement at the opera. Perhaps Bayreuth proved too much for him last summer. *Cosima Fan tutti!*

IT strikes us that F. X. Arens and his Cooper Union Institute concerts are quite sufficient for lovers of good music on the East Side. This apropos of a scheme, more utopian than practical, to give classic music down town.

THE unfortunate habit on some of the daily papers of writing up concerts before they occur is responsible for the misstatement in the *Evening Telegram* regarding Miss Helen Niebuhr's appearance in Brooklyn. Miss Niebuhr was to sing with the Kneisel Quartet Wednesday night, and on Thursday the *Telegram* stated that she had sung, when in fact the concert was postponed on account of the serious illness of Mr. Kneisel.

SAYS the *Herald:*

"M. Jean de Reszké is back with his wife at the palatial residence he built for himself in the Rue de la Faisanderie. The house contains a bijou theatre much larger than some Parisian auditoriums. There a favored few will be afforded the opportunity of listening to the great singer this winter.

"M. Jean de Reszké is rehearsing 'Siegfried,' which will be produced at the Opéra on December 18, with a novelty in the shape of an automobile dragon."

Is Willy Schütz at last to appear in Wagner opera?

IT is said that for the concert which Miss Feé was to have given last Monday week, and in which Paur and his orchestra were to have participated, $15 was taken in as advance sale, and that, in consequence, the violinist and Mr. Paur refused to perform. This would indicate that the people of this city do not propose to support orchestral concerts, for it is understood that débutantes here, whether from abroad or at home, fill the houses with the use of complimentary tickets. It is because the people refuse to sustain the classical orchestra in New York that the habit of giving orchestral concerts to support solo pianists will also cease, except in rare cases.

The situation locally is exceedingly perplexing, and defies analysis. Walter Damrosch once told the writer that no American city can sustain simultaneously an opera and a permanent orchestra, and that assertion appears feasible. The Philharmonic is not a permanent orchestra; it is periodical, and it cannot rehearse permanently. The opera is always the cause of musical decay, because it is on a false basis. It is the great impediment to the development of American composers; it destroys all chances of a local orchestra, and it vitiates the true taste for music. Mr. Paur is helpless before it; so are all others.

THE *Evening Post* of Saturday had the following pertinent things to say of Liszt:

"The world will never hear the last of the proofs that Liszt had the noblest, biggest heart that ever beat in a musician's breast. Fresh evidence is supplied in the second issue of the new German magazine, *Musik*, by Helene Raff, who contributes some letters that passed between the composer Raff and Liszt in 1846 and 1847. They show once more ho Liszt gave his time and means to the furtheranc of not only the writings but the material welfare those who applied to him. Raff was hardly able t earn his daily crust of bread when Liszt secured f him a position in a Frankfurt music store. Unfo tunately, Raff soon made enemies. He 'told tl truth,' as he writes to Liszt, about certain mus cians, and the result was that these musicians pull the wires and secured his discharge. Then Lis got him a place with a publisher in Vienna, ar finally invited him to Weimar to be his secretar 'It is self-evident,' he writes, 'that a complete a surance of your pecuniary independence, as well as prompt and intelligent furthering of your music career, will be the conditions *sine qua non* of yo position. The insignificant services which I ma perhaps be so happy as to render you in this dire tion you would be expected to requite simply l giving me your frank confidence, and an occasion hour of work in the way of getting manuscripts int shape, copying, orchestrating, taking diction, & as you did in June and July, 1845.'"

IN the *Times* last week was a lengthy paragra announcing the discovery of a "heavenly voic The discoverer of this voice is an ex-professor Yale, and as he is a clergyman and the friend of bishop we humbly acknowledge that he may kno what a "heavenly voice"

"TO BE TRAINED ABROAD."

better than poor worl lings like us. We shou have fancied in our sin plicity that the first quality of a "heavenly voic was that it needed no training on earth, and in t next place we believe we may assert that it wou not be in demand for opera, concert, church choir vaudeville, where mere human voices, more or le trained, are in demand. The possessor of t "heavenly voice" is a girl still in her teens; h father is a poor painter, her mother a washerwoma she is one of nine children, and has been in the Sa vation Army. The discoverer and his friends, r ligious and philanthropic, are raising funds to sen her abroad to be trained. Now we all know th there is no possible necessity for sending even "heavenly voice" abroad for this purpose. It cou be trained here better than in Germany or Franc But have these kind, good people who are contri uting their money reflected what they really a about? Here is a girl who knows only "Englis as she is spoke" on Long Island, who has the ma ners of the tenement house, things inevitable in h case, and whose sole defense against temptation the moral training she has received in the Saivatio Army. We honor the Salvation Army for t good work it has done and is doing, and we ho that its teaching will abide with this poor girl am the temptations and troubles which await her if t philanthropists carry out their plans. Here is a gi flung into some country whose language she do not know, whose manners and customs are strang to her and whose code of morals, especially whe ignorant young girls are not those of t United States. Will they give her fun enough to take a chaperon with her and lodge in decent pension? They certainly ought in commo decency to do so. But are any of them competen to make the arrangements for launching an unpr tected girl into an unknown sea? We trow no What do Mrs. Russell Sage or Miss Helen Gould kind, good ladies, know of the matter? Our co umns have often to record the ruin of young girl ruin of body and soul, sent from home to be "traine abroad," and countless instances of like misery pa unnoticed. Why add another victim to the list the slain by philanthropy?

If it is considered necessary for a "heavenl voice" to have a finishing touch of European cultu for advertising purposes, the European trip ough to be deferred till some thorough training has bee

undergone here, where friends are near her and she can find companions.

We have not said a word about the injustice to the hardworking teachers of this city in this fad for sending promising talents to foreign lands. This is really a secondary consideration to the cruelty of exporting an ignorant, unprotected girl to the dangers of Paris or Berlin.

NO one but the Recording Angel knows how many men and women have perished prematurely because the doctors made a mistake in diagnosing the cases. There is one point, however, upon which physicians called in to "consult" do agree.

WHEN DOCTORS AND CRITICS DISAGREE ——?

When they find the patient emaciated, weak and feverish, they agree quickly that he is ill, but it is seeking the real malady that tests their experience, skill and knowledge of anatomy. Music critics are in a sense like the members of the medical profession. Among the men and women engaged in the work of writing musical reviews for the metropolitan press there is altogether too much uncertainty, hence too many contradictory opinions. Most of the so-called critics come to the conclusion at once that the artist can sing, but in the analysis of method, the voice, the style, there are numerous and humorous disagreements. Musicians who do understand are amus d when they read pedantic phrases inserted to hide the critic's ignorance of the subject he is expected to discuss. There are also discerning readers who can tell whether the critic heard all, half or even less of the performance he was assigned to review. But the unfortunate layman who needs to be guided in the matter is often strangely confused by the conflicting music reports published in the daily papers, and well he may be.

We have, for instance, the criticisms in the New York daily papers of Gregory Hast's recital in Mendelssohn Hall some ten days ago, and the medley of contradictions is one to make angels weep. The critics seem to agree that Mr. Hast can sing, but for the rest, alas! alas!

The *Tribune* commends Mr. Hast's enunciation, his intelligence and his taste, and while admitting that the singer would be "a decidedly agreeable acquisition to the local concert rooms," tunders out this piece of information: "Neither in voice nor manner does he belong in the category of great artists, but he has qualities of a most amiable and ingratiating character."

Less than twenty-five years ago certain European critics said something similar about Jean de Reszké. We wonder where these European critics are to-day. Let us hope that some of them have by this time become familiar with these immortal lines by Pope:

"Be thou the first true merit to befriend;
His praise is lost who waits till all commend."

Here are two more opinions. One by Krehbiel in the *Tribune,* and the other by Henderson, printed in the *Times:*

KREHBIEL.

"Mr. Hast's voice is neither voluminous nor particularly pleasing in quality."

HENDERSON.

"He has a voice of pleasing quality, though of no large range, but he uses his head tones discreetly to extend his compass and to give variety to his coloring in the upper register."

The writer in the *Herald* wrote as follows about Mr. Hast's début:

"A vocal recital, given in Mendelssohn Hall yesterday afternoon by Gregory Hast—his first appearance here—proved to be a delightful affair. Both the quality of Mr. Hast's tenor and his style of singing are excellent and highly commended themselves to the audience.

"His program contained among other selections numbers by Brahms, Löwe, Schumann, Sullivan, Nevin, Clay, Dalcroung and S. Coleridge Taylor. Mr. Hast was encored after his singing of Löwe's 'How Deep the Slumbers of the Floods,' and had the same pleasant experience with Nevin's 'Immortal Love,' which was sung from manuscript."

Laura Danziger in the *Journal* agrees with Mr. Henderson and disagrees with Krehbiel regarding Mr. Hast's voice. She writes:

"Mr. Hast revealed a voice of fresh, pleasing quality, with a real tenor timbre. His middle tones are sweet and not without richness, and his upper tones when sung mezzo voce are similarly grateful to the ear."

In lines following this tribute, Mrs. Danziger finds fault with the singer's upper tones when sung in full voice, and what she writes about the "A flat" rather forces the work of criticism beyond its legitimate field.

The critic of the *Staats-Zeitung* referred to Mr. Hast's list of songs as "an English drawing-room program." As the program in fact contained three of Brahms' most beautiful and difficult songs, one song by Schumann, one by Cornelius, and the recitative and big aria from "Elijah," we conclude the gentleman on the *Staats-Zeitung* read the house program in the Oriental fashion—beginning at the farther end.

Here are the parallels regarding the program:

TRIBUNE.

"He is fond of sentiment of the lighter order and happiest in its expression, but that he also appreciates songs of lofty kind he showed yesterday by putting such works as 'Es hing der Reif' and 'Die Mainacht,' by Brahms, and 'Ein Ton,' by Cornelius, on his program."

STAATS-ZEITUNG.

"Es war eben ein richtiges englisches Drawing room programme."

The opening of the Horse Show crowded the report out of the *World.*

The men who write for the evening papers have more time to think things over, and perhaps are just a little bit influenced by the brethren whose opinions they read in the morning. Mr. Finck probably is the only one who does not care a straw what his colleagues on the morning editions think or say. While we cannot always coincide with the critic of the *Evening Post,* we do admire his independence and his exclusiveness.

Mr. Finck does not think Mr. Hast's voice is "remarkable," but he admits that its quality is "agreeable." About Mr. Hast's singing Mr. Finck is more positive, and in this asserts his independence and disregard of the opinions of several of the critics on the morning papers.

Here is what Mr. Finck writes of Mr. Hast's singing:

"He sings with beautiful art and perfect command of the vocal resources. His enunciation, too, is excellent, so that the listener can enjoy the poem as well as its musical setting—a point of much greater importance than the average singer fancies. To it was due in good part the warm applause accorded to Mr. Hast. He has acquired the difficult art, so rare among singers, of fitting the articulated text into the stream of tone without marring its beauty or legato continuity, or smudging the words. His best effort was Cornelius' 'Ein Ton,' in which he achieved the paradoxical merit of making the monotone anything but monotonous."

Mr. Chase, of the *Evening Sun,* illumines his music reports with humor that is spontaneous and deliciously kind. No matter how mirth provoking the story, we detect the true gentleman and finely educated mind. As we have too much of the snarling, "preachy," perfunctory kind of criticism, Mr. Chase's symposiums are a welcome relief. Commenting upon the singer's art, Mr. Chase includes in his report:

"The public knows that it must take its tenors with thanksgiving. Happily, Mr. Hast is of the line long exemplified in Sims Reeves, who used to charge mightily upon his battlehorse ballads and his oratorio dogs of war. That Mr. Hast has oratorio training he showed yesterday in the Mendelssohn air 'If With All Your Hearts.' He displayed gifts more fundamental even than his good German speech in the sobrieties of 'Ein Ton,' by Cornelius, and of 'Die Mainacht' and 'Es hing der Reif,' by Brahms."

The criticisms in the *Mail and Express,* by Mr. Swift, are well written, show thought and the disposition to be just. Mr. Swift, in referring to Mr. Hast's recital, writes:

"There was an exquisiteness about it all which could not go unrecognized." Before and later in his review, Mr. Swift laments because the singer was deficient in "muscularity." Heavens, what can Mr. Swift mean? It cannot be that a man of his refinement has been attending prize fights? We have had illustrations of "muscular" tenors from members of the Castle Square Opera Company, and when we recall these we devoutly pray that the advent of "muscular" tenors in song recital will be deferred until the year 1950 or 2000, when we are dead.

Even regarding the reception of the singer some of the critics disagreed.

Here is another parallel:

EVENING WORLD.

"The unresponsiveness of the audience seemed to depress the singer and in his later numbers he fell flat."

EVENING SUN.

"Mr. Hast was more kindly received than any other newcomer of the musical season thus far."

As we profoundly believe in the law of compensation, we feel convinced that the critics who are sowing the "wind" will in due time reap the "whirlwind." To the impatient, the "reaping" may seem a long time coming, but it will come. When music criticism writes itself above the composer and the performer, we know that the days of that sort of criticism are numbered.

THE cable reports of the funeral of the late opera impresario, Col. J. H. Mapleson, are to the effect that no floral tributes were sent to the funeral by any of the opera singers or stars, and that only two persons attended the obsequies. When the late Don Diego de Vivo, the opera and singing star manager, was buried fifteen persons were present, including the editor of this paper, and at the funeral of the impresario Max Maretzek seven persons, including a member of this staff, attended; De Vivo is therefore ahead for the present.

DE VIVO AHEAD.

To what is this cynical callousness on the part of operatic stars due? Here are men dying to whom their associations and environment owe a common, ordinary social respect, buried without the proprieties of decency, as if they were outcasts, as if they were criminals. The fitness of life is neglected, the proportion of the perspective is reduced to a minimum, the whole scheme of existence is discarded as so much rubbish, and the one man who has given his brains, his time and his work to the exploitation of what are known as operatic stars is treated by them in death, and in the surrounding solemnity of earthly annihilation, as if he had been, or had represented less than, in some cases, a pet dog. How does this happen?

It is not a phenomenon associated with the sense of music, for the late Anton Seidl was buried with public pomp, and so have many men identified with music as a profession been buried with gorgeous circumstance. The reason must be sought in another direction.

The operatic impresario is not identified with music in itself, with music as an art. He is distinctly, definitely and most emphatically a symbol of a form of entertainment known as opera under star auspices, which must be distinguished from opera as opera, pure and simple. He seldom knows music. He knows the mechanism of the star opera system, the details of stage craft, the traditional poses and gestures, the acoustics of opera houses, the eccentricities of opera personality, the trend of the public taste, the effect of the high C; but of music he desires to know nothing, because a serene vision of the art would affect and influence his business judgment.

The manager of stars in opera—Strakosches, De Vivo, Abbey, Maretzek, Mapleson, Grau—is

a man of commerce, who deals in an article of merchandise known as the operatic stars, upon whom he is supposed to thrive by surrounding them so that the public will come and pay him a profit on his contracts with them. Just as Maretzek dealt in Wachtel, so Strakosch dealt in Brignoli and Mapleson in Campanini and Grau in De Reszké. Just as the old line of impresarii had their sopranos, so has Grau his Melbas and Calvés, and the business still continues to prosper, much to the detriment of musical art and the destruction of delicate human sentiment, for the exploitation of stars produces such prodigious egotism, such unnatural and stimulated self-aggrandizement in the star subject, that the whole objective universe is converted into a machine at the disposal of the star, who, in his or her obliqueness of vision, ceases to realize the true proportion of affairs. Most of them become so devitalized by accumulated vanity that they cease to be human, and the continual applause and adulation artificially manufactured for them by the impresario finally unfits them for a correct understanding of universal law and even custom.

Through the parrot-like system of memorizing and indefinitely repeating their star roles they lose the effective properties of the memory, and they forget ordinary moral duties, and add to this their artificial self-esteem, and it will readily be seen that they gradually come to believe that they were the exploiters of the impresario; that they "made" him, not he them; that it was not his shrewd business management that formed the very basis of their success, but that their art made him successful. Of course we all know that even Patti failed here when she had no manager, and that it was only after she had placed herself in Abbey's hands that she made $5,000 a night; just as we know that all commercial questions must be decided by business men to be properly decided.

Such then being the case with the stars why should "they" send floral tributes to the poor dead devils of opera managers, who paid them thousands and millions of dollars, and lost all the money they had risked and ventured on the stars, besides the money of friends and relatives? Why the stars gave the impresario all the opportunities to get wealthy; why did he miss them? True, he paid them hundreds of thousands, but then that was his affair. Why did he not keep some himself, which, as the world goes, would have been all right? They have no money to spend on flowers, and as to time—well, they are too busy to go to funerals of impresarii; in fact, to any funerals. "People must come to my funeral; I am a star; I go to their funerals—I?" With the star it is always "I."

And so it comes that De Vivo represents the high water mark, with his fifteen mourners, Maretzek being a poor second with seven only, and Mapleson entirely distanced with two mourners.

As long as the public continues to support such form of amusement the stupid star system will continue to flourish, as it does now under Grau. Grau is merely a machine, turning out these stars as the public requires them; he is as helpless as his predecessors were, and cannot afford to defy the bad taste of the masses by risking an artistic ensemble production, with its costly rehearsals, its mise-en-scène, and its complete orchestral and choral complements, and we shall therefore continue to live a greater part of this century with this evil influence distorting our views and interrupting the natural progress of true art, both musical and dramatic. It is only through a profound educational upheaval, such as Richard Wagner attempted (and Shakespeare before him), that we can hope for a change into the right channel of thought and action. The support of the star system indicates an absence of mental balance, due, no doubt, to the insane pursuit of wealth, for all forms of entertainment are now merely viewed as necessary aids to aberration, so that the weary mind, in order to be able to sustain itself, has its deflection from the routine. For that reason the masses want amusement and not art, and hence they call for the star system and not for music or musical art.

One good feature about this all is that neither Neuendorff nor Maretzek nor De Vito nor Mapleson was at his own funeral to experience the neglect shown. The gallant colonel's heart would have been broken had he seen from his coffin that even Patti had forgotten him, and had he observed that only two persons were following him to the grave he would have gotten up and marched along to make it three at least. We hope Mr. Grau, who has many years to look forward to, will arrange things to beat the De Vivo record; or, still better, to get out of star management altogether.

GERMAN BOYCOTT ON AMERICAN SINGERS.

PRIMA DONNAS AT BERLIN OPERA TRYING TO MAKE POSITION OF MISS GERALDINE FARRAR UNTENABLE.

BERLIN, Thursday.—At the Royal Opera House the latest German enterprise is a protest against the American peril by resenting the hit recently made by Miss Geraldine Farrar, an eighteen year old Massachusetts girl, which resulted in her securing a three years' contract. Several jealous prima donnas, foreseeing the possibility of their superannuation, proceeded to make Miss Farrar's position among them untenable.

One middle aged Margarita announced that she will not sing on the same stage with American upstarts. Miss Farrar is endeavoring to be oblivious to her detractors, but the latter are influential and may undermine her with the management.

The incident recalls the experiences encountered by another American, Mrs. Webster Powell, last year. Despite her successful début and her admitted ability, the singer was subjected to systematic persecution by her confrères, resulting in her paying the management 12,000 marks ($3,000) for the privilege of canceling her contract.

WITH such headlines as the above the New York *Herald* of November 22 tells of the disagreeable conditions prevailing in Berlin at the Royal Opera House in regard to the latest German specialty in music—the American opera prima donna. As a general thing we have no particular sympathy with that class of singers, and believe it more conducive to Mrs. Webster-Powell's musical career to sing in concerts, as she is now doing, but irrespective of any journalistic attitude the fact remains that two young American singers are boycotted in Germany because they are Americans, whereas we not only tolerate all nationalities in music but encourage foreigners, especially even when they are so old and vocally so decrepid that they can no longer utter musical tones.

There exists a deep seated fear in Germany that the American invasion, which has been felt so emphatically in the industrial field, will also enter the artistic and musical lines, but there can be no great danger. In the first place American singers have very great difficulty in securing even a début, much less an engagement, because the natives always have first choice, and in the next place there is no adequate pecuniary equivalent that can compensate Americans for retaining a position in the German musical economy. Even the natives leave for America as soon as an opening presents itself, and simply because, with a few exceptions, there is no opportunity for a successful career, from a pecuniary viewpoint, and that is the chief and significant idea with artists.

The cases of Powell and Farrar are limited to a boycott, on part of the singers of the Berlin Opera House, and extends, for the present, no farther. Americans have sung in Bayreuth, Dresden, Munich, Elberfeld, Cologne and Leipsic and Breslau (in Vienna also), and in the smaller cities, such as Coburg, Weimar, &c., &c. That was before the days of feverish anxiety regarding the American invasion, and we may as well generously forgive the poor singers who fear that they will be displaced. What we advise them to do, however, is to give the American singers fair play, otherwise such a sentiment of reprisals may be created here that would eliminate the German singers from our opera and concert stages, and that would amount to a serious interruption of fiduciary possibilities. The people here are sensitive on such a subject, and only aroused their action might be effective, as against those who oppose American singers in Germany because they are Americans.

Mr. Hugo Kaun, of Milwaukee, an American composer and conductor, recently had a similar unpleasant chauvinistic experience in Germany, as we can relate.

That the motive was based upon the nationality of Mrs. Powell, and not on the strength of any defect, is verified by the excellent criticisms published on her singing, which are now supplemented by notices of her concert work in Russia, the *Riga Rundschau* of October 20 saying:

Madame Powell is a vocal phenomenon of a most rare art, for her organ not only exhibits great volume, but at the same time undoubtedly a coloratura bravoura with an astonishing compass. Besides this she possesses, without question, an astoundingly marvelous command of technic, that in its special line stands alone and unsurpassed and could hardly be excelled. The tones in the lower part of the voice sound somewhat veiled—but the higher they go they gain with each note an ever increasing brilliancy till in the extreme height—in the tones above high C—they appear like a radiant splendor of sparkling stars. In her brilliant staccati and easy reaching of the most daring intervals the artist unfolded a technic which left the most dazzling impression. No doubt, the composer (Pira) has written many of the singer's numbers with a perfect understanding of her ability, as they give Madame Powell opportunity to show forth her greatest gifts in electrifying light and thereby to gain a well deserved success—which was thunderous in its perfect ovation.

The American singer does not sing in Europe for money, for there is no money in singing in Europe. The European singer sings in America for large salaries and for money entirely. There is a reciprocity in this, because we look upon Europe as a standard—a traditional standard of critical musical estimate. But if Americans are to be criticised as Americans and not as musicians our estimate of European criticism must be altered, and we shall cease to consider it of any value. It is all a matter for our German friends to decide; we shall act after their decision, and their decision might seriously affect the German musical invasion of America, which has now been in progress for a century.

IS "ELIJAH" COMMONPLACE?

LAST week a writer in the *Sun* called "Elijah" commonplace. He even went further. He denounced the oratorio as an absurd, inartistic form, a compromise between church and opera, and a hopeless failure as serious music. Mr. Henderson in the *Times* of the same date describes Mendelssohn's work as "the last of the really great oratorios." Somebody is at fault here. Either Mendelssohn is commonplace or great. There seems to be no middle way with these two critics, and the truth, as it does in most cases, lies midway. Great in the Bach or Handël sense "Elijah" is not; it lacks the diatonic grandeur of Handël in its choruses, and its scores can be hardly compared to Bach's, as exemplified by the "Matthew Passion" or the B minor Mass. They lack the poignant pathos, the accent of Bach's wonderful sincerity is not in them. Yet "Elijah," we need hardly tell our readers has elements of nobility in it; above all it is smoothly written, its workmanship is impeccable. It is this composer's decorative style that wins to him lovers of the melliferous. He seldom startles. His fine formal sense rejects exaggerations. The antithetical balance of his phrases sometimes causes a sense of monotony. Mendelssohn was a melodist. There are lovely melodies in "Elijah," so many that it is unnecessary to enumerate them. And the choral writing is a model of its kind. That this kind does not fulfil the demands of more modern music is not to the point. Mendelssohn had not the "color" sense; his music is not Oriental, as is Goldmark's, for in

tance. Nor is he dramatic after the fashion of Liszt, whose choral music is sadly neglected. Historically, "Elijah" is the last of the so-called classical oratorios; one must consider the æsthetic perspective with all its implications.

But if the work is not commonplace the performance by the Oratorio Society Tuesday of last week was. It was something more. It was tiresome. Never has New York heard "Hear ye, Israel," sung, or rather declaimed, so badly. The engagement of Lilli Lehmann, by Frank Damrosch, was a mistake. The press next day informed him of that fact. Perhaps he realized it himself, and then again he may not have been able to help himself. Lehmann is a friend of the family. However, the argument holds good—Lehmann is not, never was suited to oratorio singing. And even with the little she had to do, the duo in the first part and the above mentioned solo, she failed, for her voice was in poor condition. The Oratorio Society has done some good work in its days, but now it is sadly in need of new blood. The same transfusion which the Philharmonic Society recently underwent may save the life of the almost moribund choral organization. Its rule seems to be to exclude members under the years of forty or over the years of eighty. White hairs predominate in the concerts, and, while there is something sentimentally touching in the sight of men and women grown old in the service of art, critical candor compels us to be cruel. New blood—else decay! It is the law of nature, and the officers of the Oratorio Society should consider the problem. If they do not the Musical Art Society will drive—are driving them out of existence. Noah's Ark needs new voices!

It is unnecessary to criticise Mr. Damrosch. He is doing the best he knows how, and it is doubtful if he thinks as highly of his own endowments as does THE MUSICAL COURIER. Some men are born to lead, and others have batons thrust upon them. Mr. Damrosch belongs to the latter unluckly class. Evan Williams sang with his accustomed finish, and Gwilym Miles distinguished himself by his artistic and fiery singing of Elijah. The ladies were Edith Chapman, who sang what Lehmann did not of the soprano part; Grace Tuttle, Isabel Bouton and Belle Newport. The evening was a social success, but, as Mr. Finck despairingly wrote, we cannot now escape our annual dose of "Elijah."

Dudley Buck Musicale.

IN honor of the elder Buck Mrs. M. H. McLewee, of Washington avenue, gave a musicale at her handsome home in Brooklyn last week, the following participating: Miss Maud Kennedy, soprano; Mrs. McLewee, contralto; Dudley Buck, Jr., tenor; Hugh Williams, baritone; Mr. Brown, basso, with F. W. Riesberg at the piano. Mrs. McLewee and Mr. Brown have been for some years members of Mr. Buck's choir in Trinity P. E. Church, Brooklyn, the latter nearly twenty-five years.

Mrs. McLewee's noble mezzo-soprano contralto was heard in the aria from "Samson," as well as in other songs, and her voice never sounded fresher. Hugh Williams, a pupil of Buck, Jr., made deep impression with his expressive voice, and Miss Kennedy's singing of the Polonaise from "Mignon" was a beautiful piece of coloratura. She has excellent control and a beautiful voice of much brilliancy. The veteran Brown sang as few men can who have behind them his years of musical activity can, and General McLewee was the life of the party.

FRANCIS ROGERS.—On December 4 Francis Rogers will give his first song recital of the season in Steinert Hall, Boston. The program will consist of four groups. The first will include classic songs of the "bel canto" school; the second will be devoted to German lieder, written by Brahms, Schubert, Schumann, Franz and Ries; the "Gypsy Songs" (op. 55) of Dvorák will constitute the third group; the fourth group will be made up of songs written by composers now living, French, English and American. Mr. Rogers will sing the same program in Mendelssohn Hall, New York, Tuesday afternoon, December 10, at 3 o'clock. His other professional engagements for the next three weeks are: Hartford, November 29 and 30; Pittsburg, December 7; Philadelphia, December 12.

THE RAVENS.

Too heavy seemed the fragrance of the fern,
And drowsed me; up the road from turn to turn
Sconces of white cohosh made altars green
And milky candled shrines of each ravine,
To drowse me; and the spirit, shrine to shrine,
Purple, or fawn, or unknown butterfly,
Fitting, they drowsed me. Weary of beauty, I,
Beauty that in the sun before the storm
From the rich mountains smiled too sweet and warm.
Harsh is the face of truth, I thought, and stern.
Release me, scented sorcery of the fern!
A little life, and masked with sleepy flowers!

And the storm rose, and changed the darkening bowers.
Cloud-shade and wind and thunder fell on me;
I took the rain like waking, I was free
Of those enchanted hands, awake, aware,
Exulting. Death was out and on the air;
And even in her flowers life abode,
Knowing her mate, his passing, he that rode
High on the dusk, a great voice with him blown.
I saw not those dark wings; I heard alone
The croak of passing ravens. Weird it fell,
And hoarse, and rusty, and like an old great bell
Tolled, and the dark grew on from height to height,
Clanged, and the dark seemed greater than the light,
Tolled, and I stood full stature, drawing breath,
Tolled, and I thought, I have heart to look on death,
Clanged, and I cried, O bold old godlike death!

—Joseph Russell Taylor, in July Atlantic.

HENRY K. HADLEY'S prize symphony, "The Four Seasons," will be played by the New York Philharmonic Society December 20 and 21.

A cable in last Sunday's *Sun* contained this news:

"LONDON, November 23.—Sir Thomas Lauder Brunton, the great medical authority, in an address here this week to the Medico-Psychological Association on 'Theories, Apparitions and Visions,' declared that nearly every one of these phenomena is traceable to mental causes. Visions are traceable to a peculiar class of disease, notably epilepsy.

"In his opinion the seer of biblical history was only an epileptic. Sodium salicylate used for rheumatism often had the same effect on the nerves. Certain forms of headache, especially megrim, produced peculiar zigzag apparitions, which in conjunction with excessive imagination he thought more accountable for fairies than anything. This zigzag appearance was to be found in Doré's drawings and in the spirits of Dante. The speaker believed that Doré was affected by the same disease, as he had likened the appearance of the spirit trains to these megrim apparitions.

"In Sir Thomas's opinion if Mohammed had been dosed with bromide of potassium when he had visions there would have been no Koran and no Mohammedism, for there seems to be little doubt that the visions were the result of physical disease."

This and more like it may be found in Lombroso's "Man of Genius." Epilepsy seems to be bracketed with genius by the spiders of scientific compilation. Lombroso gives the names of Jesus Christ, Mahommed, Napoleon, Pascal, Händel, Newton, Flaubert, Edgar Poe and others as epileptics, seers of visions. The most remarkable case is that of Fedor Dostïeffsky, whose books abound in references to epilepsy. In "The Idiot" his hero "throws fits" most dramatically. Like Poe, Dostïeffsky studied his own "case," and gave the world the results in his astounding novels. Still it staggers one to think of bromide of potassium as a quencher of genius. Joseph Smith and Mormonism might have never come to fruition, if the salt had been at hand. And Christian Science——!

More musicians have been epileptics or suffered from masked epilepsy than we dare admit. As music is an abnormal—say supernormal—art, as all great art is abnormal—for your so-called "sane art" is the dream of a placid *bourgeois*—its creators have been men who wrestled with their visions. Bromide of potassium would have saved us from the Seventh Symphony, from Angelo's "Last Judgment" and all of Rodin's desperate marbles. Here at last is the nostrum desired of parents who shudder at their artistic progeny. The moment your boy shows an inclination for color, clay, tone or letters administer small doses of the subtle drug, and in a few years you will have the satisfaction of seeing him a minister—if he is delicate—or a politician, mayhap a policeman, with a taste for rum and "primaries." But the art impulse will have vanished, and a sound citizen have been saved from destruction. *Allah* be praised! Great is thy name and the name of thy only prophet—Epilepsy!

"I'd rather live in Bohemia than any other land!" Isn't that a line from the late John Boyle O'Reilly? I remember this poet-athlete years ago. He was a king among men, as Walt Whitman described him to me. Good old Walt went for several summers to O'Reilly's country house on the water, near Boston somewhere. The pair were great chums. Touching on this Bohemia, I wonder where it is! I have skirted its coast for several years, yet never have I reached its interior. At times I could have sworn that I descried its tall towers in the sun—such a sun—and its forests and rivers beckoning green and silver to the tired eye of the wanderer. But, alas! it was only the faded cedar on some belated café Christmas tree, or else the tinny reflections from the soup tureens of Bowery kitchens. But the mirage was a pleasing one; it deceived me, as it had a million others, for it is born of the nostalgia of weak-nerved, imaginative persons. It needed no Berkeley to tell them that the world, the seemingly solid world, is an illusion. The poet, painter, musician and sculptor have little doubt of the reality of dreams; what is all art but dreamland, a lovely vision cunningly forged by the sixth sense, the dream organ? So Bohemia was built even before the Bible was, and I do not doubt that the man with prognathic jaw and flat skull, the man of Arvéde Barine, the cave dweller, the wielder of paleolithic weapons, and the swift runner, had, too, his Bohemia. To him it must have been a country of limitless stone hatchets, where the females crooned on tree tops and watched their men brain each other for dinner. Shakespeare's "coast of Bohemia" lies just beyond the breakers, and no boat has yet landed its passengers on its delectable strand. Perhaps the River Styx, its hither bank, may hide the true Bohemia. To reach it we are ferried across by the dread Charon, and then we have entered the promised place.

With fearful joy I first hunted for Bohemia in Paris many years ago. I found it, I always found it; but, like a dream, it would not abide. Either I hadn't a penny and the cafés seemed fairly brimming with the good things of life—wit, learning, liveliness and cheer—or else I sought with full pockets and heavy heart, and the illusory coast line had vanished. Many pretty allegories might be made about Bohemia, but disillusionment is in the end. Here we have no Bohemia unless cheap table d'hôtes, full of artists and newspaper men, may be called by that sacred joyful name. Henri Mürger and his gallant band would have been jailed in New York or else called swindlers. Perhaps they were! Chasing the elusive 5-franc animal is no more diffi-

cult than holding fast to its running mate, the dollar bill. As we worship money in America, Bohemia and the Bohemians are distasteful to us. John Jay Chapman calls Stevenson a precocious boy and Whitman a poetic tramp. He may be right; indeed, I think he is. Both men started for Bohemia early in life and both reached it: the one in Vailima, the other in Camden. Then we signalized the event by a brace of obituaries.

If I could but impress upon your memory the irremediable fact that art and business do not go hand in hand! Bohemia and Belgravia are leagues asunder. Pity, then, to hear the chorus of complaint, a chorus that forever dins in my cortical cells. It is no longer, "What must I do to be saved?" but "How much is in the profession?" Why, good heavens! have you no sense of the eternal proprieties, of the immitigable law of compensation? Art is a religion, not a speculation. The rich artist is a horrid contradiction. Either he is selling himself or his public. How can you expect all that life offers and more besides? In the old days the singer was given his lodging and broke glad bread with the servants. It was felt that his gifts were his riches, that he saw life with an enchanted eye and that some of this enchantment brooded over his speech. He was often called mad, and in sooth he was; but never mad enough to amass money as a squirrel does nuts, or a chattering ape hiding in its chops some scrap of fallen food. The artist was not yet magpie and monkey, and he sang all the better, saw fairer dreams and at night heard the stars sing in cosmical chorus, and across the firmament discerned flaming and sweetly colored shapes wing their angelic way. His Bohemia was skyward and not in the drab, dissipated province of café and stock market. Shame, shame on the covetousness of the artist whose art finds him poor and craving for the sleek content of the banker! Are you not already affluent in dreams? Do you not hear things for which those others would, if they could, throw money—like physic—to the dogs? Art is its own justification, its own reward. Beauty through a darkening veil allows the few faintly to discover her countenance. Then must we like ungrateful varlets leave her to carouse with Dives, to beg his favors, to envy him his fat and purple repose? Hitch your Bohemia to a star and be thankful on bended knee if the gods have anointed your eyelids. You can't be rich, but you can be an artist rich in imaginings and so fashion your own world. The artist is himself as the gods in his creative powers.

The woman question is one to be shunned. I say the question, not the theme itself; but I may more than recommend Laura Marholm's book, reviewed to death, yet a remarkable volume. Harry Thurston Peck admits this with reservations. Frau Marholm is a Scandinavian, and the women of the North must have been bound with iron social gyves to judge of the quality of their protestant literature. Ibsen, Bjornson, even Strindberg—whose crazy pendulum swings to the other extreme—are full of the heady polemics of the sex. Sex—why, one sickens of the subject after reading these problem plays and novels. To all American women between the ages of eighteen and eighty I say read Laura Marholm's "Studies in the Psychology of Woman." The dissatisfied ones, those who really believe all they read in the Woman's Page of the daily papers, may realize how much better off is the "Unquiet Sex"—this wonderful phrase is of Helen Watterson Moody's coining—in America. Little wonder there is a woman movement in Europe. For its psychology read Marholm. Best of all, here is a woman telling us secrets—secrets not to be captured by men never so watchful at the lips of the Sphinx that Defies. And it is a sad correction for masculine presumption, masculine vanity. *We* are only tolerated. I've known that for years; but here it is elevated to the dignity of a psychological system. These long-haired, soft-eyed animals, as Guy de Maupassant described them, are our true critics, weighing us ever in scales that are mortifyingly candid, excusing us if they love us, but after all only tolerating us, allowing the lord of creation to kneel in humble attitudes at the shrine, and rewarded in the end by toleration. Isn't it all lovely? And if this is the case on the Continent, where woman equality is yet a half-hatched dream, how is it in America, where she is queen, queen from kitchen to palace? I think Mrs. Marholm herself would be amazed, and mayhap after five years' residence here might write a book about the "Wrongs of Man." If I mistake not I reviewed her "Six Famous Women." That betrayed the writer's keenness of vision, the "Studies" reveal breadth of idea and judgments. Don't imagine she belongs to the "Shrieking Sisterhood." She loathes the noisy and unsexed crew. She is a woman, a defender of home and family. Tolstoy is the remote parent of both books, though Marholm has her own feminine point of attack, of view. No man may hope ever to understand women as does this woman. It was Zangwill, I think, who said that all women writers are of value, for do they not tell us the secrets of their sex? This is hardly polite, but it is true. When the "messages" of George Eliot and Charlotte Brontë have grown stale from usage—all truths breed rust after a time—their unconscious self-portraitures will preserve them from those giant moths, the critics. Certainly as literary artists, as makers of prose, they will not endure. Where is the Georges who builded her house of fame on the Sand? Where are the passionate "poetesses" of the sunken centuries?

The Marholm knows better than any envious male the limitation of woman as artist, politician and general beast of burden. In the admirable study of Mrs. Besant she writes: "She has always possessed the wholly feminine capacity of assimilating the most varied and incompatible mental food without disturbance or indigestion, and of giving it forth with a certain accuracy; her brain was like a photographic plate upon which the exposed picture is clearly and mechanically printed. These characteristics, the quick perception and exact repetition, are frequently praised by professors who examine feminine students, and many have declared that in eagerness for knowledge and ability to acquire it women excel men. It is undeniable that in these characteristics they excel most men; it would be a pity if most men excelled them, for these characteristics rest upon the lesser power and capacity for original thought, independent selection and deeper affinity to the appropriated idea; they depend upon a mechanical instead of an organic process."

This will not be a pleasing paragraph for many ambitious women; but it shows the writer's clear, inexpungable and unprejudiced argument. She girds with something approaching violence at the milk-and-water men of the day, declaring tha Woman's Emancipation is the result of some de ficiency in modern manhood. It is true that in mu sic there has never been a time when a big mascu line personality was more needed. Many of ou *virtuosi* are triflers with the merely pretty, our con posers given to decoration, to the embroidery tha emasculates. So far from Brahms being an impo tent dreamer, I should say that he was the last o the gruff German giants who went through thi Vale of Tears with old clothes, bad manners an great thoughts.

However, read Marholm, and draw your ow picture of what women should or should not be. charming woman told me that she once asked Jea de Reszké if he cared to sing Romeo or Trista with any particular singer. "I always sing to m ideal woman," replied the artist. And I fancy w all pursue that illuding composite. Goethe did. S did De Maupassant in "Fort comme le Mort"; an in his dryly humorous way Thomas Hardy describ a certain pursuit of "The Well Beloved." Is *Sh* after all, our coast of Bohemia? Then mankin from the torrid time of undifferentiated protozo has been frantically striving to acquire possessio of this fascinating territory.

"I'd rather live in Bohemia than any other land It is a gallant, a hopelessly beautiful wish, but t wish it is to confess failure. For what greater failu in life is there than the compassing of one's ow ideals?

"Admirers of the Austrian poet, Heinrich Hein will be glad to learn that a monument in Carra marble, by the Danish sculptor, Hasselriis, wa erected to-day over Heine's modest grave in Mon martre Cemetery. The erection of the monumen recently exhibited in Vienna, is due to the initiativ of the late Empress Elizabeth, and it will be forma ly unveiled at Montmartre on Sunday. The wor of the sculptor is favorably commented upon by Pa risian art critics. It is Heine as he appeared durin the latter period of his life. The head is bent forwa and the eyes are closed, as if in contemplation; th thin lips are compressed as if in pain, or about t emit some of the poet's wails of complaint or c blasphemy, but the forehead is broad and massiv Perhaps the most poignant criticism suggested b the Heine monument is that it scarcely conform with Heine's letter to Theophile Gautier, in whic the poet wrote: 'I hope when I am dead I shall no be represented emaciated and portrayed in beaut like a woman.'

"The placing of the monument on Heine's grav has aroused an outburst of indignation from Frenc Nationalists and Jewbaiters. Edouard Drumont the *Libre Parole* states that Victor Hugo, Balza Alfred de Vigny and Alfred de Musset still awa their statues, but Heinrich Heine, in his double c pacity of Jew and German, is more fortunate. Th Royalist reactionary *Solcil* in a leading editorial say 'Far better to have left Heine in utter forgetfulnes He was a man who for lucre dishonored his nativ land, and as a poet he heaped outrages on the men ory of Marie Antoinette, the martyr queen, and l used to beat his own wife with a stick every Monda morning.'"

Why not *Shabbas* morning? Why this sudde passion for exactitude on the part of a refined, u prejudiced chronicler! The above news was in th Paris letter of last Sunday's *Tribune*.

The National Conservatory of Music of America, 128 East Seventeenth Stree NEW YORK.

Founded by Mrs. Jeannette Thurber. Chartered in 1891 by special act of Congress. (ADMISSION DAIL

JEANNETTE M. THURBER, PRESIDENT.

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COPENHAGEN.

HOLBERGSGADE, No. 11,
OCTOBER 31, 1901.

AT the first Symphony concert by the orchestra of the Royal Opera House, last Friday night, October 25, Copenhagen's largest concert hall was filled to its utmost capacity by a highly intelligent audience, including the highest dignitaries of the state, the Government, the art societies and the musical profession. The orchestra was under its splendid leader, Johan Svendsen. It is no wonder that every seat in the house was taken long before the concert opened, when one stops to think what it meant to listen to such orchestral effects as Svendsen is capable of producing. And when Beethoven's "Eroica" was to be performed, it is readily understood that it would indeed border on a musical crime not to be there.

Beethoven's heroic masterpiece, which, by the way, in 1903 may look back on a hundred years of existence, sounded that evening as if the genius of the immortal master himself was present to inspire the orchestra and the conductor. We have now heard that symphony over and over again, and still every time one listens to it—and particularly so when it is in the hands of a man like Svendsen, with his poetical temperament—it abounds with new beauties, of which one never dreamed before, new realms of fantasie gleam through the score, new revelations of orchestral sounds tell us that we have not yet fully comprehended this monumental building of tones, this wonderful painting of sound, this never to be excelled, gigantic poem of ideal heroism. This symphony does not picture the young, reckless fool rushing to the front without any other thought in his mind than the comment in the papers the next morning; no! It is the ideal heroism, the picture of the stern, self-sacrificing man of deep thought, who knows he has to offer his life for his cause, his thoughts, and who does it in a sublime, awe inspiring, dignified manner, a manner which stands out in the broad daylight as a beacon light shines in a dark night. In his symphony Beethoven shows to the still only half awakened world of music what the orchestra of the future will be, and, I dare say, the way the master has played upon his grand instrument has never not even by himself been excelled, and in all probability never will nor can. Even if Beethoven, after the finishing of "Eroica," has produced other works of equal greatness as, for instance, the Ninth, it is a known fact that the composer himself always placed this third symphony as his greatest orchestral composition, and it will remain to the world forever as the most sublime witness of his powers of creative genius.

It was played with such spirit, such wealth of imagination as only a man with the stamp of genius upon his brow can make an orchestra sound, and it was received by the critical audience with loud acclamations and several recalls for the eminent conductor.

After the symphony, as the second orchestral number on the program came the now, I am sorry to say, almost forgotten Overture to the opera "Anacreon," or, as it also is called, "L'amour fugetif," by the French-Italian master of the Rococo style, Cherubini. The opera, which treats of the myth of the old Grecian poet, whose poems and songs were chiefly written and composed to the glorification of Venus and Bacchus, and who was celebrated about the sixth century before Christ, is, as already mentioned, now almost forgotten save the Overture, which is a virtuoso piece for the orchestra. For this last mentioned quality alone, it will undoubtedly long keep its place on good concert program, but besides that it is a most extraordinary piece of construction, and gives an orchestra more opportunity to exhibit its own individuality than most noisy, modern compositions. It was played in a transparent manner, and created a wonderful impression upon those listeners, who do not require mere noise to appreciate music.

One of Denmark's greatest violinists, Prof. F. Hilmer, has left a vacant place in this for magnificent violinists justly celebrated city.

October 29 the Cecelia Society gave a concert to celebrate its fiftieth anniversary. It was organized by H. Rung, the father of the present conductor, Frederik Rung, for the sole purpose of singing the old, pure Italian church music of the sixteenth and seventeenth centuries. They have done some splendid work worth copying in all cities.

AUGUST HYLLESTED.

Jessie Shay Plays in Pittsburg

SPACE will prevent us from republishing all of the Pittsburg criticisms in this issue which Miss Jessie Shay, the pianist, received on her last appearance with the Pittsburg Symphony Orchestra last Friday and Saturday. The pianist played the Moszkowski Concerto in E major. We append several of the criticisms:

All the patrons of the Pittsburg Orchestra concerts do not like solo pianists, and that perhaps accounts for a number of absentees among the season subscribers at the third concert of the season last night. But they did not know the kind of an artist that was coming. Miss Jessie Shay was a name new to them, and she arrived without much heraldry. She achieved such a flawless triumph, however, that many of those who missed the concert last night will be at Carnegie Music Hall this afternoon, and when Miss Shay comes again she will have a rare audience. In addition to the soloist there is a thoroughly attractive concert with a symphony that is not hard to understand and a thoroughly delightful suite.

But Miss Shay was the feature. She is an American girl who has no eccentricities of manner. When she appears on the stage she looks rather slight and gives no promise of the great strength she shows in her playing. Her attack is that of one positive as to her ability, and her lucidity and clean technic are something to make one marvel. Every note of the most difficult passage is as clear cut as can be, and withal she shows a keen, appreciative temperament that gives her versatile expression.

She has had the benefit of the training of Moszkowski, and it was his concerto that she played. Perhaps it was oft-traveled ground for her, but at any rate all its melody and all its trying moments for solo work were brought out by Miss Shay. She showed the same thoroughness in the Liszt "Liebestraum" and in Mendelssohn's exquisite "Spring Song." Both times she was ecstatically encored, and unquestionably won the friendship of all present.—Pittsburg Dispatch, November 23, 1901.

All honor to beautiful Jessie Shay for her brilliant work at the piano last night in the third concert of the Pittsburg Orchestra season. While opinion may be divided as to the artistic standard of her solo efforts in the second part of the program, none will deny that in the Moszkowski Concerto she fully justified the tribute of enthusiastic approval bestowed upon her, and showed herself a conscientious, withal a superb artist. Technical difficulties of no mean degree met her at every turn in this work. Yet with a facility and virility absolutely astonishing she vanquished them all, sacrificing not one jot in brilliancy of execution, even to the chord closing the final movement.

To tell the truth, her playing was a revelation, and enjoyable, really enjoyable, in the extreme. Its feature was crystalline transparency, so decided and so marked as to attract instant attention. Her auditors will recall with keen delight those pearly scales, those limpid runs in double thirds, and those polished interlocking octaves and chords, knotty with terrifying chromatics. Musicianship of high order was evident in her arpeggio passages, from which steadily flowed melody, clear cut and unmistakably beautiful. How easy it would have been here to blur and blot! Of the four movements of the concerto, the scherzo and allegro deciso pleased most, the former fairly captivating its listeners. A magnificent Wissner grand, yielding a singing tone, at times almost human, no doubt aided Miss Shay in her triumph, while a splendid orchestral accompaniment by Mr. Herbert, notably in the ringing climaxes, rounded out a delightful performance. More power to Jessie Shay, the ambitious American artist! She certainly has won high favor in Pittsburg.—The Pittsburg Post, November 23, 1901.

In addition to an attractive orchestral program at the concert given last evening by the Pittsburg Orchestra in Carnegie Music Hall, there was a splendid soloist. The performance of Miss Jessie Shay, pianist, was somewhat of a surprise. Before the evening was far spent she had demonstrated that she was an artist of no mean calibre. It was a decided triumph for Miss Shay, as her encores were more numerous than are usually bestowed upon a soloist. A fine soloist, an orchestra fresh from a successful tour and in excellent form, made the concert as much of a success as any this season.

Miss Shay was really the centre of attraction. At first appearance it would seem impossible for such a dainty little creature to bring out the grand passages to be found in the works she performed. She had not touched the first key, however, until this doubt was dispelled. Deceptive in appearance, she performs with a roundness that is surprising. From the sound of pattering rain drops to a peal of thunder, a dainty trill or wonderful combination, seems but a trifle to Miss Shay. The Moszkowski Concerto was new to Pittsburg, and to Miss Shay belongs the honor of introducing it to this country. It is truly a work of art both in the opportunities given to the piano and orchestra. There are few places where both are not heard. In the dainty movements Miss Shay seemed in her element, they appearing to be best adapted to her natural temperament. Her performance showed a fine technic and coloring and at all times she was at ease. She is a typical American girl and her charming personality adds greatly to her ability to entertain an audience. Throughout the concert she showed a keen appreciation of the works she interpreted.—Pittsburg Leader, November 23, 1901.

Miss Jessie Shay, pianist, made a decidedly favorable impression last evening at the concert of the Pittsburg Orchestra in Pittsburg Carnegie Music Hall. She was applauded when she came on the stage for her first number and was encored at the close of it, the handclapping being so prolonged that she finally played a brilliant little bit from Moszkowski. She is quite a young girl, decidedly pretty and graceful in every movement, and she was beautifully gowned. She has a style and technic that have not been surpassed by any of the young pianists heard in Pittsburg. Her touch was light, clear and accurate, and, while her forte passages were executed with a strength that brought out their full meaning, her piano passages were beautifully distinct, and the trills and runs were smooth and sparkling. Last night was her first appearance with the orchestra, although she has been heard in Pittsburg before.

Miss Shay's first number, Moszkowski's Concerto for piano and orchestra, had not been heard here before, and had only been given in the United States a few times. It is an immensely difficult work, with many brilliant and showy passages for piano. Miss Shay has probably the credit for its introduction in America, she having played the solo part twice recently in New York. For her closing numbers Miss Shay played the Liszt lullaby, "Liebestraum," and Mendelssohn's "Spring Song."—Pittsburg Times, November 23, 1901

Miss Jessie Shay was the bright particular star of the third orchestra concert last evening at Carnegie Music Hall. The audience was not as large as on former occasions, but in this the patrons of the concert made a mistake, for Miss Shay demonstrated that her art is almost perfect, and the various numbers of the program allotted to her were played with a skill and lucidity of expression that give her appropriate rank with the greatest artists heard in this city. In Moszkowski's Concerto she indicated the full force of her power in the difficult solo work, while in Mendelssohn's beautiful "Spring Song" the delicacy of her phrasing was admirably brought out. The orchestra program was admirably arranged and executed, and the evening's performance was as a whole the most enjoyable of the season.—Pittsburg Chronicle Telegraph, November 23, 1901.

Vittorio Carpi's Concert.

VITTORIO CARPI, the baritone, will make his reappearance at Mendelssohn Hall Friday evening, November 29. He will be assisted by Miss Winnie Titus, soprano, and Emile Levy, accompanist. The program which Mr. Carpi will present will recall memories dear to many New Yorkers. He will also sing one number dedicated to him and one of his own compositions. The program arranged for the evening follows:

Romanza (Opera Re di Lahore).....Massenet
Serenatella (Carmen).....Burgmein
(Dedicated to Signor Carpi.)
Sig. V. Carpi.
Staccato Polka.....Mulder
Miss Winnie Titus.
Still wie die Nacht.....Böhm
Auf Wiedersehen.....Cole
Ave Maria.....Cherubini (1780)
Signor Carpi.
Valse (opera Mirella).....Gounod
Miss Titus.
Credo (Otello).....Verdi
Quand'era paggio (opera Falstaff).....Verdi
Signor Carpi.
Eclat de rire (opera Manon).....Auber
The Nightingale's Song.....Nevin
Juanita (opera La Perla De Aragon).....Iradier
Miss Titus.
And Have You, Too?.....Carpi
Habanera (El Sol de Sevilla).....Iradier
Chanson Trompez moi Trompons nous.....Coen
Signor Carpi.
Duo (opera Don Pasquale).....Donizetti
Miss Titus and Signor Carpi.

John H. Burke.

John H. Burke, a hymn writer and singer, died at his home in Wheaton, Ill., last Wednesday. His singing career was confined chiefly in the evangelistic field.

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WASHINGTON, November 22, 1901.

Golden Rule a Means of Advertisement.

THE day when trickery and meanness were helpful in developing one's business has passed away and the time has come when business men may apply the rules of Christianity and find them helpful. When a man achieved a certain amount of success by dishonorable means he found that failure followed. The success was short lived, because the public soon discovered his trickery and ceased its patronage. Then he learned that if he desired to achieve a lasting success he must deal fairly, honestly and righteously. And these alone were not enough To be successful it was necessary to train himself to be patient under trials, to be accommodating, to be generous hearted and all the things that are required in moral precepts In other words, the business man discovered that his early Sunday school training was the very sort of training which was useful in his business.

Now, while it is true that the business man made these discoveries some time ago, the musician—at least the Washington musician—has not yet reached this stage of progress. He—that is most of him—is still hobbling along in an antiquated rut, because he has not learned what a splendid idea the Golden Rule is from a business standpoint. "Do unto others as you would that they should do unto you." How many composers are there in Washington who perform the compositions of another Washington composer? How many teachers admit that there is any merit whatever in any other teacher of the same branch? How many concert-givers become concert-goers when their brother musicians are in charge of the stage?

But the composer argues: "I can't play the compositions of my contemporary. They are bad. In fact, awful." Rubinstein said worse of Brahms, but Rubinstein was wrong, you see. He just had a little of that blind narrowness which so often shows itself in man—especially man in politics. The partisan who is unable to see the other side of the question is merely narrow minded.

It has been shown that a common fault in man is partiality to his own work. If he makes a few mistakes, he will overlook them, but he will not overlook those same mistakes when made by another. Now as he is always overrating himself, he should learn in a few years to make a mathematical discount on all of his own productions, which should equal the mental aberration caused by conceit. After he has marked one of his own compositions at 100 per cent., or perfect, and someone else's at 50 per cent., or poor, and has afterward noticed that others received the two compositions with equal favor, he should acknowledge that his mental wheels were not in order and should try to mend them by the aforesaid mathematical rule. If he were a sensible man he would then say to himself whenever he listened to the compositions of other living composers: "I'm 50 per cent. out of the way, eh? Then this disgusting rubbish which I am listening to must be as good as my own."

Or if he were a singing teacher he would say: "The pupils of my neighbor here sing like frogs. But then I am a little narrow minded and have not looked for any good points in his teaching. Probably he thinks my pupils sing like goats."

You see how nice and happy it would all come out if the Washington musicians would lay aside their little quarrels and disagreements and devote themselves to helping each other.

The 'cellist would begin to play the pianist's compositions, and the pianist would return the compliment. Every Washington composer of merit would have his pieces played ten times instead of one. Then the teachers would form combinations to help each other. A number of piano teachers could combine, and each agree to teach a certain branch of piano playing. One man for technic, one for interpretation, one for sight playing, &c., each one taking the part best suited to his talents. Then they would all recommend each other instead of cutting each other's throats. The concert musicians would form a combination to quash these measly clubs here that are always begging their services gratis, and each one would try to help everyone else.

Amy Law gave a pleasing recital at her studio last Tuesday. She was assisted by Florence Stevens, violin, and Florence Wieser, 'cello. Mrs. Frank Byram and Miss Moxon were at the piano. Miss Law's selections were well received, especially a group of light songs, one of which was Allitsen's "Love Is a Bubble," in which the writer of the words informs us that man is a "dead leaf." One of the best characteristics of Miss Law's voice is its flexibility, and the ease with which the high notes are taken. "Don Juan's Serenade," by Tschaikowsky, was one of the most attractive numbers on the program, and the accompaniment was beautifully played by Miss Moxon. There were trios for piano, violin and 'cello, which were well done, with the exception of the "Anitra's Dance" arrangement, in which the players did not always keep together. There were also solos by Miss Stevens and Miss Wieser, all very creditably rendered. Mrs. Byram played a Chopin Waltz, which gave an opportunity for the display of admirable delicacy of touch in the soft passages. The tone of the instrument was forced in the louder parts, however, and the performance could have been improved upon had they been played with a little less vigor.

All who missed the Lent concert at the New Willard Hotel last Wednesday will be obliged to wait some time before they will again have the opportunity of listening to a baritone singer equal to Heinrich Meyn, the assisting artist. Mr. Meyn is undoubtedly a great singer. If you do not believe it observe the perfect equality of his rounded tones; high and low alike, the fine control of breath power, which enables him to start a long sustained tone softly, and then gradually swell it to a louder and then softer sound, without apparent exertion; and notice also the rapid changes of loud to soft and fast to slow tone, giving life and vitality to his interpretations. Then last of all glance at the program and notice his selections—not many novelties to be sure, but all good numbers that are enjoyable. Some there are by Schumann, Schubert and Spicker. After all though it is more in the manner of singing than in the songs themselves.

Ernest Lent, who plays the 'cello, made his instrument sing, too. His tones have the same spellbinding effect as Mr. Meyn's baritone voice. They swell and diminish and throb with intensity. Mr. Lent's principal piece was Georges Goltermann's Concerto in B minor, with Mrs. Lent at the piano. The first theme in a minor key is succeeded by a beautiful singing melody. One attractive passage consists of successive secondary seventh chords, and the concerto ends with a bright major movement. Then too, it contains many difficult passages, with octaves and sixths. A concerto must always be "hard" to play in order to be successful, and Mr. Lent was equal to the difficulties.

Mrs. Lent's numbers were of the light florid order, which gave an opportunity for that delicacy and daintiness of touch in which she excels. She can play heavy chords with good effect, but her pieces did not give her a chance to display this side of her art. The little pieces by Grieg were charming. She also played two of Mr. Lent's compositions, "Lampyre" and "Sobieski." Of the two, the last named, which is published by John Ellis & Co., was the most pleasing. It is warlike in character and is probably named after the famous Polish family. It is distinctly orchestral in conception and needs the roll of the drum and the full orchestra for the first theme, and an oboe solo in some parts of the contrasting second theme, to bring out the full effect of the composition. Where there are two distinct voices, two instruments of different tone color would enhance its value. Henry Xander played the accompaniments in his best style.

Miss Amy Leavitt has some excellent ideas in the line of musical talks.

Henry Meyer, a zither player, from Philadelphia, will be heard at one of the De Koven musicales.

Miss Mary A. Cryder, whose concerts were so successful last year, is arranging another course for this season.

BERENICE THOMPSON.

Dannreuther Quartet.

THIS standard organization is busy with various engagements, having already played at Norwich Conn.; at Tuxedo Park (for Mrs. Poor); at "Robin' Nest," Tarrytown; Utica; Smith College, Northampton Mass.; Springfield, Mass.; at Washington and Litchfield Conn. They have begun their nineteenth season of Sunday afternoon chamber musicales at Dr. Knight's, and next month they play in New York, Farmington, Conn.; Paterson, Brooklyn and elsewhere.

The Springfield *Republican* speaks in most enthusiastic terms of the two concerts given there, and devotes a half column of praise to the work of the quartet.

Thanksgiving Music at Roseville Church.

AT Roseville Avenue Presbyterian Church last Sabbath evening there was special Thanksgiving music rendered by the quartet of the Fifth Avenue Presbyterian Church, of New York, consisting of Mrs. M. H. De Moss soprano; Mrs. Elizabeth Leonard, contralto; Edward Strong, tenor, and Robert Hosea, bass. Solos and quartets were sung as follows: Alto solo and quartet, "The Lord Is My Shepherd," Koschat; baritone solo and quartet, "Thou Visitest the Earth," Dr. Greene; tenor solo "A Song of Thanksgiving," Allitsen; soprano and alto duet, "O Lovely Peace, With Plenty Crowned," Händel soprano solo, "Give," Cowen. The organist-director F. W. Riesberg, played the following organ pieces: Prelude, "Harvest Home," Spinney; postlude, "Festal March," Smith.

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ISEF HOFMANN'S FIRST PIANO RECITAL.

THE size of the audience at Carnegie Hall last Saturday afternoon put to shame any lurking suspicion at the interest in piano recitals was declining. The occasion was Josef Hofmann's first appearance here this season in a recital program:

riations, F minor.....Haydn
ata Appassionata.....Beethoven
promptu, G major.....Schubert
rée de Vienne, D major.....Schubert
lade, A flat major.....Chopin
lude, op. 45.....Chopin
se, op. 64, No. 3.....Chopin
omenreigen.....Liszt
chtstück in F.....Schumann
gleur.....Moszkowski
apsodie, No. 2.....Liszt

How much this young artist has improved since his last ar's work was apparent in the Haydn Variations, where at the very outset showed a charm of manner and ace of one in hearty sympathy with that tuneful period, th not a trace of brusqueness; it was a naïve composin, naïvely played.

With the Beethoven Sonata the player's difficulties inased a hundredfold, and he did not appear at his happst until the short but furious presto was made to ring t under those fleet and firm fingers, flexible and enring wrists.

In the elegiac Impromptu there sung a strain of sentient which appealed mightily; and it was offset comtely by the following brilliant "Soirée de Vienne"; the ter Hofmann played with a verve which displayed the unted Viennese spirit in its sprightliest.

A set of Chopin selections next came under his fingers d were accorded rather pretty readings; not too much the sentiment—Hofmann does not lean that way—but ore with breadth and understanding. The C sharp nor Prelude gave him an opportunity to display the orough subjugation of his wonderful left hand, the one ich during strenuous episodes shows such remarkable eed and surety. He played the little valse with unafted good nature, fighting very shy of "conservatory efts," or even the usual feminine interpretation.

He succeeded in the Liszt "Gnomenreigen" of calling an atmosphere of the tricksy mystic by controlling eashis dynamic forces, and played the Schumann number bly—a trifle more manly than the usual way, but if this an error it at least is one in the right direction. Moszwski's "Jongleur," with its Chopin echoes, went brilntly, and the concluding Liszt Rhapsody he kept well hand until the climax, when he made telling effects at oint at which most players show fatigue.

But the most tremendous part of his recital was yet to ne. It was the list of encores. A Liszt transcription Alabieff's "The Nightingale" showed that the player l a whole sleeveful of unused trumps, and when the lience began to suspect this the demand for extra nums threatened to exceed the length of the original proum. So closely upon the heels of this difficult "Nightgale" thundered the Schubert-Tausig Marche Militaire, ich was literally marched through with not a sign of ng. And to continued applause came the best selection the entire recital, the *bonne bouche* of the afternoon—izt's tremendous "Mephisto Walzer." Hofmann played s huge work with understanding and a display of techthat was marvelous. His youth seemed to disappear the composition unraveled, one felt that in his place a mature man of inexhaustible strength and unfathomable feeling who was reading big meanings into this vast work.

With this performance Hofmann deepened the impression made earlier in the afternoon, and left no doubt in the minds of the listeners of his great powers of execution and interpretation, coupled with a versatility practically boundless. With these he has earned his own place in the list of pianists. And when his age is taken into consideration the possibilities seem vast.

Tew's Successes Continue.

H. WHITNEY TEW, the distinguished basso, sang twice last week. Once with the Brooklyn Institute and also with the Century Club in Buffalo. At both recitals he was enthusiastically received. The following are excerpts from the Brooklyn papers, after his recital before the Institute:

Mr. Tew has, in his voice, an instrument of very wide range of power or of sweetness at will in any register chosen, and his repertory is a wide one. That for which Mr. Tew will be long remembered by those who heard—and heard with understanding—his singing last evening was "In Memoriam." Mr. Tew rose to the occasion. He gave to the soft and meditative passages the requisite tenderness, his voice sinking to almost a whisper, yet distinctly giving the words of the poet. In the passages where Tennyson carried sustained thought and the musical composer strove to express the thought musically, Mr. Tew was delicate and conscientious, and in the conclusion, where the appeal to the Deity was made, the singer had quite the grand air. There was an outburst of applause at the conclusion.—Eagle, November 14.

Whitney Tew's renderings left no doubt that he is a singer of pronounced ability.

Mr. Tew is an American who has been trained as a concert singer abroad and who has won popularity in London. He has a bass voice of unusual range, agreeable in tone and of good carrying power. His singing of "In Memoriam" was a fine bit of interpretation. * * * Mr. Tew's enunciation is exceptionally distinct, and he has learned the art of bringing out the meaning of the text.—Brooklyn Times, November 14.

The following extracts are from reports on his New York recital:

The singer has a fine bass voice, very smooth, rich and with a lower register that has unusual resonance. He sings with taste. * * * The numbers on the program—classic, romantic and folksongs—were all sung with good diction.—New York World.

(Regular Telegraphic Correspondence of the Public Ledger, New York, November 11.)

Mr. Tew enunciates with extraordinary clearness, every word being as distinct as if spoken by a trained elocutionist. His principal selection was a song cycle, by Liza Lehmann, the words being taken from Tennyson's "In Memoriam," and gave proof of Mr. Tew's power in a composition calling for a high level of sustained emotion.—Philadelphia Ledger, November 12, 1901.

SUCCESS.—"Nothing succeeds like success." This oft quoted axiom has never been better illustrated than by the growth of the Townsend H. Fellows Church Choir Exchange. Having realized the necessity for an institution where assistance could be rendered church musicians who desired positions, Mr. Fellows started this branch of his business in 1897. Since that time its growth has been so phenomenal that to-day it stands pre-eminent among institutions of its kind. A great measure of this success is no doubt due to the fact that only a nominal sum is charged upon enrollment, and no commissions of any kind are exacted from those who secure positions through its assistance. Many of the most prominent soloists in the different churches of this city and elsewhere, and a whole host of less prominent ones are indebted to Mr. Fellows' Exchange for their advancement.

THE LAMPERTI SCHOOL IN PARIS.

WE understand that a successful opening took place of the vocal school of Madame Lamperti in Paris, which is located at 14 bis Rue Jadin, near the Parc Monceau. In this school not only vocal lessons are given, and vocal studies in the various languages, but Italian, French and German diction are also taught. The price for instruction is 500 francs monthly, which includes board, or, as they call it over there, pension.

Madame Lamperti is the widow of the late Francesco Lamperti, of Milan, the teacher of Albani, of Campanari, of Sembrich, of Galassi and others, and she, of course, has become imbued with all of the various methods of that renowned school, one of the greatest schools of singing that the world has had. Madame Lamperti is herself a highly educated lady, a woman of the world, an intelligent teacher and an experienced musician and singer. Pupils who place themselves under her care will receive the best kind of and most modern vocal education.

Philadelphia Students Play for Charity.

FRIDAY evening, November 22, some of the advanced pupils and the Students' Symphony Orchestra of the Broad Street Conservatory, Philadelphia, gave a concert at Musical Fund Hall, under the auspices of the Germantown Door of Hope. The orchestra, under the leadership of Mr. Combs, the director, is always a feature of the Conservatory concerts. The precision and ensemble of their playing accounts for the services of its members being so much in demand in professional orchestras. The violin soloist, Mr. Witzemann, received quite an ovation. His playing, always artistic, is growing broader and more mature, his bowing and intonation are flawless. Miss Louise de Ginther, who has been under the personal instruction of Mr. Combs for a number of years, was the piano soloist, and played the Schumann A minor Concerto in an effective manner. She also played, without the orchestra, a nocturne by her instructor, Mr. Combs, and the F sharp Etude de Concert, by MacDowell. Miss De Ginther is a most carefully trained and conscientious player whose performance shows that she uses her brains as well as her fingers. She possesses discrimination and plenty of contrast in her playing. The vocalists, Miss Ruth Kedzie Wood and Miss Julia Davenport, both pupils of Herbert Wilbur Greene, the head of the vocal department of the Conservatory, were delightful singers to listen to.

Miss Wood, a soprano of the dramatic type, showed her rare voice to excellent advantage in the Cavatine from the "Queen of Sheba." This young woman has one of the few voices that can be classed as brilliant, with none of the disagreeable qualities that are usually associated wtih that much overworked word.

She required an orchestra as a background to fully reveal her depth.

Miss Davenport possesses a charming mezzo-soprano voice, combined with a personality so winning that her audience was in sympathy with her at once and her second number was enthusiastically encored.

ARNOLD SOMLYO'S MUSICALE.—Arnold Somlyo gave a musicale last evening (Tuesday) at the Baldwin studios in Carnegie Hall, in honor of Mme. Lisa Delhaze Wickes, pianist; Miss Gertrude von Betz, pianist; Miss Katharine Pelton, mezzo soprano; Mrs. Minnie Humphryes, soprano; Miss Henriette Weber, pianiste; Charles Russell, 'cellist, and Alfred D. Wickes, violinist.

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THERE is nothing to be considered at this time but grand opera. The very air is charged with it, the society bud dreams of it in connection with the latest creation in gowns, the musician has been saving for his seat in the topmost gallery for months agone, the Wagnerian, student and past master, is laving his soul in the "atmosphere" that is so dear to him. In short, we are all enjoying this once-a-year treat to the top of our bent. To say that we miss Nordica would be putting the situation very mildly.

Of course, the "Ring" has not been attempted in its entirety, but we have had the "Walküre" and Reuss-Belce, and she did a good piece of work. Reuss-Belce's voice has a beautiful warm quality and she uses it well. As Elizabeth she was ideal all through. Her voice grew on one as the opera continued, and before her last solo was finished the audience was hers. She was certainly as lovely to look upon as one could possibly wish. Mr. Van Dyke in the title role did not create an enthusiastic impression. Fritzi Scheff made a pretty picture as Ein Hirt and played her pipe in the most convincing manner, alternating with a voice of such sweet bird-like quality it makes a welcome foil to the heavier music. Miss Scheff is a great favorite in 'Frisco. For the other parts, they were taken by Mr. Blass, Mr. Bars, Mr. Reiss, Mr. Muhlmann and Mr. Vivianni.

The Pollard Company of Juveniles at the Tivoli are making a decided hit. They are a clever lot of children and the dramatic ability displayed is astonishing in such babies, as many of them are. Indeed, the oldest girl in the troupe is not more than fourteen, and is possessed of a sweet soprano voice, fortunately unspoiled by the constant demands made upon it. The children are being wisely trained, and one takes the greater pleasure in the performance for this knowledge. "The Belle of New York," which they played last week, gave an opportunity to display the talent which seems to be pretty evenly distributed among the tiny performers, and many of the solos won much deserved applause. This week they are playing "The Gaiety Girl," and despite the grand opera are doing a good business.

The 114th recital of the Sacramento Saturday Club took place in the club's rooms on Saturday last with a fine attendance and the usual good program for which the club is noted. The director for the day was Mrs. C. G. Stever, and those who took part were Mrs. E. A. Gilbert, Chas. Stickney, Mr. and Mrs. C. G. Stever, Mrs. L. C. Farrer, Misses Charlotte Shepstone, Florine Wenzel, Eda M. Quire, Lulu Yoerk, Helen Howe, Mrs. Emil Steinmann, Miss Maud Blue, Miss Rosina Rosin, Mrs. Albert Elkus, in a Hungarian Fantaisie, in which the second piano accompaniment was taken by her son, Albert I. Elkus.

Miss Jessie Foster, the vocal teacher, now of Oakland, gave a song recital in Stockington Friday of last week, assisted by some of her pupils. There was a fine program, and Mr. Kerrick, a basso cantante of extraordinary sweetness; and Miss Cora Turner had a big success. The program was as follows:

Ballatella (Pagliacci).....Leoncavallo
Miss Jessie Foster.
Gipsy Love Song.....Herbert
Encore, Stein Song.....——
Walter Kerrick.
Irish Folk Song.....Foote
Serenade.....Nevin
The Lass with the Delicate Air.....Arne
Caller Herrin'.....Old Scotch
Miss Foster.
Friends.....Henneman
Encore, Forgotten.....Cowles
Miss Cora Turner.
Spring.....Henschel
Encore, Echo Song.....Eckert
Miss Foster.
Hungarian Love Song.....Roeckel
Encore, A Dream.....Bartlett
Mr. Kerrick.
Love a Captive.....Chaminade
Sweetheart.....Lyals
Dormi Pure.....Scudere
Miss Foster.

The second of the Hopkins Institute concerts for the fall exhibition of water colors was given on Thursday evening under the direction of Sir Henry Heyman. The participants were Miss Lillian Slinkey, soprano; Robert Bonner, baritone; George Goette, cornet, and Emil Cruels, organist and accompanist.

Gounod's "Faust" was given in San José last Friday as an oratorio, and met with great success. The program was under the direction of James Hamilton Howe, and the different characters were taken by Homer Barnhart, Mary Weaver McCauley, Algernon Aspland, Mrs. McMillin, Mrs. Cummings, Mr. Stark, and Mr. McColl, pianist. The success of the performance has led to a consideration of its repetition.

Little Enid Brandt is still meeting with success in h piano recitals at Sherman-Clay Hall. On Saturday aft noon she gave the "Harmonious Blacksmith" with wond ful facility of execution, and the "Rondo Capriccios of Mendelssohn with equally surprising effect. Her e amples of "musical telegraphy" continue to perplex uninitiated, and she meets all tests with unerring corre ness and precision. She is truly a wonderful child a should Manager Friedlander take her East as he conte plates doing, she will undoubtedly create a furore.

Hugo Mansfeldt has returned, and as he says, referri to the German street car system that will not take m passengers on a car at one time than can be seated, he glad to get back where he can "hang on by a strap." is, nevertheless, looking very well after his European t and tells many amusing and interesting tales of his periences abroad. He will give a recital early in Decemb

Mrs. A. Wedmore Jones

Heinrich Meyn.

HEINRICH MEYN, who gave a recital in Washi ton on Wednesday, November 20, will be heard Mendelssohn Hall Monday afternoon, December 9, sisted by Jean Gérardy, and with Bruno Huhn at piano.

Mr. Meyn will give the following list of selections:

Sehnsucht.....Rubinst
Der Osra.....Rubinst
Alt Heidelberg.....Jen
Am ersten Tag der Marin.....Von Fie
Winterlied.....Von K
Selections.....—
Mr. Gérardy.
Greisengesang.....Schub
Geheimmis.....Schub
Auf Flugeln der Gesanges Marienwürmchen.....Schum
Selection.....—
Mr. Gérardy.
Messenger.....H
Thy Name.....M. K. W
Necklace of Love.....Ne
Selections.....—
Mr. Gérardy.
Plaisir d'Amour.....Martini (17
Seplurche Ode.....Brah
Sonntage.....Brah
Luigi dal eura Bent.....Secchi (10

Harold Bauer Abroad.

HAROLD BAUER has just finished giving a series recitals in Holland, playing in Amsterdam, T Haguc, Rotterdam and Utrecht. He played to full hou everywhere, and at the last recital at The Hague there w an outburst of cheering and unique demonstration on t part of the public. From Holland he goes to London, th to Manchester, England, where he plays the Brahms Co certo with Richter, after which he plays in Bordeau Lyons, Marseilles and Paris. In the latter city with Ysa the violinist, at the second concert of the new Philh monic Society, of which Bauer is one of the founders. then returns to England, playing in Liverpool at the gr festival, and in London, and before leaving for the Sta he will probably return to Holland to play two orchest concerts there.

Dates for his American tour beginning January are bei booked fast and most favorably, and it is altogether fi to see that this great pianist is so thoroughly appreciat here, in Europe, and in fact in every country in which plays. The artistic complement of Bauer's wonderf nature is the Mason & Hamlin piano. During Bau recent tour in Spain the excitement was so great at t concerts at Barcelona and Madrid that after the conce in Madrid the students unhitched the horses of Bauer's c riage and drew him to the hotel themselves.

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Feilding Roselle.

MISS FEILDING ROSELLE, the mezzo-contralto, has filled important engagements during the past year. oth in town and out of town this intelligent artist has ceived favorable notices from the leading critics. Many call her success last spring with the Boston Festival Orhestra in the music festivals given at Syracuse, Harrisrg, Springfield, Richmond, Spartanburg, Columbia, Charte, Champaign, Newburyport, Salem, Clinton, North dams, Ann Arbor, Saginaw and Oberlin. During this ur she sang in "Elijah," "St. Paul," "Golden Legend," Samson and Delilah," Händel's "Samson," "Odysseus," Crusaders," Rossini's "Stabat Mater" and Dvorák's Stabat Mater," in addition to her regular concert work. e append some of her recent criticisms:

Feilding Roselle, one of the best known of the local mezzo-contos, was heard in concert yesterday afternoon at Sherry's. Miss selle sang arias by Gluck and Meyerbeer to reveal her possession the dramatic style, and was heard in more intimate numbers by humann, Schubert, Goring Thomas, Massenet, Nevin, Löwe and orák. In all of these Miss Roselle revealed the sympathy and preciation which, combined with a voice of natural beauty, make singer capable of giving much enjoyment. Her natural gifts have en well trained, and she is always certain to be listened to with easure. Her dramatic interpretation of the various phases of the gs was one feature in which she was conspicuously successful. New York Sun.

A feature of the afternoon's program was Miss Roselle's renderg of a charming number. This young artist possesses a voice of liciously fresh quality, which she handles with rare skill. Her unciation is remarkable for its clarity, and her intonation sure d full of the klang that marks the well placed voice. The work Miss Roselle has been a conspicuous ornament to the New York ncert platform for several seasons.—Harper's Bazar.

Miss Roselle is a Southern woman, being a native of Mississippi. ost of her life has been spent in Washington, in which city her cle of friends is very large. She has a voice of rare quality and eat range. Whether in oratorio or in simple ballads, she always lds her hearers.—New York Evening Telegram.

Miss Roselle's beautiful voice and dramatic style were revealed arias by Gluck and Meyerbeer, and the singer was also heard in gs by Schumann, Schubert, Goring Thomas, Massenet, Nevin, we and Dvorák, certainly a variety of composers and schools. e versatility of the singer proved a little short of marvelous.—w York Musical Courier.

Miss Roselle's fine contralto voice was heard to great advantage, owing much dramatic strength. Indeed, one of her most agreee qualities is the dramatic force with which all of her songs are ndered. She likewise possesses an agreeable personality, which eals to her audience. Miss Roselle sang Gluck's aria, "Divinités Styx," with a wealth of vocal coloring. A group of modern gs, seven in number, were all splendidly given by Miss Roselle. e magnificent depths of her voice were revealed in the rendition "How Deep the Slumber of the Floods."—Washington, D. C., st.

Miss Roselle has a contralto voice, sweet toned and highly culed. She sings with much dramatic force.—Washington, D. C., r.

Her vocal compass is extensive. Her tone is full, round, resonant l ample in power, and her skill in the emission and control of it such as to make her singing very agreeable.—Syracuse Postndard.

There is a depth of tenderness in the full, rich tones of her voice, l the audience displayed its appreciation.—Syracuse Evening rald.

A powerful, nay, tremendous voice, as is hers, always appeals to audience, which demonstrated the truth of this assertion by vocifus plaudits.—Springfield Union.

Miss Roselle has a firm contralto voice of unusual power. Her on the psalm "Return, O God of Hosts," showed her to be a fine artist with a magnificent real contralto voice.—Spartanburg Daily Herald.

Miss Roselle is one of the best contralto singers who have been heard in several years. Her voice, while powerful, is of a velvety sweetness that is rarely heard.—Richmond Times.

She sang with the feeling suggested by her theme, but sang so sweetly that there was no touch of the mechanical to mar the genuine pleasure she gave to all who heard her. Of the qualities of her voice, its richness may be accounted its best. But it is the richness of nature which has only been increased by art—by the assiduous culture which her singing shows.—Columbia State.

Miss Roselle proved her timbre in the next number, "Fac ut Portem." The selection requires volume, range and dramatic qualities. She was equal to the demands and scored a distinct success. —Charlotte (N. C.) Daily Observer.

She has a rich, vibrant voice of unusual range. She sings with warmth, and is especially happy in her rendering of dramatic compositions. She was assured of appreciation of her work by enthusiastic applause.—Charlotte (N. C.) News.

Miss Feilding Roselle captivated the audience to such an extent that the desire was universally expressed that she might be heard again.—Harrisburg (Pa.) Telegraph.

Miss Roselle has a sweet contralto voice, which seemed made to sing the difficult composition she yesterday rendered. She combines a pleasing stage presence with remarkable vocal talent, and won herself an enviable place in the hearts of her hearers yesterday.—Harrisburg (Pa.) Patriot.

Her tones were clear and pure, and back of them was a power that in the more dramatic passages was in evidence.—Newburyport (Mass.) Herald.

People's Symphony Concerts.

TICKETS for the series of People's Symphony concerts to be given at Cooper Union Hall, under the direction of F. X. Arens, on December 13, 1901, January 17, February 21, March 21 and April 18, 1902, are on sale at Ditson's music store, 867 Broadway, and at the offices of the People's Institute in Cooper Union; of the University Settlement Society, Eldridge and Rivington street, and the University Extension Society, 244 West Fourteenth street. The prices are, for season tickets for five concerts, 25, 50 and 75 cents, $1 and $1.50; for single concerts, 10, 20, 30, 40 and 50 cents. The orchestral numbers of the program for the first concert on December 13 will include Haydn's Symphony in E flat, Goldmark's "Sakuntala" Overture, Händel's Largo, and Wagner's "Kaisermarsch," which will enlist the services of an orchestra of forty-five performers. The organization which has this enterprise in charge, and which numbers among its officers the Hon. John G. Carlisle as treasurer and Lucien G. Chaffin as secretary, is making every possible effort this season to present a series of concerts of the highest educational value and interest.

Heinroth Organ Recital.

THE second of the series of six, given by Charles Heinroth, organist of the Church of the Ascension, Fifth avenue and Tenth street, occurs next Wednesday afternoon, December 4, at 3:30 o'clock with this program:

Prelude and Fugue in B minor.....Bach
Lied.....Dethier
Romance.....Rheinberger
Fifth Symphony in F.....Widor
In Paradisum.....Dubois
Capriccio.....Lemaigre
Concertsatz in C minor.....Thiele

CLAVIER PIANO SCHOOL.

THE fourth recital of the Clavier Piano School this season was given in Clavier Hall Friday evening, November 22, at 8:15 o'clock, with the program:

Sonata, op. 31, First Movement.....Beethoven
Nachtstücke.....Schumann
Miss Jennie Wells Chase.
Prelude, No. 21.....Chopin
Ich Liebe Dich.....Grieg
Miss Ethel O'Neil.
In May Time.....Speaks
Where Blooms the Rose.....Johns
Victor Baillard.
Poeme Erotique.....Grieg
The Flatterer.....Chaminade
Miss Grace E. Hodgson.
Remarks—Subject: Class Instruction in the Study of the Piano, Illustrated by Class Playing.
A. K. Virgil.
Five Studies, op. 120.....Duvernoy
Sidney Steinheimmer.
Nina.....Pergolesi-Joseffy
Miss Agnes Brennan.
Toreador (Carmen).....Bizet
Victor Baillard.
Papillon.....Grieg
Nocturne.....Grieg
Humoreska.....Grieg
Frank Norris Jones.
Impromptu, F sharp major.....Chopin
Miss Bertha M. Hoberg.
Isolden's Liebes-Tod.....Wagner-Liszt
John R. Rebarer.

One of the distinct features of these recitals this season will be the short remarks by Mr. Virgil, which are intended to set forth the underlying principles of the method. The remarks lsat Friday evening were upon the subjects, "Why Class Instruction Is Superior" and the steps taken in the first lesson were spoken of and illustrated. He will continue Friday evening, December 6, step by step, as the work should be given. Illustrations of advanced technic were also given by a class.

It is interesting as well as enjoyable to listen to these pupils' recitals, to watch the progress made by the introduction of true educational principles into the study of music; the purity of tone and the intelligent conception of the different compositions consequent.

The pupils at this recital had the assistance of Victor Baillard, baritone, and his magnificent voice was heard to good advantage, particularly in the Toreador Song from "Carmen," which compelled an encore. In the first songs was an original composition sung from manuscript, "'Tis All That I Can Say," written by Wm. G. Hammond, organist of the Washington Avenue Baptist Church, Brooklyn, who accompanied Mr. Baillard in all his selections. This was one of the gems of the evening and was enthusiastically received.

Clara A. Korn's Compositions.—Clara A. Korn's compositions are becoming more and more popular. Her "Waltz Caprice" (the Waldorf-Astoria), for orchestra, which the composer dedicated to Sorosis, is one of the regular numbers at the Astoria concerts conducted by Arthur Clappe. Mrs. A. Marie Merrick, the pianist, played Mrs. Korn's Barcarolle at Buffalo and Salamanca a few weeks ago, and the same pianist will play it again next week at Washington. Mrs. Korn's new Suite for violin and piano were played at the Manuscript musicale last Wednesday night by Miss Braun and Miss Cuyler. Mrs. Korn played last evening (Tuesday) at a musicale given by the Tuesday Musicale Club, of East Orange, N. J. A number of her compositions were included on the program.

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6—Beaver Falls, Pa.
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Nov. 9—Hornellsville, N. Y.
11—Elmira, N. Y.
12—Ithaca, N. Y.
13—Amsterdam, N. Y.
14—Troy, N. Y.
15—Poughkeepsie, N. Y.
Nov. 16—Danbury, Conn.
18—Hartford, Conn.
19—Meriden, Conn.
20—Torrington, Conn.
21—New Britain, Conn.
22—Willimantic, Conn.
Nov. 23—Norwich, Conn.
25—Providence, R. I.
26—Salem, Mass.
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MUSICAL COURIER OFFICES—FINE ARTS BUILDING.

CHICAGO, November 21, 1901.

CHARLES W. CLARK TO SOJOURN IN PARIS

CHARLES W. CLARK, the eminent baritone, whom the West claims with pride, and whom the East does not fail to admire, to-day announced to a representative of THE MUSICAL COURIER his intention of spending the next two seasons in Paris. This decision is due to no lack of love for America, but rather to a desire to visit Europe and enjoy its artistic atmosphere; to become more familiar with its characteristics and traditions.

What Chicago will do without Mr. Clark in the meantime is a question which his many enthusiastic pupils, sincere friends and concert going admirers will shun, while the congregation which receives inspiration through his singing each Sunday at Studebaker Hall, Fine Arts Building, will find it well-nigh impossible to replace him at the end of the present season. However, consolation will be found in the fact that his absence is to be limited to two years.

That Mr. Clark has reached this determination in the midst of artistic triumphs the ensuing estimates conclusively illustrate:

No greater baritone sings in America to-day than Charles W. Clark. His tone is round and full, his enunciation clear and his attention to details is marvelous. He is the true musician, the true, cultivated interpreter; one who studies, absorbs and imparts the meaning of the composer.—St. Joseph Gazette-Herald, St. Joseph, Mo., November 17, 1901.

Charles W. Clark, the noted baritone, was the soloist. Mr. Clark is possessed of a truly remarkable baritone voice, ample in quantity, and with wonderfully clear-cut enunciation and power. His numbers were given with a spirit and sympathy that was delightful, and he established himself as a prime favorite. His voice is sympathetic, vibrant, and of wide range, and his equal as a baritone soloist has not been heard here for several seasons. Especially delightful was his group of songs in English.—Daily Capital, Des Moines, Ia., November 16, 1901.

The singing of Mr. Clark justified all the good things that have been told of him. Especially did he impress with his intelligent phrasing his unusually careful enunciation and an irresistible charm of expression.—The Leader, Des Moines, Ia., November 15, 1901.

The soloist of the evening was Charles W. Clark, a vocalist that will ever in the future receive a warm welcome by a Des Moines audience. Mr. Clark sang in superb voice, with exceptionally clear enunciation and ease that stamped him at once as an artist of rare ability.—The Mail and Times, Des Moines, Ia., November 16, 1901.

Throughout the present winter and the spring of 1902 Mr. Clark will fill important engagements in the United States.

By way of "editorial comment" it is not inappropriate to suggest that should he decide to give a farewell recital, a hall as large as the Auditorium would be a suitable place

CHARLES W. CLARK.

to secure, as it possibly might accommodate the persons who would be glad and anxious to attend.

GEORGE HAMLIN TO SING IN NEW YORK.

Assisted by the accomplished musician, Victor Harris, George Hamlin will give his Strauss recital at Mendelssohn Hall, New York, on December 12, while on December 16 the eminent tenor will present a miscellaneous program at Mendelssohn Hall.

JEANNETTE DURNO'S SUCCESS.

The gifted musician, Jeannette Durno, is filling important engagements under Dunstan Collins' capable direction. Concerning her recent appearance at Beloit, Wis., the local press waxed eloquent, as follows:

A performance thoroughly satisfactory to the severest of musical critics was that given by the talented Miss Durno, pupil of the famous Leschetizky, at the Opera House, last evening, the recital being one of the numbers of the college lecture course.

The young woman seems to have entered with understanding fullness into the spirit of her master, and exhibited a wealth of expression, an abudance of power and a grateful finish of techn which was ample, without lapsing into the mechanical. Her voi while not of the prima donna order, was sweet and clear, and h intonation perfect.

Happily, the program was such as to bring forth the you artist's unusual power of interpretation. The first number was wild Italian dance, Tarantelle, by Leschetizky, in which th is a contrast of motifs, the piece opening with a flourish, a growing more furious, until suddenly interrupted by a chime church bells, a procession of monks appear and disappear, and t Tarantelle is resumed again with its impetuous abandon.

Varying phases of the wide range of musical expression were corded by the "Butterfly" of Lavalee and the "Valse Badinage" Liadow, imitating a music box, the latter calling for a repetition.

The Funeral March of Chopin, the most popular and widely kno of this great master's compositions, called forth the supreme powers of the performer, the "mournful harmonies and crashi chords" of the main theme giving scope for the powerful effect the Leschetizky movement, in which the player seems to go the very bottom of the keys in a frantic effort to wring from t instrument all of which it is capable of expressing when coupl with human skill. In contrast with the main theme is the melo of the middle part, which has been likened in its beautiful simplici to the singing of a voice from another world, and which was well interpreted as the heavier theme.

The Schubert-Liszt arrangement of Goethe's "Erlking" was w depicted. The last number, the Twelfth Hungarian Rhapsody Liszt, is characterized by joyous abandon, a hearty disregard f the weightier phases of human existence. Here, again, the art arose to the possibilities of the composition, and left her audito more than delighted. The management of the course are to congratulated in furnishing such high-class talent to music love of the city.—Beloit Daily News, Beloit, Wis., November 12.

Jeannette Durno, the pianist, delighted lovers of music with h recital at the Opera House last night. Miss Durno is unquestio ably one of the finest pianists of the day, and she also sings we The recital was one of the events of the Students' Lecture Course. Beloit Free Press, November 12.

MR. NEWTON A FAVORITE.

The favorite of the evening seemed to be the tenor, Hen Willis Newton. New to the audience, he at once captured h hearers, and held them until his work for the evening was don His was the most difficult as well as the most beautiful music the cantata, and with a true tenor quality, a dignity of renditi and a simplicity of manner, he won for himself a well deserv title of the favorite. We have at these concerts heard no ten whom we like so well, and hope for his re-engagement by t society.—St. Joseph (Mo.) Gazette-Herald, November 17.

Holmes Cowper, the well-known tenor, has been e gaged by the Apollo Club, of Chicago, for its part-so concert on February 17.

The Hamlin Company announces that Holmes Cowp tenor; Sue Harrington Furbeck, contralto, and Alexand Krauss, violinist, will give a concert at the Second Co gregational Church, Oak Park, on December 10; al that Mrs. Furbeck will fill engagements at Oberlin, Ohi on December 12 and 13.

Alexander Krauss, violinist, and Arthur Dunham, a companist, contributed the program at a reception r cently given by Dr. W. R. Harper, president of the U versity of Chicago. Mr. Krauss was enthusiastically r ceived, and Mr. Dunham was obliged to respond to e cores.

At the Inter Ocean Building, Chicago, Dunstan C lins has established an agency for artists and their co cert tours.

On December 5 Gaul's "Holy City" will be presente by a chorus of sixty voices, under Louis Evans' capab direction, at the Normal Park Baptist Church. The sol ists will be Charles W. Clark, baritone; Mary B. Steve

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on, soprano; Adah Bryant, contralto, and Pierre Key, nor.

November 23, 1901.

Holmes Cowper's Engagements.

Holmes Cowper, the young tenor who made his first appearance Alton last evening, made a very favorable impression in two num- rs, singing three selections to each number and responding to an core for each. His voice was very pleasing to all the music lovers esent, and Mr. Cowper's position in the stronghold of the highest teem of the Alton people is secure. Mr. Cowper's solo, "Onaway, wake, Beloved," was superb, and he was compelled to repeat part the pretty song to satisfy his hearers.—Telegraph, Alton, Ill., ovember 14, 1901. (Dominant Ninth Choral Society.)

Mr. Cowper, who never fails to gain his full measure of applause and justly—sang with ease and authority, and fine musicianly un- rstanding.—American, Chicago, November 15, 1901.

In the selection "Onaway, Awake," heard for the first time in uskegon, Mr. Cowper showed his excellent voice to fine advan- ge, and in his other work Mr. Cowper also gave evidence of fine aining.—News, Muskegon, October 29, 1901.

The above press comments illustrate that Holmes Cowper one of the most popular singers before the public this ason. In addition to his appearance with the Apollo lub in February, Mr. Cowper, under the Hamlin Com- ny's direction, will fill the following engagements: De- oit Choral Society concert, in January; concert, Chicago, ovember 28; concert, Oak Park, December 10; Musical lub, Terre Haute, December 5; Flint, Mich., January 15; avenswood Choral Society, February 21.

Madame Bloomfield-Zeisler's Recital.

Madame Bloomfield-Zeisler, the great pianist, will give r annual Chicago recital on Tuesday evening, Decem- r 10, at the Studebaker Hall, Fine Arts Building, under e management of F. Wight Neumann. It is said that is will without doubt be the only appearance of Madame eisler in a recital here this season, the contract with the mateur Club being definitely cancelled. Madame Zeisler's ogram will include: Papillons, op. 2, Schumann, Variations Serieuses," op. 54, Mendelssohn; Wedding larch and "Dance of the Elves," Mendelssohn; Ballade, hopin; Nocturne, Chopin; Scherzo, Chopin; "Hexentanz," acDowell; Valse, op. 59, Schuett; "Norwegischer Braut- g," Grieg, and valse, "Man lebt nur einmal," Tausig- rauss.

Sherwood's Concert Tours.

William H. Sherwood is making a tour of the larger ties in Texas, and will play at Houston, Dallas, George- wn (Southwestern University), Paris and Belton. On s recent trip through Indiana and Iowa he was greeted erywhere by large and enthusiastic audiences. He will sit the East early in December, playing in Boston on the l. Later he is to make a second Eastern tour appearing Virginia, South Carolina and other States.

Clara Murray, the harpist, played at Kankakee, Ill., on uesday evening, November 19.

The Anniversary Concerts.

Victor Herbert, conductor of the Pittsburg Orchestra, hich has been secured for the anniversary concerts at e Auditorium on December 9 and 10, under Charles R. aker's direction, is composing a march to be played as e opening number of the Chicago series. "It will be ritten along broad lines, something like the 'Huldigungs arch,' of Wagner, and will constitute a composition of gnity." This is the preliminary description of the work.

Concerts by the Drake Quartet.

The Drake Quartet announces two subscription chamber usic concerts, to take place in Handel Hall on the even- gs of February 5 and April 9. The quartet will give as novelties a Quartet, by John Francis Barnett, the English composer, and a new work by Rauchenecker, of Dresden. Helen Buckley, soprano; Ada Markland Sheffield, soprano, and Emil Liebling, pianist, will assist at these events.

Elizabeth Blamere at the Coliseum.

At a concert recently given by Henry Schoenfeld's orchestra, at the Coliseum, Elizabeth Blamere, the soprano, won success by singing "Hear Ye, Israel," from "The Elijah," and the leading part in a difficult Verdi Quintet. Miss Blamere's other engagements include an appearance with the Lake View Club, November 26, "The Holy City," Chicago, and the Ravenswood Musical Club's forthcoming performance of "Acis and Galatea."

Madame Boetti's Recitals.

The well-known vocal instructor, Mme. Dove Boetti, of the Auditorium Building, announces a series of recitals at which her pupils will appear. The first event, at Handel Hall on Tuesday evening next, will introduce a number of talented singers, while Giuseppe Vecchione, director of the Italian Orchestra, will assist.

A Southern Visitor.

Katherine O'Brien Stewart, a talented vocalist and pianist from Nashville, Tenn., contributed acceptable assistance at a recital given under Emil Liebling's direction, at Kimball Recital Hall, last Saturday afternoon. Miss Stewart is a young musician of exceptional promise.

A Farewell Recital.

Bruno Hess, baritone, who, assisted by W. C. E. Seeboeck, pianist; Leon Marx, violinist, and Mrs. W. H. Knapp and Miss Sadie Krauss, accompanists, gave a creditable recital at Steinway Hall last Wednesday evening, November 20, leaves on December 5 for Europe, where he will continue his musical studies.

Hart Conway's Work.

This week The Musical Courier has received from the Chicago Musical College an interesting catalogue devoted to the School of Acting, which, under Hart Conway's experienced direction, has produced many plays, including the following: Victorien Sardou's "La Famille Benoiton," a comedy in four acts; Ibsen's "Pillars of Society," a drama in five acts; W. S. Gilbert's "Pygmalion and Galatea," a mythological drama in three acts; Tom Taylor's "An Unequal Match," a comedy in three acts; Robertson's "School," a comedy in three acts; Oxenford's "The World of Fashion," a comedy in three acts; Boucicault's "The Jilt," a comedy in five acts; Marsden's "Clouds," a comedy in four acts; Pinero's "The Cabinet Minister," a comedy in four acts; "The Parson of Dumford," an original drama in four acts by Will Eaton and Manville Fenn; Pinero's "The Weaker Sex," a comedy in three acts; Sudermann's "Fritz," a drama in one act; R. W. McCulloch's "Her Day of Grace," an original comedy in one act; Carlo Goldoni's "A Curious Mishap," a comedy in three acts; A. W. Pinero's "The Profligate," a drama in four acts; Sidney Grundy's "A Fool's Paradise," Sidney Grundy's "A Silver Shield," Van Moser's "Our Regiment" and Hart Conway's "Almost a Woman," comedietta. Among this school of acting pupils who have secured professional engagements may be mentioned Margaret Illington, Paula Gloy, Fred Murphy, Arthur Hoops, Joseph Treacy, E. L. Belden, W. H. Dills, W. Spencer, Taylor Gransville, Walter Pennington, Helen Singer, Meta Maynard, Grace Hadsell, Zelda Paldi, Juliet Sager, Elsie Esmond, Marie Lamour, Margaret Ralph, Susie Mead, Sara Truax, Bessie Stewart, Ann Hathaway, Clement Kirby, Sidney Ainesworth, Henry Hall, Adelaide Warren, Robert MacKay, Bessie Baldwin, Lelda Sears, Sarah Padden and Cecile Mayer.

The Hinshaw School of Opera in "Faust."

"Faust" is the opera next to be produced by the Hinshaw School of Opera and Drama, Steinway Hall, Chicago. The date of the performance will be announced shortly.

Concert at Studebaker Hall, Fine Arts Building.

Dr. Louis Falk, Mabel Geneva Sharp, Maurice Rosenfeld, Lillian Woodward Gunckel, Charles Gauthier, Walter Schulze and an orchestra, under the direction of Felix Borowski, will take part in the Chicago Musical College's concert in the Studebaker Hall, Fine Arts Building, on Tuesday evening, November 26.

Lectures at Studebaker Hall.

This week Burton Holmes' illustrated lectures on travel are attracting large audiences to the Studebaker Hall, Fine Arts Building.

Fannie Church Parsons' Musical Kindergarten.

At the Fine Arts Building, in her spacious studio, which commands an expansive view of Lake Michigan, Mrs. Parsons is engaged in developing the interests of her valuable system of Musical Kindergarten. For the benefit of many persons who will be pleased to learn of Mrs. Parsons' work, these explanatory paragraphs, entitled "Advantages to Pupil and Parent," are reproduced from her paper which was read at Cincinnati:

"The advantages gained by parent and child by this system are many. No longer is the practice hour a trial. Music being the natural companion of childhood, if taught in a manner to awaken in the child all its natural powers and longings, without the discouragements usually accompanying the study, the charm of knowing and being able to accomplish a task is incentive enough for the child to do good work when practice begins. The financial advantage is also no small item to many parents. An opportunity is given many to undertake the work of instruction before an instrument is purchased.

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Allen Spencer's Engagements.

Allen Spencer will be heard in a piano recital at Longwood, Ill., on December 18, while on the 14th of the same

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month he and Emil Liebling are to present an interesting program at Downer College, Milwaukee. On December 3 Mr. Spencer will play in Chicago.

GLENN HALL'S LATEST ENGAGEMENT.

The New York Oratorio Society is to be congratulated upon having secured Glenn Hall, the Chicago tenor, for its concert on December 27.

ONE VIEW OF CHICAGO.

And now it is stated that Mrs. Patrick Campbell, the English actress, will make her American début in New York instead of Chicago. "A disinterested view taken by one person who heard the available details of the matter," says the Chicago *Tribune*, "was that Mrs. Campbell might have been told harrowing tales of the West. She never has visited America, and perhaps in her opinion Chicago lies in a wilderness through which Indians still roam and scalp."

MISS FRANCES A. CROWLEY.

Miss Frances A. Crowley, formerly of Des Moines, is now one of Chicago's competent piano instructors. Miss Crowly has studied in Europe. In Berlin she was a pupil of Oscar Raif, who recommended her highly.

A NEW SEXTET.

A philharmonic sextet has been organized at the Chicago Musical College as follows: Helen Prince, contralto; Carl Cochens, basso; Walter Field, second tenor; Francis Lieb, baritone; George Dameral, tenor, and Alma Cole Youlin, soprano.

FREDERIC JOHN MAGUIRE.

An accomplished young musician who recently has come to Chicago is Frederic John Maguire. Mr. Maguire is making a specialty of Wagnerian arrangements for the piano. He possesses a brilliant technic and much musical temperament.

At his Kimball Hall studio George Hamlin gave an informal musicale on the afternoon of November 21, when he interpreted the following songs:

Pur dicesti, O bocca bella.....Lotti
Deh piu a me non v'ascondete.....Bonocini
Vittoria mio core.....Carissimi
Als die alte Mutter.....Dvorák
Liebeslied.....Dvorák
Am ufer des Flusses des Manzanares.....Sjogren
Hab ein Roslein dir Gebrochen.....Sjogren
Und schlafst du mein Mädchen.....Sjogren
Vor meinem Auge.....Sjogren
Minnelied.....Brahms
Liebestreu.....Brahms
Die Mainacht.....Brahms
Meine Liebe ist Grun.....Brahms
In English—
Frühlingsglaube.....Schubert
Die Taubenpost.....Schubert
Geheimes.....Schubert
Frühlingssehnsucht.....Schubert
Nocturne.....Hermann
Orpheus and His Lute.....Manney
Were I a Prince Egyptian.....Chadwick
The Years at the Spring.....Beach

An artist like George Hamlin is not heard to the best advantage in a studio. His voice seems to defy limitations. It demands a concert hall. On Thursday his singing was sympathetic or convincing, as occasion demanded, and it was always scholarly. Hermann's Nocturne he sang magnificently, and "The Years at the Spring" he was compelled to repeat. Each number was an object lesson to the serious or ambitious student of vocal music. The pianist of the occasion was Miss Eleanor Scheib, a capable performer, who has studied with Mrs. Regina Watson.

At the fourth orchestral concert in the Auditorium yesterday afternoon the opening number was Brahms' overture, "Academic Festival." Beethoven's Symphony in F major followed. It was played with much finish and precision, but so much thematic development sometimes becomes wearisome, even at the hands of the great Beethoven. The other orchestral numbers introduced by Mr. Thomas were Vorspiel, "Guntram," Richard Strauss, and Josef Suk's suite, "Ein Märchen." Of special interest was the Strauss contribution, which received a stately interpretation. The audience seemed to be well pleased with the program and also with the singing of Gertrude May Stein. Miss Stein sang recitative and aria from "Les Troyens," Berlioz, and Tschaikowsky's recitative and aria from "Jeanne d'Arc."

WILLIAM A. WILLETT.

WILLIAM A. WILLETT, a prominent member of the Chicago Auditorium Conservatory's faculty, is filling many concert engagements this season. Among his dates may be mentioned the Germania Singing Society concert, Chicago, November 21; recital at the Library Hall, Ravenwood, Ill., November 26; the Schumann Club, Chicago, illustrated lecture on oratorio, December 5; recital at the Auditorium Conservatory, December 7, and recitals at the Hayden and Kenwood hotels, Chicago, October 31 and December 14.

WILLIAM A. WILLETT.

Before going to Illinois this well-known baritone spent two seasons in Cleveland, Ohio, having previously lived six years in Toledo, Ohio. He sings with much expression and dramatic intensity, and possesses a commanding stage presence and magnetic personality.

Mr. Willett is an enthusiastic teacher of singing, and many promising pupils study with him at the Auditorium Conservatory.

His well deserved popularity is increasing steadily in Chicago. In that great Western city he is making his permanent headquarters.

The following press notices are of interest:

Mr. Willett has a voice of exceptional sweetness, wonderful range and power, and his rendition of "It Is Enough" was magnificent.—New Castle (Pa.) News.

His singing recalls the days of Santley, the English baritone, who created such a furore here some years ago.—Lakeside News.

Mr. Willett has a musical voice, and his singing is marked with intelligence and emotional warmth.—Detroit (Mich.) Tribune.

Mr. Willett sang the bass parts in "The Creation" and presents a beautiful baritone organ, which is under perfect control. His interpretation is masterful and shows he is thoroughly acquainted with the traditions of oratorio.—Troy Democrat.

It is to be hoped that before long Mr. Willett will be heard at a number of Eastern musical events.

Glenn Hall.

GLENN HALL, the Chicago tenor, adds another important engagement to the long list his manag have already booked for him. He has been secured sing "The Messiah" with the New York Oratorio Soci on December 27. Mr. Hall will give a recital at Philac phia on December 30, and his other dates are as follo November 28, recital, Kansas City, Mo.; December 3. cital, Music Hall, Chicago; December 5, Mozart Cl Madison, Wis.; December 6, Duluth, Minn.; December Ashland, Wis.; December 8, Duluth, Minn.; December "Messiah," Philharmonic Club, Minneapolis; Decem 10, "Messiah," Choral Union, St. Paul, Minn.; Decemb 17, recital, Springfield, Ill.; December 25. "Messia Handel and Haydn Society, Boston, Mass.

Among the younger artists of the West none is m prominent than Glenn Hall, and before him there see to be unlimited success. It is a rare honor for a Weste singer to be called upon to fill so many Eastern as well Western engagements.

The Denver *Republican* recently gave the following e mate of this artist's singing:

Glenn Hall, the Chicago tenor, was the main feature of the gram. Mr. Hall came to Denver with a high reputation, and lea it with a higher one. His popularity was equaled only by artistic worth of his singing. To say that Mr. Hall is an a with excellent control, correct intonation, clever enunciation, whatever language he used, and plenty of temperament is not praise him too much. He sang the great Tschaikowsky recita and aria from "Eugen Onegin" with all the abandon that this t cally and despairing beautiful song demands. But he was perh at his best in the smaller group that formed his second solo, s so deftly chiseled that each chord seemed the facet of a jewel. Brahms Serenade was the best of these, full of those subtle sy pated rhythms that no other composer quite caught the trick He also sang the Schubert Serenade with rare feeling and delic He was enthusiastically encored after all his solos.

Mr. Hall possesses not only musical gifts and artis temperament; his unmistakable culture and sincerity purpose make friends for him wherever he chances to

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WHITNEY TEW

In America November, December And January.

The London Press says of Mr. Tew's singing:

The Stage—"Mr. Whitney Tew proved himself a singer of excellent capabilities. His voice, which is a bass of great compass, is delightfully sympathetic—now full of tenderness, now instinct with passion and joy. He could not have been surpassed in his rendering of Schumann's 'Der Knabe mit dem Wunderhorn' and Liza Lehmann's curiously weird 'Myself when Young.'"—*July* 4, 1901.

London Musical Courier—"Mr. Whitney Tew's singing was marked by a high order of intelligence. He is one of the few singers now before the public who possesses the many qualifications that mean success. Besides a voice powerful and sympathetic he has a remarkable memory, and he never fails to display an intuitive knowledge of the poetic and dramatic significance of the text. In four songs by Bach, Brahms, Schubert and Schumann he exhibited great powers of vocalization and expression, and a style in singing German so thoroughly Teutonic that it was hard at times to realize his American origin . . . Three songs in English were equally impressive."—*July* 5, 1901.

Ladies' Field—"That fine bass singer, Mr. Whitney Tew, gave the first of his recitals in Steinway Hall. Madame Lehmann's 'In Memoriam' was a great test of Mr. Tew's manner and inflection, and he sustained the interest of his audience well throughout it; and it is a supremely hard work for a single voice—fragmentary, passionate, moody, with its pedal-note of acute sorrow. . . . Mr. Tew is fortunate in possessing a powerful voice of fine quality, and he has both the voice and brains for success."—*May* 25, 1901.

Daily Telegraph—"Mr. Tew is an artist who commands attention and deserves praise. Especially has he the gift of feeling and the power of conveying it to others, while in point of intelligence he leaves but little to desire. Mr. Tew essayed last evening songs of widely contrasting kinds and of various countres, but the manner and spirit proper to each were easily revealed, and the result was a conspicuous success."—*May* 23 1901

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ANNA JEWELL'S DEBUT.

MRS. ANNA JEWELL, a young American pianist of exceptional promise, gave her first recital in Mendelssohn Hall last Wednesday night. Mrs. Jewell, who is a native of New Orleans, is a highly talented young woman with a marvelous musical memory and great imaginative powers. Although she has lived in a musical atmosphere all her life she began serious study only four years ago, when she became a pupil of Ludovic Breitner's, with whom she is still studying.

After finishing her course of studies with Mr. Breitner Mrs. Jewell will go to Europe and study under the greatest masters. Her playing justifies her ambition, which is ruthless, and as she has great capacity for hard work there is no reason why she should not succeed. Her program, which she played from memory, was as follows.

Toccata and Fuga.....Bach
Ballade Mignonne.....Schütt
Convent.....Borodine
Serenata.....Borodine
Concerto, E flat.....Liszt
Prelude.....Rachmaninoff
Etude, op. 10, No. 7.....Chopin
Barcarolle.....Rubinstein
Hungover Steppen.....Schytte

MRS. ANNA JEWELL.

The style and variety of the compositions upon her program show that she is a player of no mean ability.

Her technic, while not absolutely perfect, is far and away beyond that of most players of her age and experience. She has endurance, the result in her case of healthy living, to spare. Her tone is full, rich and limpid and she uses her pedals with discretion. She played the E flat Concerto of Liszt especially well. The Quasi Adagio had the tender pathos which stirred the heart, while the Allegro Marziale thundered and crashed to its last resounding octave.

The Etude by Chopin was also played with rare insight and understanding. There is no doubt that when she has finished her studies in Europe and returns to this country her success will be tremendous. Mrs. Jewell, whose address is care of Steinway & Sons, New York, has already been booked for a number of important engagements.

ELECTA GIFFORD.—Miss Electa Gifford is a very busy artist. Tuesday of this week she sang with the Boston Symphony Orchestra in Fall River, Wednesday night she sings for the Brooklyn Institute and Saturday night with the Paur Symphony Orchestra in New York.

Baernstein's Recital.

"JOSEPH BAERNSTEIN, the New York basso, strengthened the warm regard in which he has been held by the music lovers of this city at his recital last evening. For an hour and a half, with scarcely an interruption, the High School rang with the sweet full voice of America's leading concert basso. It was a feast of music from which it is difficult to pick the best.

"Whether the voice was rollicking through Mendelssohn's 'I Am a Roamer Bold,' sunk to infinite tenderness in the love songs which made up a part of the program, or singing with a feeling that held the appreciative audience spell bound one of those little German ballads that voice the innermost thoughts of masters like Schubert and Schumann, it was all of the best.

"A better program could not have been arranged to display Mr. Baernstein's voice in its most favorable light. He was given an opportunity during the evening to interpret after his own fashion songs, grave and gay, blithesome and pathetic, and never for an instant did the interpretation fail to reach the highest standards. His voice is full and resonant throughout the register, a rare gift with bassos. At the conclusion of the regular program Mr. Baernstein sang, in response to the continued bursts of applause, a typical Irish 'Come-all-ye,' one so familiar that its name has been forgotten, and only the music and the words remain. The first verse, with its swinging and bravoism and its arrant boastfulness, brought a smile to the lips of everyone. Then the pathos of the piece appeared and was tenderly depicted by the artist. Most of the seven ballads and folksongs in the last part of the program have something of this pathetic nature in them, and if any choice were to be made it might be said that Mr. Baernstein was at his best in these snatches of melody."—Springfield Union, November 21, 1901.

Pupils' Recital.

A SUCCESSFUL pupils' recital was given at the American Institute of Applied Music last Friday evening. The program was as follows:

Adagio, op. 2, No. 3.....Beethoven
Miss Kate Walker.
Nocturne.....Field
Miss Amy Tomlinson.
Salon.....Grieg
Miss Hazle Ross.
Frühlingsrauschen.....Sinding
Miss Bertha Evans.
Melodie.....Moszkowski
Miss Gwenola Smith.
Songs—
A Rose in Heaven.....Trotere
Loch Lomond.....Nelson
Mary of Argyle.....Nelson
Mr. E. Martin.
Variations, op. 57.....Beethoven
Etude, op. 25, No. 8.....Chopin
Miss K. M. Steeves.
Gade.....Grieg
Nocturne.....Grieg
Carnival.....Grieg
Miss Agnes Grace Rowe.

The Beethoven and Grieg numbers were deserving of special praise for the way in which they were presented.

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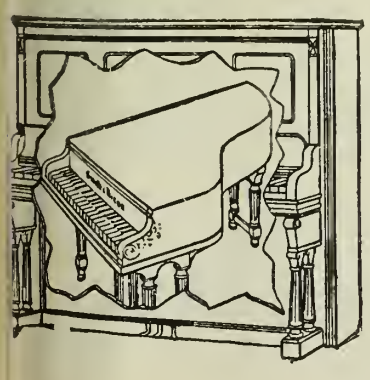

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FANNIE BLOOMFIELD-ZEISLER'S SECOND RECITAL.

FOR her second appearance here this season Madame Zeisler chose this scheme:

Papillons, op. 2.....Schumann
Variations Sericuses, op. 54.....Mendelssohn
Wedding March and Dance of the Elves.....Mendelssohn
Rhapsodie, op. 79, No. 2.....Brahms
Ballade, op. 23.....Chopin
Berceuse, op. 57.....Chopin
Scherzo, op. 20.....Chopin
Hexentanz, op. 17.....MacDowell
Etude (Prelude), op. 52, No. 3.....Saint-Saëns
On the Mountains.....Grieg
Norwegischer Brautzug im Vorüberzichen.....Grieg
Caprice Espagnole, op. 37.....Moszkowski

And again did she attract to Mendelssohn Hall on Tuesday afternoon of last week an earnest audience. Different from most audiences, the one that flocks to hear Bloomfield-Zeisler takes her playing and itself very seriously; they know that this artist spells her Art with a capital. As a consequence there is a happy absence of that sickening Schwärmerei which turns so many recitals into exhibitions, feminine and effeminate, at which art flies out of the ventilators. This does not deny that Madame Zeisler is an idol—to the contrary, she is very much of one, but of the sane person, not of the thrill-hunter.

The pianist was in physically better trim than she had been on the occasion of her previous recital; and with the result that her playing was even better than it then was. Throughout the program—and it was a varied one—there was constant evidence of the firm grasp of the material and the means which stamps her playing unique. Individuality is written boldly all over her work; convention suffers as convention might and we hear read into every composition the personality of the player merged into the composers' deeper meaning. Between the two she draws an acute balance, leaning forever to the side of the artistic.

The Schumann number, done with much gracility, sounded a gallery of pretty miniatures, none of them mawkish in color or sentiment. Then the set of Mendelssohn Variations—among the most interesting of all this type and among the best of this composer's piano music—brought out the player's sense of fine shadings. Monotony had no recognition in this reading nor in the following garish Liszt arrangement of Mendelssohn's "Wedding March" and "Elves' Dance." Not an alluring tune, the former, and banal enough to have been composed for the penny whistle of Stevenson fame; but it was a request number and may really have pleased someone.

All uncertainty of mood ceased with the G minor Brahms Rhapsody. The Serious Man from Hamburg does not dally; he is terribly in earnest and tells it in his music. Even in this—a work given preference by performers to introduce him now and again to the public—he is so rarely careful that the title is almost a misnomer; his musical values are well contrasted—they sing by contrast. Madame Zeisler strove to make clear all the meanings, which despite the smallness of form here are weighty, and succeeded.

For the succeeding Chopin group she seemed in fine fettle. The G minor Ballade—another request number—was very well done, its Coda ringing with brilliancy; in the Berceuse there was a dreamy and remarkably sustained level of tone and originality of conception. The Scherzo was given a dramatic and dashing interpretation. Throughout the intricate measures of the Presto the phrasing stood clear and clean. Madame Zeisler is not one of those pianists who believe that the pedal is nearest when the need is greatest.

MacDowell, Saint-Saëns and Grieg all found the player in sympathetic frame of mind and fingers; and with Moszkowski's highly colored "Caprice Espagnole" the program concluded—at least the printed part of it. Then came continuous clamor for encores, abundantly rewarded by Schuett's tuneful and therefore beloved Valse, op. 59, No. 2; the Chopin Butterfly Study—taken at such a rattling tempo that one knew Madame Zeisler would never allow grass to grow under her fingers—and the dainty G minor posthumous Waltz. All done with no flagging of spirit or enthusiasm.

Whatever else might be said of Madame Zeisler's playing—and all of it praise—would be sheer repetition. She is a rare player and her attractions, apart from her mechanical proficiency, arise from the ability to disentangle the artistic from the commonplace. She makes everything of merit seem worth while, and above all she succeeds in convincing the listener.

Scherhey Pupils' Recital.

M. J. SCHERHEY and his pupils will give a concert at Knabe Hall on Tuesday evening, December 3. Hugo Troetschel, organist, and Miss A. Zur Nieden, will assist. The program follows:

Kermess, from Faust-Gounod.....Saint-Saëns
Miss Carrie Friedman.
Aria, from Elijah.....Mendelssohn
Miss Elsa Green.
Patria.....Mattei
Eduard Geist.
The Sweetness of Love Is Dreaming.....Bartlett
Miss Daisy Klinger.
Aria from The Daughter of the Regiment.....Donizetti
Miss Fannie Sherman.
Duet, Calm as the Night.....Goetze
Mrs. Paula Herzig and Adolf Stiefel.
Prayer, from Faust.....Gounod
Adolf Stiefel.
I Heard the Voice of Jesus Say.....Harris
Miss Marian Harris.
Prologue from Pagliacci.....Leoncavallo
Carl Schlegel.
Duet, The Unfortunate.....Saint-Saëns
Mrs. Gertrude Albrecht and Mrs. Louise Scherhey.
Lalouette, Glinka.....Balakireff
Etude, Black Keys.....Chopin
Miss Carrie Friedman.
Ave Maria.....Luzzi
Miss Dorothy Riesenburger.
Aria, from Samson and Delilah.....Saint-Saëns
Mrs. Paula Herzig.
Aria, from Don Carlo.....Verdi
Mrs. John H. Holbrook.
Aria, from La Favorita.....Donizetti
Mrs. Louise Scherhey.
A Song of Dawn.....Allitsen
Charles Muendel.
Soupir.....Bemberg
Mignon.....D'Hardelot
Miss Minnie Baker.
Aria, from Norma.....Bellini
Miss Gertrude Albrecht.
Duet, Pearls of Love.....Pinsuti
Miss Elsa Green and Miss Daisy Klinger.

Josef Hofmann at the White House.

FOR the second time within eight months Josef Hofmann has been honored with an invitation to dine at the Presidential Mansion at Washington. On March 10 the young artist was with the late President McKinley, who jokingly remarked to him at that time: "It has after all some advantage to be at the White House, for it gave me an opportunity to hear you play."

Last evening young Hofmann was the guest of President Roosevelt, and later the artist played a few selections to the delight of a number of invited friends.

ORGAN AND HARP CONCERT.—William C. Carl will give an organ and harp concert, assisted by Miss Maud Morgan, harpist, in the First Presbyterian Church, Fifth avenue and Twelfth street, New York, next Tuesday evening, December 3, at 8:15 o'clock. This concert will terminate the autumnal series of free concerts given in the "Old First" Church. A brilliant program has been arranged. No tickets required. On the following evening Mr. Carl will inaugurate a new organ in Centenary Collegiate Institute at Hackettstown, N. J.

Gerardy in Pittsburg.

FOLLOWING are additional press notices about Jean Gérardy, the 'cellist:

The soloist, Jean Gérardy, felt quite at home in view of several former appearances in this city. A marvelous "Strad" 'cello, reputed to have cost $10,000, responded obediently, yea, even lovingly, with tones of crystalline purity and magic beauty to the bowing of this master's right hand, and to the fingering of his eloquent nimble left hand, its vibrant strings ever flinging out

"Sweet peals anew
Of music, delicate, soft, intense."

Gérardy impresses you on the spot as a genuine artist. Time and again he escaped the temptation to exaggerate passages of sentimental content, while his facile, beautiful fingering, up string and down, and even at whirlwind pace, never once detracted attention from his music, which meant everything to him. Gérardy has temperament, that's clear; amazing technic is his, and trills he shakes into lover's sighs. I swear that twice with ravishing pianissimo he held his audience dangling in midair, and that on two occasions an icicle shot down your back, best represented the feelings inspired by his luscious C and G string sounds and harmonics near the bridge.

In the Lalo concerto his musical conception was most convincing, notably in the lovely intermezzo. Of the orchestral accompaniment he said in all sincerity to the writer: "Fine, very fine." As encore he gave charmingly a selection of Saint-Saëns. To piano accompaniments in the second part he offered a Bach aria; also Pergolesi "Aria di Tre Giorni," concluding with Davidoff's "Am Springbrunnen," in which he attained supreme heights of technical skill.—Pittsburg Post, November 16, 1901.

Jean Gérardy, the soloist of the evening, proved himself all the anticipatory notices had painted him, and a little more.

His first number was a concerto by Lalo, with fire and enthusiasm, and later a Bach aria with inimitable grace. "Am Springbrunnen" illustrated his command of the technic of his instrument admirably, and to an insistent encore he rendered a dainty little composition of Herbert's, to which the genial conductor played the piano accompaniment.—Pittsburg Gazette.

Jean Gérardy, the 'cellist, was soloist. He was warmly received by the audience, even before he played a note. When he struck the strings and there came a full, ripe tone, the listeners were amazed at the virility of the young virtuoso, and gave him an ovation.—Pittsburg Times, November 16.

Jean Gérardy won a triumph at Carnegie Hall last night. His masterly handling of the 'cello in the Concerto in D minor, by Lalo, evolved unbounded enthusiasm. Many recalls compelled the youthful performer at last to yield to the demand for an encore. In the second half of the program his work was still more thoroughly enjoyed.—Pittsburg Chronicle, November 16, 1901.

Here is a criticism from the Providence *Journal* of November 14:

The concerto by Lalo which M. Gérardy chose for his solo number is a fine work, and its beauties were fully brought out by the superb playing of the young virtuoso. M. Gérardy is no longer a boy prodigy in curls and knee breeches. He has, however, unlike some "prodigies," quite fulfilled the promise of his earlier years and is now an artist of the first rank. Technic he had to a remarkable degree some years ago, and to this are now added the repose of the form, the grace, and the intelligence of the mature player. His performance was masterly in every way, and that it delighted the audience was convincingly shown by the number and warmth of the recalls which greeted him at the close of the concerto.

FROM THE BENNETT STUDIO.—Another of S. C. Bennett's pupils, Miss Ella Devine, has lately achieved great success in her singing with the "Mamselle 'Awkins" Company. The Philadelphia *Record* has the following: "Miss Ella Devine has an exceptionally sweet and well cultivated voice and scored a success of very considerable proportions."

The song "Mary Green," written for and sung by Miss Devine, had to be repeated five or six times at each performance.

ADELE LEWING.—Mme. Adele Lewing, pianist; Miss Kathryn Hilke, soprano, and Hans Kronold, 'cellist, appeared at a concert last week in Madison Assembly Rooms, Morristown, N. J., with great success. It was a subscription affair. Referring to Madame Lewing, the Morristown *News* stated:

Madame Lewing had the entire sympathy of her audience from the first. * * *

Very charming was Miss Hilke's song with obligato, played by Mr. Kronold, and in the group of songs composed by Madame Lewing both singer and composer were recalled several times.

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PHILADELPHIA, November 23, 1901.

AT last the much heralded Philadelphia Orchestra has made its bow to the public. The first concert was given in the Academy of Music on Saturday ening. The following was the program:

erture, Leonore, No. 3.....Beethoven
ite, B minor.....Bach
For string orchestra, with flute obligato.
Flute, Ary van Leeuwen.
ncerto for violin.....Mendelssohn-Bartholdy
mphony No. 1, B flat major.....Schumann
Soloist, Charles Gregorowitsch.

All those who were there cannot but congratulate themlves that after years of waiting Philadelphia has now an chestra of true symphonic proportions. It is not too uch, I think, to say that the orchestra met in every way, id surpassed in some, the expectations held by the people Philadelphia. When one considers the fact that three eeks ago most of these men had never played a note toether, a large measure of praise is due Mr. Scheel for havg welded together an organization that can give a perrmance like that of Saturday evening. It shows hard, nscientious work on the face of it by both leader and en, and we may look for some grand work when everydy gets better acquainted. The playing of the brass choir Saturday evening was blurred in spots, a fault which no ubt Mr. Scheel will correct after a few rehearsals. The oodwind, too, seemed to be shaky at times, but it can be uthfully said that Mr. Scheel has gathered together a uly wonderful body of strings. In the final rush of the Leonore" overture and in the Bach Suite their work was autiful, filling the hall with a rush of full, round tone.

The best work by the orchestra as a whole was done in chumann's Symphony. Those who formerly belonged to ie Symphony Society had studied the work before, and oreover it is so well known that everyone must have en thoroughly acquainted with it. The first movement as especially well played, with the exception of the brass entioned before.

Mendelssohn's Concerto, served to introduce Charles regorowitsch, the Russian violinist. He played magnifintly. Not only has he good technic, but also a lovely ne and a nice power of shading. One will not readily rget his playing of the ravishing andante, nor his wonerful arpeggios in the first movement. He received an vation. The house was well filled though not crowded.

Elkan Kosman, concertmeister of the orchestra, intends rming a string quartet from the violin choir in the near ture. Mr. Kosman, who is not yet thirty, was a pupil f Lambert Massart in Europe. He secured entrance to ie Paris Conservatoire at the age of fourteen, and won ie first prize for violin playing upon his graduation. He has for a number of years been concertmeister of the Lamoureux Orchestra in Paris. Mr. Kosman's native city is Rotterdam, Holland. He is an accomplished linguist, speaking German, English, Dutch, Russian, Spanish and Italian fluently.

The management of the orchestra wishes to state that, due to an error, the following names were omitted in the published list of members of the orchestra: Paul Strablendorf, violin and bass clarinet, from Bilze Orchestra and Berlin Philharmonie; John Fassbauer, double bass, Philadelphia Orchestra; C. S. Mackay, tuba, Philadelphia.

The Manuscript Music Society of Philadelphia gave its first concert of the season on Wednesday evening, November 20, in Griffith Hall. William Berwald's Quintet for piano and strings, which was awarded the prize given by the society this year, was played. The work showed musicianly building, but little originality. The most notable manuscripts played were Mauritz Leefson's "Minuetto" and "Valse Sentimentale," for the piano, played by Mr. Leefson himself, and Mrs. Marie Kunkel-Zimmerman's song, "Adoration," sung by Nicholas Douty.

Mr. Douty's two part songs, "Come Away, Death," and "Winter," were also sung by a selected chorus. These two beautiful compositions were heard here at one of the Mendelssohn Club concerts last year.

The series of popular concerts under the management of Victor Dealy was inaugurated on Wednesday evening in Witherspoon Hall. Gregory Hast, the English tenor, gave a song recital, assisted by Miss Louisa May Hopkins, pianist.

Mr. Hast sang a wide variety of songs, ranging from examples of the early Italian and French schools, through German lieder down to modern English songs, such as Arthur Sullivan's "Where Is Another As Sweet As My Sweet" and the same composer's "Gone." He has a voice of rich and sympathetic quality, and he sang each succeeding number with increasing beauty. Moreover, he showed good command over all the languages in which he sang, his enunciation being clear and distinct. His voice was best perhaps in Löwe's "How Deep the Slumbers of the Floods." Mr. Hast will always be listened to with delight.

Miss Hopkins played in a finished manner MacDowell's Concert Etude, Sinding's "Spring Murmurs" and Brassin's arrangement of the fire music from "Die Walküre."

The second series is announced for Wednesday, January 8, when Miss Sara Anderson, soprano, and Nicholas Douty will appear.

HENRY I. MAGEE.

Estelle Harris for Paterson Orpheus.

MISS HARRIS has been engaged as soloist for the well-known Orpheus Club, of Paterson, December 10. December 26 she sings "The Messiah" with the Goshen Vocal Society, with orchestra. Next Sunday evening "Stabat Mater" will be given at her church, Church of the Divine Paternity, Seventy-sixth street and Eighth avenue, the other soloists being Miss Cornelia Marvin, alto; Albert Quesnel, tenor, and Gwilym Miles, baritone.

MARY LOUISE CLARY.—Mary Louise Clary, the contralto, will make a short tour through the South with her own concert company during the first half of January, under the direction of Remington Squire. Among engagements already arranged are such places as Lynchburg, Va.; Wilmington, N. C.; Columbia, S. C.; Atlanta, Ga.; Mobile, Ala., &c. Miss Clary returned last week from a short trip to the West, filling dates in Wheeling and Parkersburg, W. Va., and Steubenville, Ohio. She will return to at least two, and probably all three of these places on her return to this city from the above mentioned trip to the South.

Zeldenrust.

AFTER it became known that Zeldenrust had reached America, the demands for his appearances became not only widespread but importunate. Applications for recital dates were received by every mail at Manager Charlton's offices in Carnegie Hall, each with the request that it be the American début of the celebrated Dutch pianist. That important distinction, however, was promised to Cincinnati early in the summer, and Zeldenrust has accordingly been occupying his time since his arrival in New York in becoming accustomed to the climate, utilizing the hour or so a day which he allows himself for rest and recreation in sight seeing, and devoting the remainder of his time (from eight to ten hours) to practicing.

His Cincinnati appearance will be with the Symphony Orchestra of that city, Frank Van der Stucken conductor. The dates will be November 29 and 30, and Zeldenrust will play the great Grieg Concerto, with which he scored a tremendous triumph with the Berlin Philharmonic Orchestra.

Immediately following his Cincinnati dates he will give a series of recitals in Richmond, Va.; Norfolk, Va., and Spartanburg, S. C., during the first week in December; and on the 9th he is booked with the Philharmonic Society of Nashville, Tenn., after which he will return to New York, where he will give recitals later in the same month.

Hermann Klein.

HERMANN KLEIN has for so many years been a familiar figure in the opera lobbies and in the concert room that the announcement now made of the resignation of all his appointments in this country, and his departure on December 7 for the United States, will surprise all except those in his immediate confidence. It is a fact, published in the city accounts, that his fees at the Guildhall School alone approach £500 a year, altogether apart from his private connection and his journalistic work, and for a musician to relinquish so lucrative a position is unusual. The truth, however, is that he has offered to him a far more profitable position in the United States, where also the whole of his surviving relatives have long been settled. He will practically give up journalistic work altogether, and will devote himself entirely to his profession of a teacher of singing, where in New York the field is just now open to a man of his eminence in this special branch. He will establish himself in New York with the best credentials from vocalists of the highest rank, from M. Jean de Reszké downward. Mr. Klein, by the way, doubtless owing to his name, has been referred to as a German. But he is an Englishman, for his father was a professor in London, and his grandfather was at one time proprietor of the Norwich *Argus*.—London Daily News.

Frederick Maxson at Drexel Institute.

THE prominent Philadelphia organist and teacher played a recital in the course of free public concerts (the 151st) on Thursday evening, November 21, Miss Maude Sproule, contralto, assisting. His program was:

Andante, Maestoso and Allegro.....Händel
Barcarolle.....Lemare
Contralto, Flower Song, from Faust.....Gounod
March in E.....Guilmant
Second Symphony.....Widor
Scherzo.....Hoyte
Contralto—
Still as the Night.....Böhm
O Let Night Speak of Me.....Chadwick
Offertoire in E flat.....Morandi

This program was played throughout in fine style, in keeping with the high reputation of Philadelphia's leading concert organist. Mr. Maxson is also to be thanked for playing the noveltics, such as the Hoyte Scherzo and the Morandi Offertoire.

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NEW YORK, November 25, 1901.

VIVIEN ETHEL McCONNELL, pianist, and Marie Wilson, reader, arranged a nice concert last Tuesday night, at Trinity M. E. Church, Harlem, the fair pianist (a Brounoff pupil), playing in brilliant style the Chopin Valse in E minor, Brounoff's Nocturne in D, the Weber Rondo Brillante and a concert waltz by Godard. Miss Estelle Harris, dramatic soprano, sang among other things Schumann's "Spring Night" and Howland's "Ave Maria" and received a warm welcome and enthusiastic applause. Violinist Quintano played a caprice of his own sans accompaniment and kindly played an obligato for Miss Harris. Later he united with the composer, Brounoff, in the "Romanze de Concert," an effective thing, of unusual harmony, which they had to repeat. Miss Wilson showed talent of pronounced order, both dramatic and dialect

Clara Kalischer's Musical Tea last Friday was a pronounced success. It was in honor of Esther Feé, the violinist, who was, however, unable to be present, owing to illness; a charming note conveyed her regrets and good wishes.

Many people prominent in musical and social circles came. Mme. Renee Japhet sang some French chansonettes, and Tor Van Pyck, tenor, gave one of Tschaikowsky's songs. Miss Marie Potvin played a piano solo and William Mahony sang Schumann's "Wanderer's Song" and some ballads. Mr. Forde has a fine basso profundo. Three of the stirring Hoffmann "Minnen und Sinnen" quartets were sung by Misses Friedley and Kalischer, Messrs. Van Pyck and Mahony and Mrs. William E. Woodend pleased all by her recitations. The hostess herself added several numbers from Von Fielitz's "Toscan Lieder," Chaminade and German.

Wade R. Brown has been mentioned in these columns. A man of his experience and ability is impossible to remain undiscovered long, and, it was stated at the time, that one of his ability should have no difficulty in landing in some nice church position—he is now organist of the Waverly Congregational Church, Jersey City, where he has a mixed chorus, an auxiliary choir of boys, a weekly class of 200 children (who are preparing for the large choir); so it will be seen that Wade R. is busy.

Song interpretation, piano and organ lessons are a specialty with him, and he is pronounced a master in all these, Miss Estelle Harris, among others, warmly praising him in song interpretation.

The Women's Philharmonic Society gave a "Concert en Costume" last week in the large room of the society, Carnegie Hall, the following being the costumes, musical numbers and by whom done:

In Spanish costume—Duet, by Miss Leonore Ruiz and Miss Ellen Ringquist, with accompaniment on the bandurria.
In Swedish costume—Songs, by Mrs. Frederick Dean.
In German costume—Song, by Mrs. Olga Burgtorf.
In Welsh costume—Trio.
In costume of a shepherdess—Song, by Miss Sallie F. Akers.
In Scotch costume—Songs, by Miss Amy Murray.
In Hungarian costume—Song, by Mrs. Katharine Noack Fiqué.
In English peasant costume—Trio, Miss Harriet Tidd, violin; Madame Severini, 'cello; Miss Annie Mead, piano.

Carl M. Roeder is "all blocked up with pupils," as he expresses it; surely a happy state of affairs! His time is entirely filled with numerous applicants he is unable to take. At the Alexander Avenue Baptist Church, of which he is organist, and which edifice is almost completed, there will be an opening service December 15, with a quartet choir, and the music will be a special feature of the service. The members of the quartet already engaged are Miss Eva M. Eason, soprano; L. W. Roberts, tenor; J. Dean Thomas, bass, and an alto yet to be selected.

Dr. Franklin D. Lawson is solo tenor of the Brick Presbyterian Church, Fifth avenue and Thirty-eighth street, singing there at the morning and afternoon services. He is also tenor soloist and director of the choir at the Washington Square M. E. Church, where he sings at the evening service, putting in a tenor pupil for the morning service. He will appear as soloist at the first concert of the Apollo Club, singing "Lohengrin's Narrative," and other engagements are pending. Dr. Lawson's delightful singing at the Stender concert at Mendelssohn Hall last spring, also at Knabe Hall about the same time, is fresh in the minds of New Yorkers, who attended these concerts in large numbers. He recently sang at a private hearing at the Metropolitan Opera House, and an experienced manager present said his voice filled it well.

J. Warren Andrews gave some recitals in Ohio recently and was acclaimed as a splendid organist. Said the Columbus, Ohio, *Journal:*

Mr. A. is master of the instrument, and his playing is a revelation of new beauties in this most difficult instrument. His pedal playing has been likened to that of John Zundel, who in his day was considered the finest pedalist on this continent.

The Columbus *Sunday Press* speaks of his playing with high commendation, devoting considerable space to the recital, the *Citizen* also making special laudatory mention of the recital, the *State Journal* also, in part as follows:

The recital was an artistic success. * * * Mr. Andrews is without doubt an organist who is also an educator in high-class music. * * * He plays with heart and soul, his readings are profound and scholarly, his playing smooth and delicate, and dainty phrases are done in most artistic style.

The Delaware, Ohio, *Daily Gazette* says in part:

* * * The program throughout was composed of very interesting organ works, and Mr. Andrews' playing showed a splendid knowledge of the instrument and of the compositions played. In his light and delicate playing he proved himself to be an organist of exceptional ability. * * * Perhaps the most enjoyable number of the program was the Suite Gothique, by Boellman, which was pla in most artistic manner.

Here is another:

Mr. Andrews is a player of ability and good training and sh excellent judgment in his management of stops and combinati Mendelssohn's fine Sonata for organ was delightfully given, an characteristic Toccata and Fugue showed that Mr. Andrews studied his Bach to good effect. The more delicate, modern m of which Guilmant's Funeral March and Caprice are such good resentatives, suffered somewhat in performance from the n pedals.—Columbus Sunday Dispatch.

Last Sabbath evening Mendelssohn's "Hear My Pray ("O, for the Wings of a Dove") was given, the solo Estelle Harris, and next Sunday night Rossini's "Stab Mater" is the work scheduled at the Church of the Div Paternity, Seventy-sixth street and Eighth avenue. P ceding the service there will be a fifteen-minute organ cital.

Harold Osborn Smith, the talented organist of French Episcopal Church here, was represented on the p gram just mentioned by a song, "The Break o' the Yea and the comment on this song by the Ohio *State Jour* of Columbus, is as follows:

"Mr. Smith has made a worthy setting of this exqui poem. He has very correctly caught the spirit of words, his melody and counter melody beautifully ill trating the text. I was particularly pleased with the companiment part, which plainly shows a natural ability harmonic variety, changing the theme from the vo part to the inner or outer parts of the chord support. Smith will be heard from in the future, for he is full music, original ideas and intuitive knowledge to catch write them down."

E. Arthur Janke has now a studio at Carnegie Hall, specialty being piano and harmony instruction. He ta pupils of any grade and gives beginners a correct foun tion, with strict attention to the development of musi expression. Those who expect to make of music a p fession will receive thorough instruction in the technic piano playing, as well as in the correct execution and ar tic interpretation of the principal works of the masters. will give private musicales and students' recitals throu out the season. Mr. Janke has several indorsements fr leading teachers, among them Richard Burmeister, w says:

MY DEAR MR. JANKE—It gives me much pleasure to recomm you very warmly to all who wish to secure your services as a m cian and artist. I am sure that you will impart the persevera and conscientiousness with which you worked with me also to y pupils, and that your talent and ability will not fail to be recogn anywhere.

Wishing you further great success as a pianist and teacher, I &c.

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GAINS: 6 months, January to July, 1901.

IN ASSETS,	$1,270,172.92
IN INSURANCE IN FORCE (Life Department Only),	4,739,635.00
INCREASE IN RESERVES (both Departments),	1,165,244.44
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1901 XMAS MUSIC

NEW ANTHEMS

For Mixed Chorus, with Solo Voices as indicated.

		Solo Voices
Barnes, A. L.	No. 10,835. Arise, Shine, for Thy Light is Come.	B
Chopin-Elliot.	No. 10,855. At Dead of Night	S
Clare, Edwyn A.	No. 10,897. We Have Seen His Star in the East	
Dulcken, Ferdinand Q.	No. 10,906. Hark, the Herald Angels Sing	SATB
Foster, Myles B.	No. 10,901. There Were Shepherds. (Two-Part Women's Chorus.	
Frey, Adolf.	No. 10,900. O Little Town of Bethlehem!	
do.	No. 10,898. Sing, O Sing this Blessed Morn	B
Gardner, George.	No. 10,857. The Song of the Magi.	
Marzo, Eduardo.	No. 10,894. Calm on the Listening Ear	
Owst, W. G.	No. 10,871. There Were Shepherds	B
Reed, William.	No. 10,881. Angels from the Realms of Glory	T or S
Rogers, James H.	No. 10,908. Emmanuel	SB
Schnecker, P. A.	No. 10,907. Christians, Awake! Salute the Happy Morn	AT
Spence, William R.	No. 10,884. The Hush of Night hath Fallen	S
Storer, H. J.	No. 10,893. The Hallowed Day hath Shined Upon Us	
Woodward, H. H.	No. 10,905. Behold, the Days Come	T

NEW CAROLS

For Mixed Chorus.

Geibel, Adam.	No. 10,904. Shout the Tidings	
Hills, Jr., Horace.	No. 10,903. Fell the Snow One Winter's Night	
do.	No. 10,902. Sweetly the Bells are Chiming	
Simper, Caleb.	No. 10,896. Awake, Awake, and Hail Your King	S
do.	No. 10,895. Sweet Angels, Ever Bright and Fair	S
Spence, William R.	No. 10,883. Joy Fills Our Inmost Hearts To-day	
do.	No. 10,882. Sing, O Sing this Blessed Morn	S

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1901. American Tour of 1902.

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MAQUARRE, Flutist.
HEATHE GREGORY, Basso.

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Room 3 New Zealand Building, 37th Street and Broadway, NEW YORK CITY.

HE LIEDERKRANZ CONCERT AND FANNY RICHTER.

HERE exists a German proverb which maintains that "he who sayeth A must also utter B." A practical emonstration of it Mr. Blom used to give in a little mily game of poker in which I had the pleasure of parcipating many years ago. He was in the habit of strollg into an opened jackpot with a little pair of deuces and id not object to stand a couple of raises on them, mutring to himself: "Wa ye dam, wa ye dam, wa ye rutter am," as he made good what was put up after he went in. What these enigmatical words mean, or to what language ey belong, I never was able to fathom, but I noticed at Mr. Blom chipped in and that not infrequently he as rewarded for his persistency and courage by drawing his lonely pair of deuces maybe a triplet of aces or me other fortunate conglomeration of cards that would in e end suffice to gain him the pot inclusive of all emoluents put up by the raisers and owners of pat straights, ushes or smaller full hands, not to speak of the bluffers ho had nothing to do with the showing up at the end. ist such a nice and comfortable family game I missed st Sunday night, when through rain and storm I wended y way to the well-known and formerly much beved hall of the New York Liederkranz, in order to atnd the society's first concert of the present season, simy because I had been present at that of the Arion on the evious Sunday.

That I did not regret the change of entertainments, and, ract, greatly enjoyed the concert, with its many sided d variegated musical offerings, shows you that they must ve been of superior merit, and such was indeed the case. he singing of the male chorus especially elicited my adiration, and in the handling of his forces the conductor, r. Paul Klengel, who was new to me, showed himself ot only an efficient leader but also a musician of taste d a drillmaster of superior command or commanding periority, just as you like to put it. All three of the à pella four part songs were redemanded by the enthuastic audience, whose attention did not seem to flag om beginning to the end of a program which consumed o hours and a half in its performance, and which was ffering from an embarras de richesse. Of the three oruses Franz Leu's "Ständchen" is of the cloyingly veet Liedertafel denomination, while Klengel's own setng of Baumgartner's humorous text, "Froehliche Aruth," is clever and effective.

Then there were two male chorus quartets, with orchesa, of which Rheinberger's "Johannisnacht" sounded acamical, despite Klengel's fine instrumentation of the acompaniment, while a new German Reiterlied, by Fritz eff, is very stirring and modern in spirit and harmonizan, being influenced strongly by Wagner's "Kaiserarsch."

As was the case formerly it still seems to be to the pres-nt day, viz., that the mixed chorus is the weak side of the iederkranz. The entrance of the Ewig-Weibliche did not rengthen, it made a tame appendix to the male chorus, d their joint effort at mastering the Brahms "Schicksalsd" was a lamentable failure. I do not blame Dr. Klenl for this, for he cannot be expected to perform miracles ith a poor woman's chorus, but he ought to have known at the Brahms work, one of his most transcendental ies, was too ambitious a selection in every respect.

There were three soloists—one or two less would also ve been a sufficient supply—at this concert. Of them mil Fischer, the veteran bass, needs no further mention, cept to state that he sang his Händel aria and his two Loewe ballads in the artistically still remarkable, but vocally rather remnant style, to which he is reduced now. His audience was delighted, and after the "Archibald Douglas"—Fischer calls him Dooglas—an encore was insisted upon.

Miss Helen Niehbur much more deservedly shared the same fate. She is a pupil of Bouhy, and sang her well-known "Samson and Delilah" aria as well as a plaintive song by Alessandro Scarlatti, with a sympathetic and well trained alto voice and with commendable clearness of delivery.

Of considerable interest to me proved the piano playing of Mrs. Fanny Richter, a former pupil of Liszt, Barth, D'Albert and Stavenhagen, of whom I had heard a good deal of praise before I had the pleasure of hearing her. That so many masters did not spoil her playing shows that the lady has talent of her own, and in fact a certain amount of strength, originality of conception and a clean, neat style of phrasing were the distinguishing features of Mrs. Richter's interpretation of the Beethoven C minor Concerto. The old and nowadays but rarely performed work did not sound a bit antiquated under her supple fingers, and I greatly enjoyed the cadenza by Clara Schumann as well as the sprightly, humorous and genial way in which the lady rippled off the rollicking final rondo.

Of course she was applauded to the echo, and of course she was encored. O. F.

Mrs. Fanny Richter.

Richter is a distinguished name in the art world of Germany, and, William Shakespeare notwithstanding, there is a great deal in a name sometimes. Here in New York we have a pianist who belongs to the honored family of Richters, Fanny Richter, who in private life is Mrs. Albert Fuchs. As one having studied with Liszt, Barth, d'Albert and Stavenhagen, no one would ever think of charging Madame Richter with playing the works of one composer better than another. She is a serious artist always, and with it all she is poetic and emotional to a high degree.

As a child Fanny Richter played in public in Germany. When she first came to this country, she played here with orchestras and in recitals, and then devoted some of her time to teaching among wealthy families. But loving her art as she does, it was unreasonable to suppose a woman of her comparative youth would retire to private life.

The pianist returned only last Saturday night from filling an engagement in Milwaukee with the A Capella Club of that city. This is always the way with genius. No sooner does a gifted woman or man make it known that she or he will enter or re-enter (as happens to be the case here) public life, but engagements come pouring in. Always when the merits equal the claims engagements will follow.

Madame Richter is a most sympathetic artist, with a technical equipment that astonishes even musicians. A beautiful Schumann player, a finished Beethoven, an astonishing Liszt player. Need more be said of her skill. In Europe Madame Richter is known to many people of rank and influence. Members of the royal families are among her friends and patrons. She has been decorated by Queen Marguerita of Italy and the Grand Dukes of Saxe-Weimar and Schaumburg-Lippe. New York society received Madame Richter cordially when she came to this country. As she brought letters from the elect of Europe it could not be otherwise. Many of Madame Richter's friends and admirers are hoping that she will give a recital in New York this winter. It would be interesting to hear her in one of her programs.

Edward Strong.

AMONG the younger singers who have recently scored marked success is Edward Strong, tenor of the Fifth Avenue Presbyterian Church, New York.

He commenced the study of music when a mere lad. Starting with the piano, he gradually extended his work, taking up successively both the violin and the organ. Obtaining in this way a thorough musical education, when later his voice developed, he had already acquired a musical culture which well equipped him for the position he wished to fill two years ago on coming to New York.

His voice is a clear lyric tenor, of unusually fine quality and extended range. One of the features of his singing is his clear enunciation, which is always an added pleasure.

The repertory of this young artist is both large and varied, and has won him unqualified praise in concert and oratorio work.

Here follow a few press notices from different parts of the country:

In his first song, "Alas! that Spring Should Vanish," Mr. Strong revealed a resource of musical feeling that gave the full pathos of the lines, and won him a clamorous encore, but in his final song he reached a plane of vocal interpretation rarely heard at Chautauqua.—Chautauqua Daily Herald, July 13, 1901.

BUFFALO, N. Y., PAN-AMERICAN EXPOSITION CONCERT.

One of the favorite soloists is Edward Strong, who comes from Dr. Hall's Presbyterian Church, Fifth avenue, New York. He has a tenor voice of rich quality and takes his high notes easily. His pure, sympathetic voice showed to special advantage in the duet "Oh! that We Two Were Maying." All his numbers were delightful.—Buffalo Express, July 17, 1901.

He is the fortunate possessor of a high tenor voice of great sweetness and power, which he uses in a thoroughly artistic manner. His solos, "Behold and See" and "Thou Shalt Dash Them," are perhaps particularly worthy of mention. The first was sung with exquisite tenderness and finish, the latter with a force and fire that electrified his audience. Faultless rendition and sympathetic interpretation were characteristic of all his work. An unusual repose of manner and an attractive personality gave added pleasure.—Northfield News, December 15, 1900.

Mr. Strong deepened the favorable impression which he made on the music lovers of the Oranges at the Randall concert some time ago. He sang his numbers with fine musicianly feeling, excellent method and a wide range of expression. For response to an encore after his first group of songs he sang "If I Were a Star," by Chapman, and after his third program number was again recalled and sang the dainty little ballad, "A Thousand Thoughts."—Orange Chronicle, June 4, 1901.

Edward Strong, of New York, who has lately attracted attention by his fine tenor voice, gave great pleasure by his rendering of songs by Chaminade, Chadwick, MacDowell and others.—Jersey City Evening Journal, May, 1900.

Mr Strong, who is the tenor of a Fifth avenue church, has a voice of fine volume and rich tone.—Narragansett Daily Times, August 16, 1901.

Edward Strong, a young New York tenor, made a splendid success at Miss Chamberlayne's school last week, where he sang.—Boston Exchange.

Edward Strong is a rare tenor; a magnificent voice, sympathetic and powerful. His enunciation is well-nigh perfect and his singing excellent.—Scranton Republican.

Mr. Strong has this season sung at Port Chester, in Scranton, Pa.; at the R. R. Y. M. C. A., and gives a recital at Wooster, Ohio, December 12, following it with singing in "The Creation" in Northfield, Minn., the next week. This is a short Western tour, extending to Minnesota. He sang at Roseville Avenue Presbyterian Church, Newark, N. J., last Sunday evening.

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Conservatory of the "Gesellschaft der Musikfreunde" in Vienna.

The new conservatory established in Vienna by the "Gesellschaft der Musikfreunde" (Society of Music Lovers) will be opened on January 2, 1902, under the direction of Emil Sauer.

Application for admission should be made before December 15, 1901, at latest, to the "Direction des Conservatoriums," Vienna.

Applicants must produce a certificate of their musical training up to date, a baptismal (birth) certificate, and, on demand, a certificate of health.

The charge for entrance fee is 10 Austrian crowns, annual tuition fee 600 crowns, the latter to be paid in advance in three equal parts.

The committee's examinations for admission will take place from January 2 to January 5, 1902.

Candidates will be required to play from memory a prelude and fugue from J. S. Bach's "Well-Tempered Clavichord"; a self-selected classical piece of some length and a modern composition for the piano. The pupils accepted must bind themselves to at least one school year.

Further particulars will be found in the Statute to be obtained at the office of the Conservatory, where all other information relative to the courses is likewise given.

VIENNA.

NOVEMBER 11, 1901.

THE Viennese sigh over Helmesberger as director of the symphony concerts; they sigh and pursue the even tenor of their ways; they sigh and attend the concerts, but not without the cutting insinuation that the Philharmoniker, even without a leader, is worthy of being listened to. Sarcasm is some comfort; the Wiener seek further consolation in the melancholy sight of their adored Mahler taking his daily constitutional on the Ring They elaborate on the genius, the labors and the interesting ill health of the great man. Comparisons are invidious, but the Viennese are usually more lenient, and it is doubtful which of two things has most surprised Mr. Helmesberger, his elevation to the post of Dirigent der Philharmoniker, or the harsh criticism his nomination has excited. Richard Strauss was offered the place; nay, he was urged, entreated to accept it. But alas! and why not? The first concert of the Philharmoniker occurred Tuesday, October 29.

On Monday, November 4, Colonne and his Paris orchestra were here. They are indeed a thing of joy. They played Beethoven's "Leonore," and the Musik Verein audience was spellbound. They played the "Tannhäuser" Bacchanale (Paris edition), and enjoyed it hugely themselves, so did their auditors. They played—and how they colored it!—Charpentier's "Impressions d'Italie" and the famous oft-repeated three numbers from Berlioz's "Damnation of Faust." Surely the "Rakoczy March" could not have been better played; indubitably not one pulse in the vast audience but responded to that commanding rhythm. And Colonne himself, how he makes his presence felt, though often he seems to give his men the reins, at times laying down his stick and his right hand altogether, and speaking with his expressive left alone! The new Saint-Saëns Symphony is worthy of study; the first movement is in the master's most scholarly style; the adagio at first menacingly suggestive of a theme and variation, but soon changing its mind and becoming a lovely bit of music; the wild, darkly colored scherzo, which cannot fail to excite sympathy; the brilliant and contrasting last movement. The audience did their best to express appreciation. "Bis, bis!" "Bravo Colonne!" came from all sides and after every number.

On Thursday, November 7, Jan Kubelik played to a crowded house in the Grosser Musik Verein Saal. On the evening of the concert people were turned away from the doors. Kubelik played the "Gesangscene" of Spohr, Lalo's "Symphonie Espagnole," which Ysaye introduced to Americans some two or three years ago, and a "Faust" Fantaisie. He excited immense enthusiasm, and was assisted by Friml, pianist from Prague.

But there are many kinds and grades of concerts in Vienna. The Imperial City encourages, harbors, protects many greater and many lesser travelers on the thorny paths to Parnassus. Bösendorfer Saal often fills its comfortable seats for the benefit of strugglers who in America would have to give up the unequal combat. Here they do their little best and receive their little meed of applause, and no doubt enjoy it. The Italian recital on November 7 exemplified all this.

The initial evening of the Tonkünstler Verein series was held on Saturday, October 26, in the Kaufmännschen Verein Fest Saal. The playing of Sophie Auspitz, a recognized and so to speak graduated artist from the Conservatorium, failed to arouse our enthusiasm. She played the piano part of a new and interesting Sonata, for piano and violin, by Robert Fuchs. The author was present and was heartily applauded. Some beautiful songs of Hugo Wolf were monotonously sung; but for us the feature of the evening was a Trio for piano, violin and 'cello, by Fr. Smetana. The work, though scored for three instruments only, seems to have been conceived in an orchestral spirit. A deep, tragic feeling pervades the work. The performers of this number were F. Yerat, 'cellist; Robert Zeiler, violinist, and L. Friedberger, pianist. The Tonkunstler Verein is a very old society. It owes its rejuvenation to Brahms.

And the opera. On Thursday, November 5, was given a brilliant presentation of Smetana's "Dalibor," with Mildenburg as Milada, Michalek as Yutta and poor old Winkelmann as Dalibor. Mildenburg, of course, sang marvelously well. She always does; and her acting was, as usual, intelligent and passionate. Winkelmann managed to look younger than he has looked in other parts. The music of "Dalibor" is a wonderful interpretation of the text. The varieties in rhythm, sentiment and tone coloring present each situation with dramatic force. Particularly worthy of mention seem to us the march preceding the entrance of Wladislaw, King of Bohemia, Dalibor's defense, and the love duet of the prison scene in the second act. The recitatives in "Dalibor" might be criticised as antiquated and stiff. Mahler himself directed. Nevertheless, deficiencies in precision of attack were noticeable and some accompanying passages lacked steadiness.

Nicolai's "Merry Wives of Windsor" is at present being given on an average of once a week. The revolving stage is used and every detail of the presentation is remarkably well managed. It must be said that in this case Gutheil-Shoder earns well deserved laurels. The sinuosities of her gestures, attitudes and peculiar style are better adapted to the role of Frau Fluth than to any other we have so far had the advantage of hearing her in. Strange to say, Demuth, the great Wotan, makes an excellent Herr Fluth. The absurd part of Yünker Spärlich is humorously brought out by Breuer. Nadal, perhaps the purest tenor at the Hof Oper, sings the part of Fenton. The ballet in the third act is really fine. Whatever some persons may have to say regarding degeneracy in the ballet corps, Hofmann's "Eryahlungen" bids fair to rival the "Merry Wives of Windsor" in the number of times that it is announced for the present and near future.

The revival of this fantastic opera of Jacques Offenbach was given its first performance at the Hof Oper on Monday, November 11, before a brilliant and enthusiastic audience, the inevitable Gutheil-Shoder assuming the three roles of Olympia, Giulietta and Antonia and Herr Schrödter playing Hoffmann. Mahler directed, received more than his usual ovation and was obliged to repeat the prelude of the second act, in which Offenbach works out a Mozart theme in commemoration of the real Hoffmann's veneration for the great composer. The staging of the Venetian scene was specially admirable, but, alas! the love declaration was sung with such sublime disregard for pure intonation as to completely spoil the ensemble. The last act was distinctly tiresome, the constant reappearance of the demoniac Mirabel absolutely failing to produce the intended weird effect. For such of our readers as are not acquainted with the work, a skeleton sketch may not be out of place. In the prologue Hoffmann offers to tell his friends, assembled in a tavern, the tale of his loves. Each of the three acts is the story of one of these ladies. The first, Olympia, is a doll, so constructed that she can walk, dance and sing. She is broken by the optician who made her eyes and received bad money in payment of his work. The second, Giulietta, a false Venetian, by magic indelibly imprints her face on a looking glass and by the same spell seeks to wreck Hoffmann's hopes of eternal salvation. The third, Antonia, dies. The cause of her death is her own song and is brought about by the hypnotism of Mirabel. In the short epilogue Hoffmann again meets his friends in the tavern and the drinking chorus of the prologue closes the opera.

We will assume that our readers are still interested in Leschetizky and his disciples and proceed to say that "the class" are as usual in a turmoil. They have a grievance and should be satisfied. A great cry of distress has gone up and it is thusly: The middle of November is upon them and yet they have had no lessons. Währing has indeed felt the shock of approaching greatness. The villa on Karl Ludwig strasse has been thoroughly aired and cleaned. Leopold, major-domo and valet to the master (and a great man himself), has been seen and spoken to; but Leschetizky has come and gone—perhaps come again! He had visited Berlin in the interest, it is said, of his compositions. An irreverent spirit suggests that they will require his close attention, as they run considerable risk of being sadly neglected by posterity. And now we are told that Paderewski is in Vienna; and will not rehearsals in the Innere Stadt, and little suppers and billiards at Währing, preclude for another two weeks the possibility of regular lessons with Herr Professor? But Paderewski plays on the 14th and again on the 22d.

On the first evening he will give the "Emperor" Concerto, the Chopin F minor and his own Fantaisie, assisted by the Concert Gesellschaft Orchestra. Some feeble minds hope to enjoy the great artist's music; but loftier intellects, they of the inner circle, will bear down on the Grosser Musik Verein Saal, armed with opera glasses, field glasses, possibly some may resort to telescopes, and resolutely closing their ears, open their eyes and gloat over mechanism and muscles, learnedly discussing the point of the—athlete(?). To such heights have some risen!

G. S. L.

MME. FANNY RICHTER IN MILWAUKEE.

THE appearance of Mme. Fanny Richter in Milwaukee on November 18 proved the pianistic event of the opening season in that music-loving city. The pianist appeared as the soloist in connecton wth the A Capell Club concert, and her success was almost unique in the unanimity of opinion among critics and local pianists Madame Richter-Fuchs may fairly claim a conquest of musical Milwaukee. Her program was well calculated to display her skill and technic, and she so deeply impressed the local musicians that, with but one hearing, she is, in her scholarly readings and sincerity, compared with Bloomfield-Zeisler, and in her reserve strength and temperament with Carreño. Milwaukee has a habit of comparing all newcomers of prodigious technic with the two artists just named, and, if the result is to a fair degree satisfactory, the pianist thus put to a severe test is surely enthusiastic admiration. It is certain that another appearance in Milwaukee would compel a repetition, greatly augmented, of Madame Richter's recent triumph. Following are extracts from some of the Milwaukee newspaper notices:

The Capella Choir's first concert of the current season took place at the Pabst Theatre last evening, on which occasion a new pianist appeared as soloist in the person of Mrs. Fanny Richter-Fuchs, a German virtuoso, who came highly recommended as having studied with Liszt and half a dozen lesser lights, together with the Berlin Royal School.

Madame Richter-Fuchs claims first attention by reason of her eminent talent. She is well equipped in all details of piano technic in addition to which she possesses sentiment and warmth of feeling all of which was demonstrated in her playing of the Beethoven Sonata, the three strongly contrasting movements being reproduced with delightful finish as far as mechanical means are concerned, while the beautiful andante was played with great depth of feeling and tenderness. In the Chopin selection she fully entered into the spirit of the Polish poet's sentiment, and Schumann's "Butterflies" received a brilliant interpretation. Her other selections served to increase the good impression made by the pianist and the somewhat noisy piece of Liszt resulted in an emphatic recall. She is a pianist who deserves her success.—The Sentinel.

Mrs. Fanny Richter-Fuchs was the soloist of the evening. He in Milwaukee we unconsciously measure all our lady pianists by the standard of Carreño. A very high standard undoubtedly—probably the highest—and we must be forgiven if we do not at first take kindly to any newcomer, for we like Carreño very much. Mrs. Fanny Richter-Fuchs did not touch us much until the last number—"The Magic Fire" and "St. Francis on the Waves" selection. In these she showed of what stuff she was made, and the audience knew it at once to be the genuine ring of the artist and asked for an encore, which it got—Paderewski's Polonaise. The Chopin Nocturne, Schumann's "Papillons" and "Grieg's "Carnival" appeared to be scholarly, technically correct and of sufficient temperamental conception.—Journal

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The A Capella Choir opened its seventh season at the Pabst Theatre last evening to a large and representative German-American audience. Prof. William Boeppler, the musical director, had a feature in Mrs. Fanny Richter-Fuchs, of New York, and to say that she scored a success and won favor with the audience is putting it mildly. Her ability as an artist on the piano has never been questioned, and those who had seen her before immediately became impressed that she is a finished artist. She played some of Schumann, Chopin and Liszt concert pieces and Beethoven's "Appassionata."—News.

As soloist of the evening appeared the pianist Mrs. Fanny Richter-Fuchs. Having been taught in a most excellent school, this lady proved herself to be a proficient pianist, and who had been trained through a sound technic suitable for classic works, as the Sonata Appassionata of Beethoven; and she also proved that she knew how to interpret the modern works of Chopin, Schumann, Wagner-Brassin and Liszt. Mrs. Richter-Fuchs delighted the large and enthusiastic audience also with the "Feuerzauber" of Wagner-Brassin and with Liszt's composition, "Franciscus on the Waves." With these Mrs. Richter-Fuchs reached the height of her ability, and was called out before the audience several times and covered with applaus and with flowers.—German Herold (translation).

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Eddy Organ Recital.

THE organ recital by Clarence Eddy at St. Bartholomew's Church last Monday evening attracted a large congregation of musicians and music lovers. The recital was under the auspices of the American Guild of Organists. St. Bartholomew's organ is one of the great church organs of the country, and only a master organist can manage its three divisions. Readers of THE MUSICAL COURIER know Mr. Eddy to be one of the skilled organists of the world, and therefore extended criticism of the performance seems unnecessary. The program, which contains three novelties and two compositions dedicated to Mr. Eddy, follows:

Fantaisie in F major (new)....West
Ave Maria....Bossi
Sonata Pathetique (new)....Baldwin
(Dedicated to Clarence Eddy.)
Intermezzo (new)....Hollins
Grand Chœur Dialogue....Gigout
Angelus....Starmer
Prelude and Fugue in A minor....J. S. Bach
Pastoral Interlude....Parker
(Dedicated to Clarence Eddy.)
Toccata in F major....Widor
From the Fifth Organ Symphony.

For a first hearing, the "Intermezzo" by Alfred Hollins proved the most agreeable of the new works. Mr. Baldwin's "Sonata Pathetique" was somewhat of a disappointment. Musical workmanship was there, but anything suggestive of the title seemed lacking. The principal motif of Luther's "Ein Feste Burg" was easily distinguished in the last movement. Hearing so much music, we can understand why modern composers are so frequently reminiscent in writing their scores. One of the most beautiful performances of the evening was the "Ave Maria," by Bossi, played on the solo organ. This showed to perfection Mr. Eddy's finished technic and rarely sympathetic tone.

Gregory Hast in Philadelphia.

FOLLOWING close upon his brilliant Milwaukee triumph, and the enthusiastic indorsement accorded his voice and art at his New York recital, Gregory Hast, the distinguished English tenor, sang in Philadelphia on the evening of November 20 and scored again in the Quaker city, as the appended press notices testify:

Gregory Hast, an English tenor, well known and well liked among London concert-goers, made his first appearance in Philadelphia at Witherspoon Hall last night. Mr. Hast's share in the program consisted of eighteen songs of widely varying character, including examples of early French, early Italian and early English ballads, besides German lieder and modern English songs. Such a selection affords a thorough test of a singer's abilities, and when it can be said, as it can with truth in this case, that with each succeeding number Mr. Hast added to the favorable impression that he made from the outset, it follows that he is an exceptionally talented and accomplished singer. His voice is a true tenor of very beautiful and sympathetic quality. Besides the natural charm of his voice, Mr. Hast's enunciation is so clear and distinct that every syllable he sings can be heard with ease, and his accent, whether he is singing in German, French or English, is of the purest. He is absolutely devoid of any affectations or mannerisms, yet he manages to convey to the most interesting manner the full meaning of the words he is singing. In fine, he is exceptionally accomplished, wholly delightful, and in the range of his voice, artistic skill, finished interpretation, smoothness and grace of style, Mr. Hast's singing could hardly be surpassed.—Philadelphia Ledger, November 21, 1901.

Mr. Hast's voice is a tenor of pure quality, sympathetic, and of admirable range, while his enunciation is of notable distinctness. The selections were of a varied nature, sufficient to test the powers and versatility of any singer, but Mr. Hast was successful in them all, and sang with most artistic effect in examples of French, Italian, German and English songs.—Philadelphia Evening Bulletin, November 21, 1901.

In his selections of German lieder and old and modern English ballads, Mr. Hast displayed a good tenor voice, artistic feeling and a nice sense of interpretative proportion. His rendering of all the eighteen numbers revealed knowledge and experience.—Philadelphia Press, November 21, 1901.

Mr. Hast has an excellent voice of even register, and his diction in all languages is distinct and admirable in enunciation and phrasing. He made a pronounced impression, and another recital by him will be most acceptable.—Philadelphia Record, November 21, 1901.

Mr. Hast has an agreeable voice, clear enunciation, a graceful manner, and his delivery was admirable. He has precisely the right qualities for his choice of songs, including dramatic color, and there is a very important range of music in which it would be a pleasure to hear Mr. Hast again.—Philadelphia Times, November 21, 1901.

IONE BUSH RIDDELL.

NOTICE of two important concerts at the Pan-American Exposition were overlooked, and we take pleasure at this late day to give them a special notice. Miss Ione Bush Riddell, of Cincinnati, gave two fine organ concerts at the Temple of Music, October 7 and 8. Following is her program. She was assisted by Miss Eleanor A. Bain, contralto soloist, of Cincinnati, who sang very pleasingly:

IONE BUSH RIDDELL.

MONDAY.

Festival March in D....Smart
In the Morning (from the Peer Gynt Suite)....Grieg
Offertory in A flat....Edward M. Read
Vocal, My Heart Is Weary (from Nadeschda)....A. Goring Thomas
Miss Eleanor A. Bain.
Cantilene Nuptiale....Dubois
Berceuse in A....G. Delbruck
Vocal—
Lullaby....Dennée
If I Were a Rose....Hesselberg
Miss Bain.
Gavotte from Mignon....Ambroise Thomas
Festal March....B. Calkin

TUESDAY.

Concert Overture in C minor....Hollins
Andantino in D flat....Lemare
Fanfare....Lemmens
Vocal, Abide With Me....Biederman
Miss Eleanor A. Bain.
Christmas Pastorale, from Eighth Concerto for stringed instruments....A. Corelli
Amaryllis....Ghys
Vocal—
Love Is a Bubble....Allitsen
Springtide....Becker
Miss Bain.
Seraph Strain....Wolstenholme
Carillon....Wolstenholme
Hosanna....Wachs

It was apparent at once that Miss Riddell is an organist of unusual qualities and that the big organ under her touch was developing all of its power, and the music was interpreted with much fullness and fine poetic instinct. Connoisseurs were impressed by the variety of Miss Riddell's shading, phrasing and remarkable pianissimo effects, which were particularly fine in the Andantino in D flat, Lemare, while the "Fanfare," Lemmens, won much favor with the audience. Miss Riddell's technic is faultless and expression full of poetry and soulfulness.

Since her return from Buffalo, she has been very busy with a large class of pupils in piano and organ, and she will shortly give an organ recital at Rushville, Ind. She has at various times given organ recitals on the great organ in the Music Hall, Cincinnati, and she is closely identified with the musical culture of that city. Miss Riddell's musical education has been carefully nurtured in every detail, which is clearly demonstrated in her work as accompanist to soloists and choruses, her sympathetic nature lending itself particularly to this kind of work. She is organist of the Central Christian Church, of Cincinnati.

MRS. K. R.

Franz Listemann at Aeolian Recital.

THE favorite 'cellist played at the recital at Aeolian Hall last Saturday Godard's Berceuse, which he does with dainty grace and beautiful tone and the Cinquantaine Gavot by Gabriel-Marie. He played most artistically and was warmly applauded. Later he finished the program with a brilliant performance of Servais' "Daughter of the Regiment" fantaisie and had to bow many times. Charles Parkyn accompanied all these numbers on either the Piano or Aeolian in wonderfully sympathetic style, showing what may be done with the instruments in this direction.

Dahm-Petersen Lecture Recital.

THE *Daily Gazette* of Schenectady, N. Y., speaks highly of Mr. Dahm-Petersen's lecture-recital on "Practical Voice Culture," with vocal illustrations by himself and Miss Grace Sutter, a pupil. Members of his two choirs, of which he is director, were also present. There will follow a lecture on "Pronunciation" and one on "Style."

Otto Maehl.

Otto Maehl, the veteran German actor, who died in San Francisco on November 19, was the father of Mme. Norma Knupfel, the musical manager. The deceased was seventy-six years old. He came to this country in the 40's, and managed the first German theatre in New York. Another daughter, Miss Lillian Maehl, is a singer, who made her reputation in the West.

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EUROPEAN NOTES.

In accordance with a new German law the Chancellor of the Empire has ordered the formation of commissions of experts in each state of the Empire. One commission is for literary works, and another specially for musical works. The registry where the names of authors must be inscribed is fixed at Leipsic.

The late performance of Offenbach's "Contes d'Hoffmann" at the Theatre am der Wien is the first time that it has been produced in Vienna since the terrible fire at the Ring Theatre, where 800 lives were lost.

A first representation of an opera, "Amor Fatale," was lately given at Constantinople by an Italian troupe. The music is by the conductor of the orchestra, Ernesto Sassone. The success is said to have been complete.

To mark the celebration of the centenary of Bellini, five unpublished pieces will be given to the world by the maestro, F. P. Frontini, who has also arranged them for voice and piano.

The San Carlos Theatre of Lisbon has engaged for the coming winter season the following troupe: Sopranos, Mmes. Gemma Bellincioni, Regina Pacini, Febea Strakosch, Adelina Stehle, Emma Caselli, Adalgisa Minotti and Adami-Corradetti; mezzo-soprano, Marchesini; tenors, MM. Bonci, Borgatti, Garbin, Clément, Anselmi, Zanatello; baritones, Menotti, Kaschmann, Pini-Corsi, Vincenzo Ardito and Ferruccio Corradetti; bassos, Oreste Luppi and Ciccolini. Conductors, MM. Luigi Mancinelli and Ettore Peroni.

"Come let us dance and sing" is all very well in its way, but it leads sometimes to trouble. The new arrangements of "The Merry Wives of Windsor" at Hof Oper, Vienna, comprise a ballet in the third act, with the forest at midnight filled with dancing and singing elves. Usually the corps de ballet dance and the ladies of the chorus sing. Mahler, however, has issued a decree: "The ladies of the chorus will take part in the dancing." As most of these ladies are of considerable antiquity, they replied: "We cannot dance. We never learned how." "Then you must learn," was Mahler's reply. So now a troupe of respectable, meritorious chorus ladies is marching about in the dancing room under the care of the ballet master, and in their old age beginning with the five positions. The chorus is now demanding justice and insisting that the ballet must be taught singing.

An opera by Orefice, entitled "Chopin," was lately announced. Now it seems that it is not a composition by Orefice, but an arrangement of passages taken from the works of the great piano artist.

At the first concert of the Museum Society of Frankfort the orchestra under Kogel performed Beethoven's C minor Symphony; "The Swan of Monela," legend for orchestra by J. Sibelius; Overture to "King Lear," by Berlioz, and Weber's "Freischütz" overture. Frau Lilian Blauvelt sang the Zerlina air from "Don Juan" and the mad scene from Thomas' "Hamlet" with great success.

Teresa Carreño at the first concert of the Music Society of Eisenach played with success Chopin's B flat minor Sonata and Symphonic Studies by R. Schumann.

The Leipsic *Signale*, which has been provisionally edited by Max Steuer, will henceforth be definitely edited by Dr. Rudolf Schwarz. This gentleman enjoyed from 1882 to 1887 the instruction of Philipp Spitta, and is distinguished for his work in the Department of Musical History.

At Strassburg an old, unknown opera by Lortzing has been produced in honor of his 100th birthday. It is called "Hans Sachs," and surprises by its humor and wealth of melody, as well as its treatment of Wagner's master singer. Hans Sachs in this Lortzing work is represented as young, in love and is a baritone role.

More wunderkinder. The Cologne journals praise the impeccable technic, the beauty of tone and the energetic, expressive style of her play. She is at present studying under Joachim. At a late concert she was supported by her ten year old sister, who is also a wunderkind. The former, a violinist, is named Frida Quehl; the latter, a pianist, Valerie.

Paul Henrion, the founder of the "Society of Authors, Composers and Publishers of Music," in Paris, died lately in his eighty-fifth year.

Carl Ansorge has great success at Leipsic. His interpretation of the works of Bach, Chopin, Schumann and Liszt has gained for him a wide circle of friends, and his performances are always greeted with admiration and sympathy.

A society in Dresden is agitating for a discontinuance of the so-called "critic visits" paid by débutants to the newspaper critics. Nobody will be more delighted with the success of this innovation than the newspaper editors.

The New Lyric Theatre, of Madrid, was to be opened on November 15. It is to be a Spanish theatre in the strictest sense of the word. Spanish operas only will be given, and Spanish artists only are to appear.

Since the death of E. Bartay, director of the Conservatory of Budapest, there has been much intriguing as to a successor. By last reports Eugen Hubay, the violinist at the Royal Academy, has the best chance.

FLAVIE VAN DEN HENDE.—Miss Flavie Van den Hende, the distinguished young 'cellist, after a long and delightful summer in the mountains of Virginia, has returned to her New York residence rested and refreshed for a season that promises to be both long and active. Aside from a number of important orchestral and concert bookings, Miss Van den Hende will give recitals here and elsewhere. Her first date in Brooklyn is December 6, followed by some very exclusive drawing-room engagements, with which she is always so successful. She is making them a specialty this season.

Von Klenner Pupils' Musicale.

TUESDAY, November 19, Madame Von Klenner gav the first of her musical talks to her pupils. Madam Von Klenner believes that her pupils can do better wor if they have an intelligent understanding of the subject the are trying to attain, and it is therefore her principle t explain everything in connection with the art of singin with such simplicity that her pupils cannot help but sin intelligently and correctly.

The talk was illustrated by the work of several pupil of the studio, the singing of Miss Nellie Wheelock an Miss Ada L. Lohman being especially worthy of praise.

The program was as follows:

The Quest.....E. Smit
Miss Leonora Pendas.
Under the Juniper Tree.....Hollande
I Plucked a Quill.....Hadle
Miss I. S. Woodruff.
Des Glockenthurmers Tochterlein.....C. Loew
Mrs. Pauli Schrader.
Burst, Ye Apple Buds.....S. Emer
Miss Nellie Wheelock.
Spring .....We
Autumn .....We
Miss Maud Carnahan.
Viens .....Chaminad
Miss Marie Griffen.
May Song.....Denz
Miss Florence Mayer.
Nymphs and Fauns.....Bember
Miss Ada S. Lohman.
Interpretation of songs by Massenet, Schubert, Schumann and Viardot, Madame Von Klenner.

Among the pupils present who did not appear on thi occasion were Miss Matilde Parraga, Miss Emily Smith Miss Kathleen Howard, Miss Isabel Walbridge, Mrs. M B. Stratton, Miss A. C. Nickerson, Miss Anna Ilgen, Mis Janet Campbell, Mrs. Fr. M. Avery. These pupils wi take part in the future musical afternoons.

Madame Von Klenner's professional pupils are having busy season. Among their number may be noticed Mr Carl Fiqué, Miss Frances Travers, Miss Bessie Knapp an Mrs. K. S. Boun.

MRS. BOICE.—Mrs. Henry Smock Boice has remove her New York studio to No. 8 East Twenty-third stree where she will teach Monday, Wednesday, Thursday an Saturday. She has engaged as her accompanist Chilio Roselle, the well-known pianist and organist, and she wi also have a coach for French diction. Many of Mr Boice's pupils are singing in public with great succes Miss Camp, an advanced pupil, will be heard in a conce given at Plainfield, N. J., the first week in December.

SCHOLARSHIPS FOR SINGERS.—Full and partial scholar ships are offered now to talented singers at the D'Angel Bergh School in the Albany, corner of Broadway an Fifty-second street. The synthetic course for singers an teachers includes training in oratorio, opera and the cor cert stage. The purpose is that pupils receive the same ac vantages provided in the best European conservatorie The school surroundings are refined and homelike. Sev eral distinguished specialists are members of the faculty.

JOHN FRIEDRICH'S RETURN.—John Friedrich, of Joh Friedrich & Brother, the violin makers and importers, h just returned from Europe. He was abroad nearly fou months and visited many places of interest. When aske if he brought back with him many valuable old violin Mr. Friedrich replied: "No; I did not buy any, for found the prices much higher in Europe than they are i this country. My trip was solely for pleasure, and I di not worry much about violins."

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NORDICA IN CHICAGO.

[Special to The Musical Courier.]

Chicago, November 25, 1901.

NORDICA alone in song recital appeared at the Auditorium to-night, before an audience that taxed he capacity of the large house. C.

MACONDA ON THE COAST.

A LUCKY star pursues Mme. Charlotte Maconda through her tour on the Pacific Coast. In God's own climate the weather does not hamper the singer as it does in sections where the rigors of winter too often tell upon the voice. Everywhere in the Far West Maconda has captured her audiences, and from the critics received discriminating tributes. Madame Maconda was the soloist at the Los Angeles Symphony Orchestra concert on November 15, and in their reports the local papers accorded the singer high praise. The criticisms follow:

The soloist on this occasion was Mme. Charlotte Maconda. Madame Maconda sang "Ah! fors e Lui" ("Traviata") and the Mad Scene from "Lucia." The latter was substituted for the "Bell Song" from "Lakmé" (Delibes), advertised, as on arrival the orchestral score of the "Lakmé" selection was found unsuitable. Madame Maconda won a deserved triumph. Her voice is a coloratura soprano of extreme flexibility and great sweetness and purity. Her bird-like trills and her cantilene are beautiful. The liquid quality of her middle register is a delight—rather a rare delight in a strictly coloratura soprano. Madame Maconda's voice has a breadth and warmth, too, which add greatly to the charm of her singing. Her greatest triumph yesterday was undoubtedly the glorious Mad Scene. Its execution was as nearly faultless as the human voice can be, but besides execution, there was that appealing, melting sweetness of tone which delighted the ears and stirred the emotions of all who were fortunate enough to be present.—Los Angeles Times, November 16, 1901.

The greatest success was made by Mme. Charlotte Maconda, an importation from the far East. She has been singing in New England and came here from a successful music festival. She captivated her audience yesterday before she had sung a dozen bars, and she received an ovation. Her little encore was especially happy, and the substitution of the Mad Scene from "Lucia di Lammermoor" for the "Bell Song" met favor. Madame Maconda has won more than a success d'estime, and her pretty manner of responding to encores won her a firm place in the hearts of Los Angeles music lovers.—Los Angeles Record, November 16, 1901.

Mme. Charlotte Maconda, the coloratura soprano, sang "Ah! fors lui" ("La Traviata") and fairly took the house by storm. Her voice, of great clearness and flexibility, has all the airy graces that go with Verdi and the Italian school. * * * Madame Maconda responded with an encore no less lovely than her first number, and later in the program gave the mad music from "Lucia" in a bewitching way.—Los Angeles Express, November 16, 1901.

The first concert of the Los Angeles Symphony Orchestra for the season of 1901-2 was given at the Los Angeles Theatre yesterday afternoon. The soloist was Mme. Charlotte Maconda, one of the best of the light coloratura sopranos now on the concert stage. Her selections admirably displayed her warm, rich voice; its flexibility, her exquisite taste in phrasing and a facility of execution that made of the rather trivial "Sempre Libera" a thing of joy and beauty. The "Lucia" mad Scene, which was substituted for the "Bell Song," and the encores, arias from "The Sicilian Vespers" and "Mignon," were rendered finely, and these brilliant and embellished airs were given with charming effect. Madame Maconda has a sympathy and warmth that bring her closer to her audience.—Herald, Los Angeles, November 16, 1901.

William A. Wegener.—William A. Wegener, the tenor, filled three important engagements in Baltimore, Philadelphia and Chicago last week.

Minne Humphryes.—The music at the dedication of the new Greenwood Baptist Church, Brooklyn, was a feature. At the morning service Mrs. Minne Humphryes, the soprano soloist of the choir, sang Whitney Coombs' "Gallilee" with violin obligato. In the evening Mrs. Humphryes sang "O Divine Redeemer," by Gounod. Fourteen hundred people attended the service, and many members of the church congratulated Mrs. Humphryes upon her beautiful singing.

NEVADA TRIUMPHANT.

[By Wire.]

Worcester, Mass., November 25, 1901.

"MME. EMMA NEVADA and her company opened their tour here to-night at the Worcester Theatre. Madame Nevada was received with enthusiasm. The individual members of her company proved to be excellent artists."

The company supporting Madame Nevada is made up of Pablo Casals, 'cellist; Moreau, pianist; Maquarre, flutist, and Heathe Gregory, basso.

TO WELCOME KUBELIK.

Societies and Musicians will Meet the Steamer To-day—His First Program.

GREAT preparations are under way for the reception of Jan Kubelik, the young Bohemian violinist, who will reach here on the Majestic to-day. Several Bohemian, Hungarian and Austrian societies, as well as a large number of musicians, will be at the pier to welcome the talented boy. If the predictions of his managers are verified, and there seems every possibility of it, Kubelik will be one of the sensations of the season.

"How often do you find Carnegie Hall almost sold out in advance for a first appearance in America?" they asked yesterday. "Up to Saturday evening two-thirds of the seating capacity of the hall and twenty-nine of the boxes had been sold, and we expect to sell every seat in the house before Monday night, when Kubelik makes his début."

Here is Kubelik's program for next Monday night in Carnegie Hall, with Emil Paur and orchestra and Miss Jessie Shay pianist:

Overture, Tannhäuser.....Wagner
Concerto, D major (with cadenza by Sauret).....Paganini
Herr Kubelik.
Piano selection, Larghetto, Allegro Agitato, from Concerto, op. 16.....Henselt
Miss Shay.
Concerto No. 8 (in form einer gesang scene).....Spohr
Herr Kubelik.
Preludes from Lohengrin, Acts I. and III.....Wagner
Carneval Russe.....Wieniawski
Herr Kubelik.
Rudolf Friml, accompanist.

Kubelik will give his first recital the following Saturday, December 7, in Carnegie Hall.

THE TONKUNSTLER SOCIETY.

LAST Tuesday evening this society gave an interesting musical entertainment at the Aschenbrodel.

The following program was presented acceptably:

Sonata I. for piano and violin, F major, op. 8.....Grieg
Miss Pauline Semnacher and Ernst H. Bauer.
Scene for contralto, Die Wallfahrt nach Kevlaar, op. 17.....Klein
Mrs. M. J. Scherhey, accompanied by the composer.
Piano soli—
Prelude from G minor Suite, op. 31.....Bargiel
Scherzo, E flat minor, op. 4.....Brahms
Johannes Ziegler.
Contralto soli—
Poème d'Amour, op. 46, No. 1.....Klein
Hush Thee, Baby, op. 65, No. 2.....Klein
The Bridegroom, Ballade, op. 46, No. 4.....Klein
Mrs. M. J. Scherhey, accompanied by the composer.

The audience was appreciative and even enthusiastic.

Miss Semnacher and Ernst Bauer gave a capital performance of the Grieg Sonata.

The singing of Mrs. Scherhey was a delight, and she was forced to give a repetition of several of the songs. Mr. Klein shared in the honors. His songs sung on this occasion are among the best he has written. The accompaniments he played irreproachably.

Mr. Ziegler revealed a polished technic and much musical intelligence, playing his solos so effectively as to win an encore.

The audience was made up principally of musicians.

ZUDIE HARRIS.

[By Cable.]

Berlin, November 26, 1901.

Musical Courier, New York:

"ZUDIE HARRIS, the pianist, had great success with orchestra here last night. Harmonica."

RICHMOND NEWS.

Rose Cecelia Shay Successful.

Richmond, Va., November 22, 1901.

THE Rose Cecelia Shay Opera Company gave three performances in Richmond last week, "Carmen," "Il Trovatore" and "Martha" being the operas presented. The chorus did excellent work, singing and acting with spirit and great enthusiasm. Each opera was well mounted and much care was given to details.

Miss Shay's singing was always a feature of the performance, and there seems nothing in the way of the company making a completely successful tour.

Monday evening the "Peabody Faculty" gave a concert at the Academy, this being the second of the course of musical attractions promised by Mr. MacLachlan The members of the faculty who took part in this recital are young musicians, but artists of thorough technic and exquisite musical culture. Miss Clara Ascherfeld, the pianist, pleased everyone, her artistic interpretation and skillful execution being unusual. Mr. Rabold, the baritone, made an impression which will not soon be forgotten. Miss Margaret Cummings has a lovely soprano voice and sings well. Abram Moses is already a good violinist and is a growing musician.

The program was admirably arranged and the audience became so enthusiastic that they tried to induce the musicians to give numerous encores. The program was as follows:

Three piano solos—
Scherzo in E minor.....Mendelssohn-Bartholdy
On Wings of Love.....Mendelssohn-Bartholdy
Caprice Espagnol.....Moszkowski
Baritone solo, Recitative and Aria from Tannhäuser.....Wagner
Soprano solo, Aria from the opera Lucia di Lammermoor..Donizetti
Three violin solos—
Romance in F major.....Beethoven
L'Abeille.....Schubert
Czardas.....Hubay
Duet for soprano and baritone, Recitative and Aria from Oratorio Elijah.....Mendelssohn-Bartholdy
Two piano solos—
Waltz in C sharp minor.....Chopin
Polonaise in E flat major.....Chopin
Two baritone solos—
Who Is Sylvia?.....Schubert
Gypsy John.....Clay
Three soprano solos—
Nymphs and Shepherds.....Purcell
Die Rose, Die Lily.....Franz
Sing, Smile, Slumber (with violin obligato).....Gounod
Violin solo, Romance Sans Paroles et Rondo Elégant....Wieniawski
Duet for soprano and baritone, from Don Pasquale ..... Donizetti

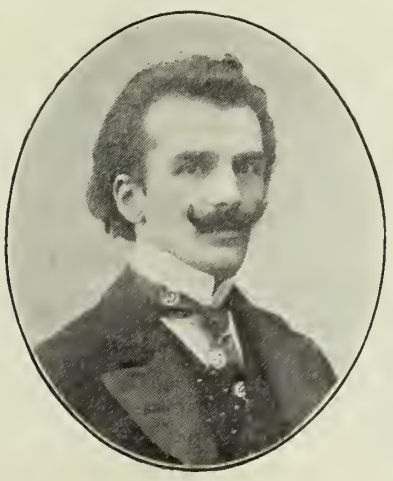
Mary Howard Bruce.

National Conservatory of Music.—The second of the students' monthly concerts was given at the National Conservatory of Music last night (Tuesday). We will publish program and comment next week.

Gertrude Bennett.—Miss Gertrnde Bennett gives a dramatic recital, assisted by Dudley Buck, Jr., on Thursday afternoon (December 5) at 3:30, at the Waldorf-Astoria. Miss Bennett is making this appearance through the courtesy of Daniel Frohman, Esq. She is the daughter of Madeline Schiller, the celebrated pianist.

Minnie Tracey.—Minnie Tracey is having great success in opera in Stockholm, and has been engaged for a tournée of twenty-one concerts in Sweden, ending the 12th of December; following which engagement she will give fifteen concerts in Norway, beginning at Christiania, September, 1902.

SLIVINSKI



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November 25, 1901.

NIKISCH'S program at the third Philharmonic concert was neither too frivolous nor yet too severely classical. One or two of the fire eaters among the critics grumbled in print at being deprived of their customary Beethoven and Brahms. They are a curious set. When Nikisch plays no classics they complain; when he does, they rend them into shreds. How, then, is poor Nikisch to act? He is to do precisely what he does; that is, prepare his own programs, play them in his own way, and say to the critics what Commodore Vanderbilt once said to the American public. Nikisch is many things, and brave.

Berlioz's sumptuously orchestrated overture, "Le Carnaval Romain," opened the program. What a painter, what a superb mixer of musical colors, was that strange genius, Hector Berlioz! Assuredly, it seems early to talk of him as one of the dead composers. Our young orchestral writers are learning from him every day. Nikisch and his orchestra gave the work a splendid reading, full of force and fire.

Fritz Volbach's new symphonic poem, "Es waren zwei Königskinder" ("There were two children of kings") is a composition that requires neither much explanation nor comment. The tale that underlies the music is based on the ancient legend of the bold youth who nightly swam a swift running river, in order to reach the arms of his lady love. The legend is probably best known as that of "Hero and Leander."

Volbach dwells more on the lyrical, the romantic side of the saga, than on the tragical. In his music are yearning, impatience, joy, bliss. The episode that describes the tragedy—to my mind the strongest moment of the story—is surprisingly short. Several unresolved chords and a few commonplace chromatic passages denote the treacherous extinguishing of the guiding torch, and the agony of the frenzied lad, battling in inky darkness with the torrent. Possibly Volbach means this musical terseness to express the quick end of the youth, but that would be a bit of cleverness which is not displayed elsewhere in the score. In an orchestral composition, as in every work of art, there must be light and shade, contrast, balance. The purely lyrical portions of the piece were melodious and rich in romantic coloring. "Es waren zwei Königskinder" was readily understood and liberally applauded by the audience.

The symphony was Schubert's in C. Of this posthumous work, discovered by Schumann in Vienna, that generous critic wrote: "The symphony is of a heavenly length." Nikisch's performance did much to make this length interesting. Unusual tempi, unfamiliar phrasing? That may have been naughty, but it was nice. That is why he is Nikisch, and the other—Rebicek.

Godowsky, rapidly becoming one of Berlin's few favorites, played the Tschaikowsky Piano Concerto in B flat minor. This work has been heard here often. Godowsky gave us an interpretation new and radical. He played it as he plays everything, with rare musical mastery and amazing technical grasp. A few false notes mattered nothing. In fact, coming from a man with such impudent technic they were rather a relief. Godowsky's conception was new, inasmuch as he made of the work a logical, cohesive whole, and not a formless fantaisie, like most other pianists. Personally, I do not care for logic in Tschaikowsky; but I must admit that Godowsky's always sounds convincing. At times I could have wished for a bit of that theatrical temperament which Godowsky, serious artist that he is, despises so heartily. His success was spontaneous and decided.

Our Royal Opera devoted most of last week to an extensive Mozart Festival. On Wednesday the beautiful C minor Mass was performed. The opera chorus sang with precision, volume and taste. This was the first Berlin production of the Mass. It made a deep impression. On Thursday there was a splendid performance of "The Magic Flute"; on Friday "Figaro" was married to vocal music very much marred in execution and intonation. On Friday evening the Joachim Quartet played some familiar Mozart numbers in familiar style. On Saturday Weingartner led the Symphonies in G minor, in E flat and C ("Jupiter"). On Sunday there was a production of "Don Juan," and on the same day, in the morning, a repetition of the C minor Mass. There was only a lukewarm interest in the festival, and public patronage fell very much below managerial expectations.

Richard Strauss is holding the even tenor of his way with the Tonkünstler symphony concerts. The second took place last Monday, and differed from the first, in that it attracted a larger audience, presented a more interesting program, better played, and aroused the audience to what seemed a superlative degree of enthusiasm.

The work of the players deserves greatest praise; Richard Strauss is above it. Several minor slips in the brasses sounded as if they were caused by the desire to do too well.

The long program opened with D'Indy's "La forêt enchantée," a symphonic legend, based on a ballad of Uhland.

Harald and his host ride through a wild forest by night. Ghostly voices hum about them. Sirens appear and tempt the warriors from their horses. Immediately the weaklings lose their souls. Only Harald resists the caresses of the sirens. Deserted, alone, he wanders about, and finally drinks from a limpid brook. The draught puts him to sleep, and there, deep in the woods, he slumbers to-day, his head sunk on his breast, his beard grown long and white, his idle sword rusting at his side.

To transcribe this poem into music requires a sure orchestral technic and an intimate knowledge of the forest music in Wagner's "Siegfried." Vincent d'Indy seems to possess both.

Tschaikowsky's Symphonic Ballad, a posthumous work, his op. 78, tells an infinitely more human tale, and is correspondingly dramatic and vital. A Russian squire and his man are galloping over the steppes toward home. The squire is tortured by mad jealousy of his young wife. Arrived home, he finds her gone. Master and man, the latter armed with a gun, steal into the garden. Here, in an arbor, sits the young wife, at her feet a pleading youth. The two men crawl nearer. At the moment that the woman throws herself into the youth's arms the squire commands his man to shoot. A report is heard and the bullet buries itself in the heart of—the squire!

I tell the story of the poem, for a description of Tschaikowsky's music could contain nothing new. Tschaikowsky is always himself—a fact more remarkable than it sounds. The galloping of the horses, the savage fury of this feudal lord, the love passages, the shot, the death struggles, all are characterized with startling faithfulness. It is said that Tschaikowsky did not wish a public performance of "The Woywode," for it is one of his earliest compositions. We are not always competent critics of our own work.

Hausegger's "Dionysian Fantaisie" is a puzzling piece. Puzzling because it portrays a puzzling poem. The program presented us with 144 lines of close print by way of explanation and illustration for one of the most complicated orchestral scores ever penned. We were given only a few moments for the reading of the 144 lines. I, for one, neither finished the poem nor understood what little I had time to read. It was necessary, therefore, to judge the composition as absolute music and to let it tell its own tale.

It told me that Hausegger is a painter of huge musical canvases, that he has an eye and an ear for mass effects, and that he is an artist in the presentment and arrangement of these effects. It told me that in this "Dionysian Fantaisie" Hausegger tries to do more than merely tell a story of bacchanalian revel. There were martial strains, lyric episodes, climaxes that suggested the struggles of great armies, harmonies that spoke of gloom, despair, death, and a glorious apotheosis, triumphant, religious, celestial. The whole seemed like an optimistic portraiture of the life and fate of man.

Hausegger's orchestration is of the most modern. He blends Berlioz, Wagner and Strauss into colors that are radiant and sometimes blinding. We are reminded of Kipling's seven league picture and the brush of comet's hair. The harmonies are frequently cacophonous, and the noises almost deafening. There is no halting in thematic or orchestral invention. The work sweeps on with tremendous force and vitality, and to me, at least, in spite of its elemental ugliness and its looseness of form, is eminently convincing.

Some day I shall read those 144 lines, in order to see whether I carried away the correct idea of the music.

By way of contrast to all this symphonic fare, Professor Halir played Charles Löffler's "Divertimento," for violin and orchestra. The first two movements of the work are dainty beyond comparison. The orchestration is woven about the solo part like a gossamer of finest texture. Rarely has there been accomplished such extreme delicacy in the treatment of a large orchestra. Professor Halir played the first two movements with extreme taste and technic. Then he practiced some passages in thirds. That was the last movement of the "Divertimento," variations on a theme from the "Dies Irae."

Liszt's "Tasso," sounding very bombastic and blatant after the frenzied dynamics of Tschaikowsky and Hausegger, ended an exceptional program, exceptionally played.

At the second concert of the Joachim Quartet these delightful novelties were given: Quartets, E major, by Cherubini; B flat, op. 67, by Brahms, and E minor, op. 59, by Beethoven. These composers proved to be not without talent.

During the past few years there has been almost a deluge of very young men who play the piano extremely well. Josef Hofmann, Ossip Gabrilowitsch, Ernst von Dohnanyi, Mark Hambourg, Akos von Buttykay, Richard Buhlig and Gottfried Galston are some of the names familiar to persons who watch the trend of pianistic events. To this list, and yet apart from it, belongs the name of Arthur Schnabel. He must be mentioned separately, because, first and foremost, he is a composer of individuality, and secondly, because he is a pianist of individuality—two artistic qualities that are rarely united in a young man just out of his teens.

I heard Schnabel play his own concerto in D minor, with orchestra. It is a work of strong originality, an opus that justifies me in predicting for the youthful artist a more than ordinarily brilliant future as a composer. Schnabel is not a seeker after the pretty phrase, nor a friend of perfunctory harmonies. He is brusque and bold, and often sacrifices beauty for truth. He is astoundingly clever in avoiding what we expect. Whether this trait is the result of extreme skill, or an integral part of the melodic conception, it is most difficult to determine. I am inclined to give Schnabel the benefit of the doubt. In either event, the result is very refreshing. The broad opening theme, the darkly-colored slow movement, and the naïve rondo were the best moments of the piece.

In his playing young Schnabel revealed himself as a pianist of the objective type, absolutely serious and legitimate. He has a clear, logical idea of everything he plays. It is his endeavor to set in the plainest possible light the entire harmonic and melodic structure of a piece. Variety of touch and clean-cut technic constitute his other artistic virtues. Altogether an extraordinary youth, amazingly sane and well balanced, this Arthur Schnabel.

Professor Halir did nothing new at his concert, except his own Concerto, D major, for violin. The piece is extremely interesting and of splendid workmanship. The themes in the first movement are broad and melodious. The andante is exquisite in conception and treatment. The last part reminds one too much of Ries' "Perpetu-

um." Halir and Richard Strauss lived together in Weimar. I think this concerto must have lain on a pile of Strauss' manuscripts for several days. In the Mozart Concerto Professor Halir gave a very uneven performance. He was evidently nervous. The cadenza was hurried almost beyond recognition.

In the Brahms Concerto an accident happened. Professor Halir stopped. Opinions are divided as to whether there was a slip of memory or a slip of the E string. In the first two numbers Professor Halir played from the printed page; there were no slips. This playing from music seems to be a habit with the professors at the Hochschule. It is a bad example for the students. A large audience applauded anything and everything.

In her piano recital, Alma Stencel displayed many qualities which had been effectually cloaked at the first concert by the sonorous accompaniment of the Berlin Philharmonic Orchestra. Free to follow her own inclinations, she proved herself possessed of rhythm and temperament.

The short frocked, golden curled little virtuosa adapts herself to various styles and schools, a musical accomplishment that many of her older colleagues cannot boast. Beethoven's Rondo e Capriccio, op. 129, a group of Bach numbers, most cleverly adapted by Hugo Mansfeldt, and Brahms' "Nine Waltzes," op. 39, were differentiated with keen musical acumen. "On Pinions of Song," Mendelssohn-Liszt, and Chopin's C minor Etude, op. 10, No. 12, were the least satisfactory numbers. The former lacked lyricism, the latter suffered from too much pedal. Schubert's F minor Impromptu was a masterful achievement, technically and musically. Chopin's "Butterfly" study was delightfully done, and had to be repeated. Liszt's "Héroide-Elégiaque" (Fifth Rhapsody), and "Hungarian" Rhapsody, No. 13, ended with éclat a program most surprisingly played. The audience was insatiable, and would not lessen its enthusiasm until Miss Stencel had added Liszt's arrangement of Alabieff's "Nightingale."

Maurice Kaufmann, a young American violinist, gave a concert with orchestra at Beethoven Hall, and revealed himself as a player of unusual powers and even greater promise. He has individuality, even if not yet entirely ripened, and that is the rarest of musical virtues. Mr. Kaufmann's technic is exceedingly well developed, and with a little more refining, especially in rapid passage work, should become all-comprehensive. His playing of the Brahms Concerto was a performance worthy of unstinted praise. He displayed a sure musical and mechanical grasp of this most difficult and most ungrateful violin work. In Wieniawski's "Faust" adaptation there were brilliancy and verve.

An eminently notable achievement of the young artist was the fact that he actually made the Philharmonic players bestir themselves a bit. They did it sulkily enough, to be sure, but they were plainly dominated by this determined young man. Bravo, Mr. Kaufmann! That is what the audience said, long and loudly, and they were rewarded with a fantastic Hubay czardas, dashed off with vim and virtuosity.

I shall try to crowd into a sententious résumé reports of other recent concerts, more or less important, and more or less good:

Dr. Felix Kraus is a profoundly earnest basso, with a fine voice and excellent delivery. Madame Krause-Osborne is very sympathetic and musical. The Grünfeld-Zajic concert was a happy-go-lucky affair. The subscribers go there to enjoy a program of music not all too tragical, and they get it. Conrad Ansorge's piano playing was equivocal. In the Smetana Trio he was too much in evidence, in his solos, too little. Richard Strauss' symphony concerts are already bearing fruit. Weingartner actually produced a novelty at his third concert, "Variations on an Original Theme," by Elgar, an Englishman. The work is strikingly original, and most effective. Elgar has disdained the conventional method of making variations, and his changes lie in curious harmonic and rhythmic turns, rather than in the usual elaborate ornamentation that hides the theme without varying it. Arrigo Serrato is a violinist of considerable technic, great temperament and tonal charm. Ida Reiter-Reich must be able to boast of a blacksmith among her ancestors. Irma Saenger-Sethe and Alfred Reisenauer played sonatas for violin and piano. The lady by far outshone her partner. She should procure a musical divorce. F. della Sudda, a Turkish pianist, seemed to have nougat on his fingers. Aldo Antonietti is Italian only in name. In his playing there is no trace of the South. Technic, plenty. Warmth and charm, none. Wilhelmine Niehr-Bingenheimer, remarkable only for her name. E. Howard-Jones, pianist, scholarly, staid and sure. Tilly Braun-Wachholz, singer, funny without knowing it. Paul Heilbrun, pianist, funnier. Minna Weidele, singer, with an aspen-leaf voice. It shook. Advice to a trio headed by Maria Bruno, piano: Please don't any more. Elfrieda Rodha, an electrical soprano. She shocked her audience. Therese Behr, an accomplished artist, with a full, rich voice, and most interesting interpretation. Joan Manén, a grandly gifted young violinist, with much of Sarasate's grace and charm. Engelbert Haas and Eugene Brieger should do their vocal practicing at home. Maria Spies, singer, gave her concert one year too soon. Alexandrine Zanolli, violin, a dashing player, with brilliant technic and sensuous tone. Etelka Freund pounded too much at her second piano recital; Victor Staub pounded too little at his orchestral concert. The Hollaender Quartet deserves more general recognition. In some respects it is superior to the Joachim aggregation. Two quintets by Friedrich Gernsheim were done beautifully. They are fine works, of elevated temper and refined workmanship. Lamond's four Beethoven recitals have come to an end. I attended one of them; that is, I stayed half an hour at each. He drew only fair sized audiences, but won warm praise in the press. At her second concert, Frida Quehl, violinist, confirmed my impression of last week, that she is a talent of exceptional promise. Alphonse Mustel and Joseph Bizet, from Paris, gave a concert for the purpose of displaying the Mustel make of harmoniums. These instruments are supplied with various new devices for producing volume, variety and beauty of tone. The most original of these patents is a stop which produces the effect of a duet for piano and organ. Joseph Bizet played some of his own works, written to emphasize the virtues of the Mustel harmonium. Grace Forbes, a coloratura soprano, made an excellent impression in the "Traviata" aria, "Ah fors é lui." Further study should make of her a very useful artist. Anna Weisshahn, a soprano, is too lachrymose. She takes herself too seriously. Gertrude Rombell, soprano, has a fine figure. Vita Gerhardt, pianist, hasn't. Julia Culp, of Amsterdam, is one of the best contraltos Berlin has heard for many months. Her voice is very much like Schumann-Heink's, and in vocal art, too, Miss Culp is not far behind her famous colleague. Karl Mayer, a robustious vocalist, sang enthusiastically to a large and admiring audience. That style of vocalism is much admired here. Richard Buhlig, a pianist, affects a prodigious mop of hair. That is the only respect in which he resembles Paderewski.

Berlin Gossip.

Prof. Heinrich Urban, one of Berlin's best known music critics, died very suddenly two days ago, aged sixty-four years. He was born in Berlin, and early began the study

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of music here, under Hubert Ries and Ferdinand Laub (violin). From 1881 to 1890 Urban was an instructor at Kullak's Academy of Music. Later he became critic of the *Vossische Zeitung*, and formed a large class of pupils in theory, counterpoint and composition. Of his own works, a symphony, "Spring"; a concert overture for orchestra, "Fiesco and Scheherezade," and a concerto for violin, were the most important. None of his compositions attained to popularity. As a critic he was mild, discerning and didactic.

Last week's musical bill of fare at our Royal Opera contained these courses: "Tristan and Isolde," "Hänsel and Gretel," "Die Puppenfee" (ballet), "Fra Diavolo," "Walküre," "Cavelleria Rusticana," Pagliacci" and "Lohengrin." At the Theater des Westens these works were performed: "Waffenschmied" (Lortzing), "Marriage of Figaro," "Gypsy Baron," "Don Juan" and "Freischütz."

Otto Hegner, the erstwhile piano prodigy, is to be the soloist of the next Wüllner Symphony Concert in Cologne. Hegner will play Brahms' B flat Concerto.

Recent additions to Berlin's large colony of American music students are: Miss Lake (vocal), Washington, D. C.; J. H. Logan (piano), Halifax, N. S.; Miss Haskell (vocal), St. Louis, Mo.; Miss Powers (piano), Chicago, Ill.; Miss Adler (vocal), San Francisco, Cal.; Miss Listemann (vocal), Chicago, Ill.; Misses Holinger (vocal), Chicago, Ill.; Louis Hirsch (piano), New York city; Miss Newkirk (vocal), Philadelphia, Pa.; Miss Edwards (vocal), Helena, Mont.; Geo. Reed (vocal), Chicago, Ill.; Kelley Cole (vocal), New York city; Miss Sylvana (vocal), New York city; Miss Sada Wertheim (violin), San Francisco, Cal.; Mr. Lowne (vocal), New York city; Mr. Blackmore (piano), Tacoma, Wash.; Miss Mame Coton (violin), Danville, Ill.; Miss Ollie Siner (piano), Denver, Col., and Miss Winifred Preston (violin), Brooklyn, N. Y.

Reports continue to pour in of Moriz Rosenthal's extraordinary successes in Russia. The dailies devote columns to his playing and to his personality. They call him the most interesting figure, as pianist and man, in the modern artist world. The leading Moscow paper refers to him as "the Liszt of our generation in mind and music." Rosenthal's latest triumph was in Warsaw, where he gave a sensational performance of the Schumann Concerto.

Adele Aus der Ohe, the pianist, played two recitals at her home for an invited audience. She will spend the winter in Italy. Her brother, the well-known painter, Gustav Aus der Ohe, has just completed a large canvas for the New Church, in Magdeburg.

Teresita Carreño, the gifted daughter of a famous mother, has just been engaged for a winter tour through Russia.

Prominent artists who have recently achieved success at orchestral concerts in various parts of Germany are: Raoul Pugno, in Barmen; Jacques Thibaud, at a Zumpe concert in Munich, and Ysaye, at a Kaim concert in Munich.

Leopold Auer has written a new and interesting cadenza for the first movement of the Beethoven Violin Concerto. Holy horror on the part of the Joachim clique is now in order.

Hans Sitt resigned from the leadership of the Leipsic Singakademie. His successor will be Gustave Borchers.

At four concerts to take place in Saal Bechstein, Waldemar Meyer has set himself the herculean task of playing twelve concertos for the violin. The works to be presented are by J. S. Bach (E major), Mozart (D major), Beethoven, Paganini (D major), Ernst (F sharp minor), Vieuxtemps (D moll), Spohr ("Gesangsscene"), Mendelssohn, Brahms, Joachim (Hungarian Concerto), Bruch (No. 3) and Sinding (No. 1).

Ottilie Metzger, first contralto in Cologne, has just been engaged for three years at the Hamburg Opera. This young woman, with her volcanic temperament and her enormous voice, will soon have a world wide reputation.

There have been two recent operatic productions of note. Hans Pfitzner's new opera, "The Rose of Love," achieved a triumph in Elberfeld. The composer conducted. Richard Strauss' "Feuersnoth" was given in Dresden, with every outward sign of immense success. Strauss led, and appeared repeatedly before the curtain. Our Dresden correspondent will dissect for you the plot and music of "Feuersnoth." I will whisper now that the book is based on a salacious tale from the "Decameron."

Wilhelm Mauke, the critic of the Munich *Post*, is in a pretty pickle. He has long been known as a bitter antagonist of Felix Weingartner, and when that gentleman recently conducted a Kaim subscription concert in Munich, Mr. Mauke let loose the following diatribe: "He failed to jump into the breach with 'Till Eulenspiegel.' Without temperament, without a left arm, almost automatically, he beat to death the droll, whimsical composition of his colleague. (Richard Strauss). Why did he do this? Do Strauss' laurels embarrass Weingartner, or did he wish to show us that even a prosaic interpretation cannot rob this poetical piece of its overwhelming effect?" So far Mr. Mauke. But now comes Weingartner, with

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a letter to the Munich press, saying that not "Till Eulenspiegel," but Strauss' "Death and Apotheosis," was played at the concert in question! The feelings of Mr. Mauke, who probably had not attended the concert, would be interesting in print. It must have been a pleasant moment when he faced his editor.

A few news items from the theatres: Gerhard Hauptmann's "The Red Rooster" is to receive its first production to-night. The piece plays in a Berlin tenement. "Miss Hobbs," by Jerome K. Jerome, translated into German, made a hit at the Dresden Royal Theatre last week. It is to be given here soon. Mme. Josefine Reinl, the excellent artist, will remain at the Berlin Royal Opera. Her contract has just been prolonged for five years. A baritone, Wilhelm Kruse, from Lübeck, will soon make some trial appearances here.

The late Arnold Böcklin seems to have been more than a great painter. A song from his pen was published last week in the Berlin *Welt-Spiegel*. The modest lyric, set to a poem by Goethe, is extremely musical and most expressive.

Paul Prill, the successor of Hermann Zumpe at the Schwerin Opera, has rapidly made himself popular with his new public. For his leading of "Tannhäuser" and Mozart's "Cosi fan tutte" he received warmest praise from critics and audience. Prill's brother, Paul, is solo flutist of the Berlin Royal Opera. Another brother, Carl, is concertmaster at the Vienna Royal Opera.

The American composer has actually figured on a European concert program. At a recent violin recital in London Sigmund Beel and Henry Bird played Mrs. H. H. A. Beach's Sonata for Violin and Piano, in A minor, op. 34.

Mr. Eckhardt, of Cleveland, Ohio, who has been studying here for several years, recently published a very interesting book of bowing exercises for violin and violoncello. The work has won the indorsement of such artists as Joachim, Hekking, Wirth, Hilf, Marteau and Witek.

Rubin Goldmark, of New York, an extremely talented composer, has arrived in Berlin, and expects to spend the winter here. Several of his compositions are to be heard in concert soon.

The *Tageblatt* speaks feelingly of the penury of minor Berlin musicians. New York, Boston, Chicago and many smaller American cities have a similar tale to tell.

M. Lhèvin, winner of the latest Rubinstein competition in piano playing, will soon give a recital. Godowsky referred to the young Pole as the "king of octave playing."

I don't know whether you have heard that Dvorák has been appointed director of the Prague Conservatory, succeeding Anton Bennewitz, who resigned on account of advanced age.

A German statistician says that in a musicians' directory of the Borough of Manhattan there are listed more than 1,200 piano teachers, 700 vocal teachers, and 650 violin teachers. Some of our American students here, who are aiming for New York, would like to see a reliable directory of the pupils.

The proposed production of "Der Ring des Nibelungen," at the Prince Regent Opera House, Munich, has been postponed till 1903, in order to give Bayreuth the monopoly next year. The Wagner operas chosen for Munich, therefore, are "Lohengrin," "Tannhäuser," "Tristan" and "Die Meistersinger," and there will be twenty-one model representations of those works between August 7 and September 11.

Have you ever heard of Teplitz, in Bohemia? It is a town about the size of Troy, N. Y. It has a symphony orchestra, which gives six concerts each season. Among the works to be produced there this winter are: Bruckner's Symphony in E flat (!), Borodine's Symphony in B minor (!!), and Hausegger's "Barbarossa." (!!!) The soloists at the six concerts will be Teresa Carreño, Fritz Kreisler, Edouard Risler, Vittoro Arimondi, Hugo Becker and Eugene Ysaye. How do they do it? American papers in cities of about 30,000 inhabitants and over, please copy carefully.

The prospectus of the Mannheim Conservatory (Mannheim is a city in South Germany) talks of the "encouraging progress" of the institution for the past year. I looked up the prospectus of 1900. Then there were 138 pupils. This year there are 139. Oh, the dear old patient, plodding Fatherland!

I am authoritatively informed that the report current in German papers of Fräulein Ida Heidler's (Berlin Opera) engagement for next season's Wagner performances in London is entirely without foundation. Fräulein Heidler appears to have a press agent and a steady eye on America.

There are more good things in Nuremberg than dolls, beer and Christmas cake. A philharmonic orchestra has just been started there with a large financial guarantee.

Rimsky-Korsakoff's new opera, with the simple title of "Zarskaja Newjesta" ("Bride of the Czar"), is about to be produced in St. Petersburg.

Geraldine Farrar, the New York girl who recently achieved success at the Royal Opera in "Faust," will sing Violetta, in "Traviata," end of this week.

HARMONICA.

Broad Street Conservatory.

THERE are few recitals by students more entertaining than those given at the Broad Street Conservatory, 1331 South Broad street, Philadelphia, under the direction of Mr. Combs, and the program presented on Wednesday evening, December 4, was in every way up to the standard of the institution. The vocalists, Miss Louise De Ginther and Miss Luna Dickson, both pupils of Herbert W. Greene, were delightfully entertaining, while the pianists represented the work done with Mr. Combs, the director. A number deserving special mention is the harp solo "Aubade," by Hasselman, which was played in a graceful manner by Miss Helen Ullom, a pupil of Mr. Cortesi. The program from the beginning to the concluding duet evidenced the quality of the work done at the conservatory. Every number was creditably prepared, and showed throughout earnest, sincere application to study.

GASTON M. DETHIER.—Gaston M. Dethier, organist of St. Francis Xavier Church, New York, whose remarkable command of his instrument is the wonder and admiration of all who have heard him play, recently gave two recitals, one at Bridgeport, Conn., and the other at Buffalo, N. Y. The criticisms which follow will serve to indicate his success:

A most remarkable exhibition of organ playing was given last evening at the opening recital at St. Mary's Church by Gaston M. Dethier, organist of St. Francis Xavier's Church, New York city.

It is difficult to attempt a description of the work of this modest appearing young man without using language that many people would regard as highly extravagant, if not rhapsodical. Yet superlatives are all that seem fitting as memory recalls the never-before-heard rapidity of finger movement, combined with so pure and perfect a legato, the kaleidoscopic changes in registration producing a marvelous variety of colored tone-pictures without pause or apparent effort; the smooth, expressive pedal work; the ease with which this master toyed and played with the greatest of all instruments, even as an artistic violinist would toy and play with his violin, and, equally like him, playing with a pathos and expression touching and sweeping every emotion of the human heart.

Those who were present may congratulate themselves on having had the privilege of listening to one of the greatest masters of the organ the modern world has produced.—Bridgeport Standard.

Three of the finest recitals heard in the Temple of Music during the entire series thus far were given last week by Gaston M. Dethier, organist of St. Francis Xavier's Church in New York. Mr. Dethier ranks among the very best organists in this country, and his reputation is by no means overrated. His technic is all sufficient, but the listener scarcely thinks of it, for it is but the means to the end. His beautiful coloring, his satisfying repose, his poetic interpretations, these are what especially characterize his playing and raise him to the high level of the master of the organ. Perhaps in nothing was his musical feeling more apparent than in the very beautiful accompaniments which he played for Miss Grace Carbone, who sang very sweetly the solo, "And God Shall Wipe Away All Tears from Their Eyes."—Buffalo Herald.

HAMLIN'S STRAUSS RECITAL.—The recital which George Hamlin will give at Mendelssohn Hall promises to be one of the most interesting of the winter. As we have heretofore announced the program will consist entirely of lieder by Richard Strauss. The program was published in a previous number of THE MUSICAL COURIER.

FROM PARIS.

PARIS, NOVEMBER 21, 1901.

"GRISELIDIS," libretto by Armand Silvestre and E. Morand, music composed by Massenet, was produced for the first time last night at the Opéra Comique. It is styled a conte lyrique. This is an age in which to characterize the diversity of forms and the craving for the new. Other nomenclature must be sought for, the old names no longer sufficing to characterize these tentative efforts. Instead of the old terms of grand opera, or opera buffa, we have drame lyrique, conte lyrique, &c. Sullivan and Gilbert invented the term comedy opera for their productions, and in France we have no longer opérette or opéra bouffe, but opérette à grand spectacle.

The poem of this new work is taken from the "Decameron," and has already formed the subject of a play produced some time ago at the Comédie Française. The present version differs but little, so far as the form is concerned, from that produced some twelve years ago, a prologue being the only important addition.

The music, of which I will speak more fully another time, is in the melodious, particular style of Massenet, and with all his well-known effects of flute and harp in the orchestration. The prologue made the greatest impression of any part of the work, although a passage sung by Dufranne in the first act is perhaps the most beautiful in the whole opera. It is an exquisite melody, with charming ideas given to the horns and cor anglais. The work scored another success for the prolific composer of "Manon," "Werther," "Eve," &c.

Mlle. Bréval, as singer and actress, was at her best, being ably supported by Fugére, who as the Evil One, gave in appearance and bearing an entirely different presentation of the devil we are accustomed to in the works of Gounod, Boïto or Berlioz. The stage setting, as is usual at this house, is singularly poetic and beautiful.

That no one is a prophet in his own country is an aphorism so trite that I will not inflict it on the readers of THE COURIER. In looking over the entire world of music, one is struck by the fact that it was never so true as at the present day. In Germany, French composers and performers seem at present entirely in vogue. Colonne with his orchestra triumphs in Berlin. Nikisch, with his Philharmonic Orchestra from Berlin, achieves unheard of success in Paris. Bernhardt plays in a tongue unknown to the majority of her listeners in America, creates a furore, and reaps an abundant golden harvest. Duse plays in Paris to audiences equally unfamiliar with the language, and is acclaimed the greatest of all living actresses. At the Opéra we get "Tannhäuser" and "The Valkyrie" oftener than anything else, while Wagner excerpts form the largest portion of the symphonic concert programs. How much of this is snobbery in art, and the constant vaunting of what is foreign and exotic—or as an old English proverb has it, "dear bought and far fetched"—is not a question into which one cares to enter at present. It certainly seems at present as if the most certain passport to public favor is a foreign one. So, for instance, one is not now astonished to hear from Leipsic, that most conservative of musical cities, with a theatre, as one had thought, almost exclusively Wagnerian, that the "Samson and Delila" of Saint-Saëns has met with great success on its first presentation there, and the name of the composer was cheered heartily at the end of the performance.

Reyer, the composer, of whom I spoke at some length last week, deplores the influence of Wagner. Not that he does not reeognize the genius of the master, but that he believes his influence to have been unhealthy and inimical to the individuality of French musical art, as instanced by the eccentric productions of the innumerable imitators of the German composer in France. In a recent interview Reyer says: "As for the repertory [at the Opéra] look for yourself. The public do not seem at present to care for the works of Gluck, Weber, Halévy, Meyerbeer, &c., and Berlioz even, who was thought during his lifetime to be a terrible revolutionary, now seems tame and tepid to your real Wagnerian. Only recently at a concert where a number from the 'Freischütz' was attempted to be given it was hissed. Worse still. Listen to this. Madame Gounod related it to me herself: Gounod was dying. A young musician presented himself, and insisted in the most earnest manner on speaking to the composer. It was explained that this was under the conditions utterly impossible. 'I regret exceedingly the inability of M. Gounod to see me,' said the young musician, 'because I wanted to say to him, before his death, that nothing he has written has any musical value whatever, and that when he is gone not one of his compositions will outlive him.'

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Such is the state of things," continued Reyer, "and for my part I am so disheartened that I have ceased to write. They are about to mount my opera of 'The Statue,' a work composed thirty years ago, but that is quite outside the immediate discussion, but I assure you that if I composed a new work, and they were to ask me for it at the Opéra, I would not give it to them. The only remedy for this state of things is, in my opinion, to revive the taste for the best classics of the French school by mounting these works at our subsidized theatres, thus forming the taste of our young composers, while permitting the development of their own personality, in case they possess one."

I give the opinions of Reyer without commenting on them. The incident of a number from "Freischütz" being hissed at a concert performance I know nothing of, but I can bear testimony to the enthusiastic reception that greeted the close of the overture to this opera at its splendid performance by the Philharmonic Orchestra of Berlin last season, under Nikisch, at the Cirque d'Eté of Paris.

COLONNE CONCERT.

Redemption, symphonic piece.....César Franck
First Symphony.....C. M. von Weber
Fantaisie for piano (first time).....Louis Aubert
Louis Diemer.
Fantastic Symphony.....Berlioz
Overture to Phèdre.....Massenet

The study of the symphony continues at these concerts. Weber's place as a symphonic composer is analogous to that held by Méhul, Hérold. The work is only interesting from the point of view of musical history. The enthusiasm that greeted the close of a fine performance of Berlioz's Fantastic Symphony was so great that the "March to the Torture" had to be repeated. The only novelty was a fantaisie for piano and orchestra by Louis Aubert, a pupil of the Conservatoire, where he studied harmony under Gabriel Fauré. This work is scarcely so much in the form of a concerto properly so called, as a symphonic movement, with a part for piano solo. It seemed to me uninteresting, although very well played by Louis Diemer, to whom it is dedicated, and who was the composer's piano teacher.

LAMOUREUX CONCERT.

Third Symphony (Eroica).....Beethoven
Stella, Lyric poem.....Henri Lütz
Madame Mathilde Polack.
Fantaisie for piano and orchestra.....E. Bernard
Solo piano, M. I. Philipp.
Siegfried Idyll.....Wagner
Air from Alceste.....Gluck
Madame Polack.
Invitation to the Waltz (Weingartner).....C. M. von Weber

In England certainly, and possibly elsewhere, the dramatic stage has been inundated by what are termed "society" actors. To such an extent has this evil grown that competent and experienced actor folk find it, in the former country at all events, very difficult to earn a livelihood. I did not know that this influx of titled personages threatened the operatic stage until I read in a recent paragraph that Baron M. Battistini, who came to Paris to study the role of Werther with Massenet, has returned to Warsaw. "Werther" (of which the title role has been transposed from tenor to baritone for Baron Battistini) will be performed to-night. It is bad enough to have titled singing teachers, as the Marquis de T—— or Madame M———, Marquise de C——, glittering and delusive baits wherewith to entrap those who seek the tinsel for the gold, the unreal for the real, but if the aristocracy invades the musical field, why, heaven help us!

I see by a London paper that Princesse de W—— is announced to give a vocal recital in London.

It is not generally known that although Mario sometimes styled himself Marquis di Candia the title was not a genuine one, nor does it, I believe, exist.

"Siegfried" is being actively rehearsed at the Opéra, and it is expected that it will be ready between December 18 and 20. The following is the cast of the principal roles: Siegfried, Jean de Reszké (Vaguet and Dubois); Pilgrim, Delmas; Alberich, Noté; Mime, Lafitte; Fafner, Paty; Forest Bird, Madame de Nocé, and Brünnhilde, Madame Acté. I have already spoken of the lack of really distinguished female singers at the Grand Opéra of Paris. This is particularly apparent in assigning the role of Brünnhilde to Acté. This artist is capable and conscientious, an excellent Marguerite and Juliette. I appreciate her talent very much, but it certainly does not lie in the direction of the Wagnerian heroines. There was some rumor of engaging Bréval for the part, but she is at present singing in Massenet's new work at the Opéra Comique, and after that joins Grau's company in America.

DE VALMOUR.

NEW YORK MUSICAL LEAGUE.

THE vocal department of the New York Musical League (formerly Women's Philharmonic Society) held an interesting meeting in the rooms of the League, in Carnegie Hall, last Thursday evening. Vocal numbers were contributed by Mrs. Priscilla Wallace, Miss Mary Louise Gehle, Miss Martha M. Henry and Miss Freda Buesing. Miss Buesing, who is a pupil of Mme. Anna Lankow, sang "Frühlingsnacht," by Boehm, and "Since We Parted," by Allitsen, in a way to reflect creditably upon her teacher, who played most musical piano accompaniments for the songs.

Miss Gehle, a pupil of Mme. Doria Devine, revealed excellent vocal technic in an aria from "Semiramide." Mrs. Wallace sang sympathetically, "Du bist wie eine Blume," by Cantor. Miss Henry, who is a young singer with taste and good enunciation, sang the aria, "Oh! Love, Thy Help," from "Samson and Delilah," and songs by Liszt and Schumann. The question discussed for the evening was:

Resolved, "That Italian musicians have done more for the advancement of singing than those of any other country." The paper on the affirmative side was read by Miss Lillie d'Angelo Bergh, and Madame Lankow read the essay taking the negative side. William G. Stewart, director of the American School of Opera, took part in the discussion, which followed the reading of the papers. The subject for the evening is hardly new, but the Musical League is a private society, and therefore has a right to discuss any subject. What transpires at these private meetings really concerns no one but the members, and that is the reason why THE MUSICAL COURIER refrains from criticism or from giving advice.

PRIME-STEVENSON IN NEW YORK.—Irenæus Prime-Stevenson has returned to his home in New Jersey, and will be there and in New York during the next few months, returning to Vienna—his European residence—in February or March. Mr. Prime-Stevenson's health is not as yet perfectly satisfactory, the climatic conditions of New York being unfavorable to his permanent improvement. He will return to Austria-Hungary by way of Sicily, Naples and Rome.

MINNIE TRACEY.—The American soprano, Miss Minnie Tracey, is having extraordinary success in Europe. Her present concert tour embraces thirty-two concerts in Sweden, which will end the latter part of this month. After that she sings in Switzerland. On February 4 Miss Tracey is to sing in Mannheim, Germany, and probably will remain in Germany for some time.

THE TWIN CITIES.

Twin City Office THE MUSICAL COURIER,
825 HAGUE AVENUE,
ST. PAUL, Minn., November 30, 1901.

THE musical season in the Twin Cities has opened auspiciously and is well under way. The several musical clubs have issued programs for the year, showing that this will be one of the most brilliant winters, musically, ever known.

The first prospectus to reach me was that of the Ladies' Thursday Musicale of Minneapolis, and a fine course of study is outlined.

The Philharmonic Club, Minneapolis, has planned a series of concerts for the winter season that will be most interesting. On December 9 the club will present "The Messiah," with the assistance of several well-known artists whose specialty is oratorio work. They are Mrs. Genevieve Clark Wilson, soprano; Miss Mabelle Crawford, contralto; Glenn Hall, tenor, and Joseph S. Baernstein, basso. The second concert, February 12, will be made up of English part songs, and the soloist will be Miss Sara Anderson, soprano. "The Creation" will be given on the evening of April 2 and the club has secured the services of Theodore Van Yorx, tenor; John W. Lince, basso, and Miss Electa Gifford, soprano, all of whom will give the oratorio in the best manner.

The St. Paul Choral Club will give "The Messiah" at People's Church December 10, with the assistance of the same singers that the Philharmonic has engaged for their presentation. St. Paul's entertainment course will offer a number of superior musical attractions under the auspices of the Y. M. C. A. The first of these will be Nordica's recital at People's Church, December 3. The Twin Cities are to have a rare treat in that Nordica will present the entire program on December 2 in Minneapolis and the following evening in St. Paul, alone, with only an accompanist.

The active members of the Apollo Club of Minneapolis are straining every effort to make this season an unprecedented one and great care has been taken to engage only the best soloists that can be secured. At the opening concert, December 11, Lyceum Theatre, Signor Campanari, baritone, and Miss Mae Louise Campbell, soprano, will be heard in a number of good selections. Harold Bauer, the well-known pianist, will contribute to one of the later concerts.

Music in Minneapolis.

Fannie Bloomfield-Zeisler will give a recital in this city December 4 at the Lyceum.

Canada's famous band, "The Kilties," is to give two performances, afternoon and evening, at the Lyceum November 30.

The second concert of the Danz Symphony Orchestra was given at the Metropolitan Theatre Sunday afternoon, November 24. A large audience was present to enjoy a program that was well selected and gave evidence of careful rehearsals. Miss Clara Williams, soprano, was the soloist, and rendered Gounod's "Father, Hear Us," with rare interpretation. If Mr. Danz continues to maintain the high standard of programs he has given so far, there is no doubt that the Symphony Orchestra will become a permanent institution. It is to be hoped that music lovers of Minneapolis will embrace this opportunity and give such an organization the encouragement it deserves.

A brilliant young violinist, Miss Florence Austin, made her début at the Lyceum Theatre Wednesday evening, November 20. This was her initial appearance after several years of hard study abroad and she has fully justified the predictions of music critics who said that she would probably become a really great woman violinist. She

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showed good musical taste in the selection of her program and played some difficult numbers with perfect poise. Miss Austin's technic is exceptionally good and her tone color very beautiful. She was ably assisted by Miss Mathilda Dressler, who contributed several selections on the violoncello. William H. Dale, tenor, also assisted, but unfortunately was suffering from a severe cold and therefore was not heard to advantage.

Whitney Tew gave a song recital Friday evening, November 22, under the auspices of the Teachers' Club Course. It is undoubtedly true that had Mr. Tew presented different selections he would have carried his audience. As it was, his program was too long and lacked interest. The song cycle "In Memoriam" especially failed to appeal to his hearers. However, the latter part of the program was the most appreciated, and showed his splendid voice to the best advantage. His rendition of several German songs was excellent.

Miss Verna Golden and Carlyle Scott gave a piano and violin sonata recital on the evening of November 25 at the Unitarian Church. The program was on a high order, and well given.

John Parsons Beach, pianist, gave an unusually good program at his recital on November 20. Each number was well given, and his interpretation of the group of selections from Chopin was admirable. Mr. Beach has improved very much during his year of study in Boston.

St. Paul's Musical Affairs.

One of the world's greatest pianists, Fannie Bloomfield-Zeisler, will give a recital December 5 at the People's Church.

The Kilties will also give two performances November 29 at the People's Church.

The Schubert Club presented an interesting program November 27 at Summit Hall. Selections from German composers were given, and it was an enjoyable program throughout.

MAUDE MARSHALL.

AN UPHEAVAL IN THE CITY CHOIRS.—That New York is the Mecca for singers is certainly evidenced by the large daily enrollment of fine voices at the Townsend H. Fellows Choir Exchange. These singers come from all parts of the United States, and are naturally desirous of securing church positions in the metropolis. Some of the best voices heard in the city for years are members of this exchange this season, and it goes without saying that a number of them will secure leading churches. All appearances go to indicate a great upheaval in the city choirs. Mr. Fellows says he knows of nine of the principal churches that intend making an entire change in the personnel of their choirs, so that there will be a busy time next spring selecting voices to fill these and the many others which will occur. A large number of the leading organists of America are also members of this exchange this season, waiting for the time of the year when the changes are made.

THE APOLLO CLUB.—The Apollo Club, of New York, gave its first concert of the season in the grand ball room of the Waldorf-Astoria, Thursday evening, December 5. The club had the assistance of Mme. Isabelle Bouton, contralto; Miss Anna E. Otten, violinist, and Emil Levy, accompanist. The work of the club showed much improvement over last year. The voices are well balanced, and the quality of tone was superb. Incidental solos were sung by Willis E. Bacheller and W. Glasgow Greene. Dr. Franklin D. Lawson sang "Lohengrin's Declaration" in a masterly fashion. He was in fine voice and merited the applause he received. The next concert will be given Thursday, February 20, 1902.

MILWAUKEE.

MILWAUKEE, December 6, 1901.

THE musical season opened in Milwaukee last month will prove to be an unusually busy one; in fact it is no exaggeration to state that this city will witness a veritable inundation of concerts and recitals, there being up to the present time at least 100 musical events accounted for.

Hugo Kaun, who has been introducing his compositions in Berlin and Leipsic, meeting with the warmest enthusiasm and great artistic success, returned home November 3. His friends and admirers tendered him a hearty welcome, the Milwaukee Maennerchor, of which organization Mr. Kaun is director, arranging a banquet in his honor.

The Chicago Orchestra, under the auspices of the Milwaukee Maennerchor, gave its first concert of the season November 12. Bruno Steindel, the 'cellist, was the soloist. The program, which was an intellectual treat, opened with Weingartner's new Symphony in E flat, op. 29, No. 2, which was followed by D'Albert's Concerto for 'cello. The symphony proved of exceeding interest, the thematic material and development, as well as the remarkably clever instrumentation being distinct features. The D'Albert Concerto, though somewhat lengthy, proved a grateful task for Mr. Steindel, who mastered its great technical difficulties with refreshing ease, his artistic temperament adding to the perfect reading of the work.

The orchestral contributions further included the symphonic poem, "Le Chasseur Maudit," by César Franck, and fragments from "Das Rheingold," arranged by Theodore Thomas.

The orchestra gave a masterly interpretation of all these works and it is with the keenest delight that the next appearance of Mr. Thomas and his orchestra is looked forward to.

The A Capella Choir concert, November 18, proved a success. The singing of the choir, under Mr. Boeppler's leadership, exhibited a marked improvement in tone quality and ensemble.

Mme. Fanny Richter, a pianist of note, was the soloist on this occasion, being heard for the first time in Milwaukee. She proved herself possessed of an unfailing and glittering technic and an intelligent musical understanding her reading of "St. Francis on the Waves," by Liszt, and "Magic Fire," by Wagner-Brassin, being especially praiseworthy. Miss Garrita Nash, under whose direction "The Ballad Concerts of America" are given, added greatly to the success of the undertaking by securing Madame Nordica for the second concert of the series, November 30. The famous singer took her audience by storm and awakened such enthusiasm as has not been witnessed here in a long time. Madame Nordica was in superb voice, but it was in the last half of the program that her magnificent organ displayed its full glory of power, sweetness and purity, until at the close enthusiasm reached such a height that it was with reluctance her audience saw her leave. Mr. Romanye-Simmons played the accompaniments most acceptably. His performance, however, of the C sharp minor Polonaise, by Chopin, failed to prove as satisfactory, there being a too exaggerated use of the tempo rubato, besides deviating rather freely from the true character of the composition. The last of the above concerts will be held at the Exposition Building December 14, the Pittsburg Orchestra, under the leadership of Victor Herbert, having been engaged.

Thursday, December 5, the Milwaukee Symphony Orchestra, an organization containing fifty local musicians, will make its initial public appearance. Mr. Boeppler, the conductor, has exhibited considerable energy in inciting interest in the new undertaking. That this city is capable of supporting a first-class orchestra is without doubt the case, and it is to be hoped that Mr. Boeppler's efforts toward paving the way for still better things may meet with the encouragement of all those who have the welfare of good music at heart.

The Musik Verein is busily rehearsing for its concert, December 12, which will be largely devoted to male chorus work. Among the numbers to be sung are "Fest Motette," by Klughardt; "Gypsy Songs," by Brahms, and "Liebe," by Strauss. The last named will be sung for the first time in this country in public. Jean Gérardy, the 'cellist, is to be the leading soloist, the other soloist being J. Erich Schmaal, of this city.

The Arion Musical Club, which is entering upon the twenty-fifth year of its existence, will give a jubilee course of four concerts, the excellence of which is guaranteed. The season will open with a festival performance of "The Messiah," the society having engaged Mme. Eleanor Meredith, Miss Mabelle Crawford, E. C. Towne and W. A. Howland for the performance. As the chorus is the largest and best in the history of the club, an ideal rendering of the oratorio may be expected.

Miss Helen Glenny announces three subscription recitals to be given at the Pfister Hotel, similar to those which, under her auspices, Milwaukeeans enjoyed last year. For these recitals Miss Glenny has secured Miss Howell, Esther Feé and Plunket Greene.

Franz Neumann, recently from Berlin, has been engaged by Hugo Kaun as an assistant in his newly established school of music. Mr. Neumann is a thorough musician and a welcome accession to the Milwaukee music colony.

The United Wisconsin Conservatories of Music are in a decidedly flourishing condition, the largely increasing number of pupils having necessitated further additions to the faculty.

Herman Zeitz, formerly instructor of violin in the University School of Music at Ann Arbor, Mich., and more recently with the Wisconsin Conservatory of Music, this city, has opened a school of music of his own, which is in a prosperous condition. He recently gave a very successful pupils' recital.

The Milwaukee Trio, consisting of J. Erich Schmaal, piano; Herman A. Zeitz, violin, and Ernst Beyer, 'cello, inaugurated its series of musicales by giving a recital at the Athenæum, November 15. As a novelty the trio performed a Quartet, op. 9, in A flat, by Ippolitoff-Iwanoff, Albert Fink, viola, assisting. The composition found favor with the audience, it being both brilliant and tuneful. Why the composer should have titled it Quartet is a mystery, as it savors more of a potpourri than anything else. The program further included the C minor Trio, op. 101, Brahms, and several concerted songs creditably executed by Miss Eva Thelen, soprano; Mrs. Louis Frank, mezzo soprano, and Mrs. Bruno Fink, alto.

Daniel Protheroe, the well-known conductor and composer, has recently published a number of songs entitled "Six Lyrics." They are among the best efforts of Mr. Protheroe, and are receiving high commendation from some of the leading critics.

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CINCINNATI, December 7, 1901.

THE musical event of the present week was the first concert of the Orpheus Club in the Auditorium on Thursday evening, December 5. For some years past the club has been the only English singing society of importance before the public since the Apollo Club retired to the privacy of entertaining only its members and invited friends. Under the long and able direction of Charles A. Graninger it enjoyed a prosperous and useful career. Only this year was the club reorganized, after the regretted departure of its old director, and Edwin W. Glover, who has been for some time identified with the training of the festival chorus, took the reins in his hands.

This was the first public appearance of the reorganized club under its new régime. The result was most gratifying, and proved how well and enthusiastically the members have responded to the situation. The chorus has been considerably strengthened, both in the firsts and seconds. The first tenors were particularly resonant and responsive. The uniform quality of musical tone that was maintained attracted attention. It was never volume at the sacrifice of tone—and yet the volume was entirely adequate to the requirements of the selections. One of the successes of the chorus singing was Nevin's "Marching." Its rhythm was spiritedly given. The best number in point of shading and an almost perfect ensemble was Parker's "The Night Has a Thousand Eyes." In "The Lost Chord" of Sullivan the chorus rose to a genuine crescendo. Two da capos were given to "The Lost Chord" and "The Monk of the Mountain."

There were two soloists—Sidney Biden, baritone, of Chicago, and Signor P. A. Tirindelli, violinist, of the Conservatory of Music.

Mr. Biden left a favorable impression. He has not a "big" voice, but it is musical, well rounded—true to the feeling and full of temperament. He failed somewhat in the dramatic requirements of the Massenet aria, but in the miscellaneous numbers proved himself a warm, sympathetic singer, especially in Schubert's "Faith in Spring."

A beautiful number was the Noeturne by Tirindelli, sung by the chorus. Its soft, languishing character suits well the sentiment of the words, and its instrumental fabric shows ingenuity and uncommon skill of treatment, as a solo. The composer was called out before the audience at its close. In his solo numbers Mr. Tirindelli proved himself an artist of keen musical perception and scholarly accomplishment. His interpretation of the "Fantasia Appassionata" was of a lofty type—technically clean, of fine gradations and poetic to a high degree. The encore was a Capriccioso of his own, which he played crisply. His miscellaneous numbers were a Serenade by Saint-Saëns and one of his own compositions.

An operatic concert quite out of the ordinary run of events was given at the Aeolian Hall on the evening of December 6. A large and cultured audience was present. The following program was presented:

Aeolian Orchestrelle, Lohengrin Introduction.....Wagner
Scene and Duet, Act II.:
Elsa .....Jessie Langlands Thomson
Ortrud ..... May Perin
Frederick.....Charles H. Thomson
Aeolian Orchestrelle, La Favorita (Overture).....Donizetti
Scene and Aria, Oh, Mio Fernando.....——
Leonora, Mary Naomi Chapman.
Pianola, Ophelia.....Nevin
Mad Scene and Aria, Hamlet.....Thomas
Ophelia, Jessie Langlands Thomson.
Pianola, Walther's Prize Song.....Wagner
Mikado .....Sullivan
"Three Little Maids from School."
Yum-Yum .....Jessie Langlands Thomson
Pitti-Sing.....Ella May Bassett
Peep-Bo.....Pearl Keith
Aria—
Katisha .....May Perin
Song—
Ko-Ko.....William Hanson
Pianola, Florence Waltz.....Liebling
Chorus and Solo, Mikado:
Pitti-Sing.....Ella May Bassett
Yum-Yum .....Pearl Keith
Chorus—Mary Rice, Ella May Bassett, May Perin, Bertha Calvert, Eugenia Pedretti, Ida Ewing, Julia Heltrich, Marie Blackman, Naomi Chapman, Florence Keith, Jessie Langlands Thomson, Pearl Keith.

The impression of the entire evening was that Mrs. McAlpin has thoroughly mastered her subject—the training of pupils for grand opera. She was responsible for every detail of the success. The costuming was elegant and correct; the staging was such as would have reflected credit upon a professional performance. At the head of a school of American opera Mrs. McAlpin would find a place which would well become her tact and ability. Several of the participants, such as Jessie Langlands Thomson, May Perin and Mary Naomi Chapman, have exceptional talent for the operatic stage.

The following from the Minneapolis *Journal* gives some idea of the attention and esteem Chas. A. Graninger is receiving as director of the Apollo Club, of that city. Mr. Graninger is a Cincinnatian, and has spent some twenty years in the musical life of Cincinnati as an educator, director, pianist and organist, wherein his efforts have met with much success. He is the founder of the Auditorium School of Music, in the direction of which he is assisted by Mrs. Graninger:

"A delightful affair of last evening was the reception given by the Apollo Club in the new club rooms in the Lyceum Building. Great clusters of white and yellow chrysanthemums were arranged with palms in the parlors, and red roses were in the studio. The guests were received by the officers of the club, Mrs. George Eustis, Frank Joyce, Barrow, Eichman, Brimmer, Cooper and Ludgsdin, who assisted Charles A. Graninger, the new director and the guest of honor. A charming musical program was given by Miss Clara Williams, Miss Helen Hall, Mr. Hollenberg, of Little Rock, Ark., who has recently come to Minneapolis. Mrs. Edgar Runyan and Mr. Graninger were the accompanists. Hugh O'Donnell gave several readings. Frappé and ices were served. About 400 guests were present to meet Mr. Graninger. The club will give a second reception in about six weeks for the musicians who have recently come to Minneapolis."

Mr. Tirindelli, head of the violin department of the Conservatory of Music, will give a violin recital in Hamilton, Ohio, some time in January.

On Friday afternoon, the 22d ult., the first of a series of lectures at the Auditorium School of Music on "The Anatomy and Physiology of Voice Production" was given by Dr. W. C. Harris. The lecture was illustrated by charts and some rare models the doctor brought from abroad. Besides these Dr. Harris brought for the examination of those in attendance a human larynx, which was the means of real understanding of his remarks. The lecture was well attended and appreciated by the large class of vocal and elocution students present. The next lecture in this series will be given January 17.

A violin recital of considerable interest was given by Leroy McMakin, assisted by Miss Frances C. Shuford, pianist, both of the Conservatory of Music faculty, on Friday evening, December 6. Both proved themselves growing musicians, who are steadily increasing in their artistic calibre. Mr. McMakin is a pupil of Tirindelli. The program was as follows:

Sonata for piano and violin, No. 2, A major.....Brahms
Concerto in G minor, op. 26.....Bruch
Introduction and Rondo, Capriccioso.....Saint-Saëns
Romance in E flat.....Rubinstein
Appassionato .....Tirindelli
Hungarian Dance, No. 8, A minor.....Brahms-Joachim

The date of the first college orchestra and chorus concert has been changed from December 18 to January 18, 1902. Mr. Van der Stucken made this change at the request of a number of music lovers who did not wish to deprive themselves of the pleasure of hearing both the orchestra and chorus concert and the grand opera. The college orchestra and chorus rehearsals have been unusually well attended for this concert. In the orchestra the strings alone comprise thirty members; while in the chorus there are over 100. The rehearsals will continue to be held on Wednesdays and Thursdays—the chorus on Wednesday and the orchestra on Thursdays, at 3:15 p. m.

Miss Mannheimer, director of the School of Expression of the College of Music, will give a recital in Indianapolis on next Wednesday evening, December 11. "Nance Oldfield" and a miscellaneous program will be given.

The fourth of the series of invitation events will be given by the School of Expression of the College of Music on Saturday evening, December 21. The program includes an evening of comedy, and will be given under Miss Mannheimer's direction.

The subject of the next lecture in the history of music course will be "The Age of the Netherlanders," and will be given Monday afternoon, December 9, in the Lyceum. A. J. Gantvoort, who delivers these lectures, is exceedingly well pleased with both the attendance and the interest the students have taken.

Mr. Van der Stucken will personally direct one of the rehearsals before Christmas of "The Messiah," which will be given by the Cincinnati Choral Union. The rehearsals are now being conducted by Dr. N. J. Elsenheimer.

Dr. Wade Thrasher delivered the fourth of the series of lectures on the voice, Friday afternoon, December 6. The next lecture will be given by Dr. Thrasher on Friday, December 13, at 4:30 p. m., and all members of the vocal profession are invited to attend.

Edmund A. Jahn, member of the College of Music faculty, was one of the soloists at the first Orpheus concert of the season.

J. A. HOMAN.

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MUSIC IN BROOKLYN.

IF any of this week's concertgivers in Brooklyn are overlooked they must put the blame upon the calendar. The writer does not recall a week when events crowded upon each other as they do from Sunday to Saturday of the current week. Under the circumstances several of the reviews must be deferred until next week. The musical week began Sunday afternoon with a matinee by the Arion Society at Arion Hall. A report of this concert will be found on another page of this issue. Monday evening the Brooklyn Saengerbund gave its first orchestral concert under the auspices of the Brooklyn Institute. We publish the program, leaving criticism for next Wednesday:

Overture to the musical comedy, Die Abreise (The Departure) (new) ..... D'Albert
Orchestra.
Jagdmorgen, Hunting Song..... Rheinberger
Male chorus a cappella.
Brooklyn Saengerbund.
Aria from Odysseus..... Bruch
Mrs. Louise Scherhey.
Todtenvolk (The Spectres of Tydal) (first time in Brooklyn)..Hegar
Ballad for male chorus a cappella.
Brooklyn Saengerbund.
Symphonic Poem, Aus Böhmen's Hain und Flur (from Bohemia's Fields and Forests)..... Smetana
Orchestra.
Aus alten Marchen (Visions)..... Sucher
Ladies' Chorus of the Brooklyn Saengerbund and Orchestra.
Piano solo, Concerto No. 3 (new)..... Scharwenka
Arthur Hochman and Orchestra.
Ein Stündlein wohl vor Tag (An Hour Ere Break of Day) (new) ..... Thuille
Old Black Joe (arranged)..... Van der Stucken
Elfenlocken im Walde (Elfin Whisperings in the Forest) (new). Bünte
Incidental tenor solo, William Bartels. Male chorus a cappella.
Brooklyn Saengerbund.
Songs—
Seligkeit (Bliss)..... Jensen
Mignon ..... D'Hardelot
Mrs. Louise Scherhey.
Der Hagestolz (The Bachelor) (new)..... Arnold Mendelssohn
Mixed Chorus of the Brooklyn Saengerbund and Orchestra.

Monday evening also Hugo Troetschel gave his second organ recital of the season at the German Evangelical Lutheran Church. The soloists were Miss Elsa Green, soprano, and R. C. Kaufmann, basso. The program follows:

Organ Concerto, op. 7, No. 1, in B flat..... Händel
Solo, Hear Ye, Israel..... Mendelssohn
Miss Elsa Green.
Pastorale in E..... César Franck
Bridal Procession..... Max Gulbins
Soli—
O Isis and Osiris (Magic Flute)..... Mozart
Go Not from Hence (Ruth)..... A. R. Gaul
R. C. Kaufmann.
Siegfried's Rheinfahrt..... Wagner
Capriccio ..... Capocci
Solo, Two Songs..... Schumann
Miss Elsa Green.
Christmas Fantaisia..... Tombelle

The remaining recitals will take place January 13, February 10, March 10 and April 14.

Last evening (Tuesday) the Brooklyn Apollo Club gave its first concert of the winter at the Academy of Music. Two artists new to Brooklyn appeared, Miss Augusta Cottlow, pianist, and Miss Estelle Liebling, soprano. Miss Cottlow played Brahms' B minor Rhapsodie, Liszt's "Waldesrauschen" and the Schubert-Tausig "Military March"; Miss Liebling the aria "Thou Charming Bird," from David's "La Perle de Brésil"; an eighteenth century song, "At Parting," by Rogers, and "The Nightingale," by Alabieff. The selections by the club included compositions by Spicher, Beschnitt, Sokolow, Kremser and John H. Knowles. A review of this concert will appear next week.

The Venth-Kronold String Quartet, assisted by Mme. Berta Grosse-Thomason, gave the second concert of the season at Wissner Hall on Tuesday night. A report of this concert next Wednesday.

Mrs. Stuart Close, a professional pupil of Dr. Hanchett, gave the second in a series of musicales at her home, 209 Hancock street, last night (Tuesday). The hostess contributed several piano solos.

Compositions by Louis V. Saar and Johannes Brahms were played at the first December meeting of the Tonkünstler Society on Tuesday night. The vocalist of the evening was Miss Dorothy Moller. The program, a highly musical one, was arranged as follows:

String Quartet, G major (MS.)..... Saar
David Mannes, first violin; Ludwig Marum, second violin; Jacob Altschüler, viola; Leo Schulz, 'cello.
Songs for contralto—
Marie, op. 18, No. 1..... Franz
Ein Ton, op. 3, No. 3..... Cornelius
Veilchen, op. 1, No. 2..... Cornelius
Miss Dorothy Moller,
Accompanied by Mrs. Florence Brown Sheppard.
Quintet, F minor, op. 34..... Brahms
Alexander Lambert, piano; Ludwig Marum, first violin; David Mannes, second violin; Jacob Altschüler, viola; Leo Schulz, 'cello.

Comments on the above will be published in next week's issue.

This evening (Wednesday) at Wissner Hall, Miss Gertrude H. Wagner, assistant teacher at the Claassen Musical Institute, will give a pupils' concert. Master Arthur Claassen, a son of Conductor Claassen, will make his début, playing a duet with Miss Eloise Bramble, Miss Hildegarde E. Claassen, a daughter of the conductor, will also appear. Small violin pupils of Carl Venth will assist Miss Wagner's pupils.

Friday evening, December 13, the Boston Symphony Orchestra revisits Brooklyn. The concert will be at the Academy of Music. Josef Hofmann will be the soloist. Here is the program:

Symphony in C major, with Fugue Finale, Jupiter..... Mozart
Concerto for Piano in E minor, op. 11..... Chopin
Overture, Cockaigne (In London Town)..... Edward Elgar
(First time.)

To-morrow afternoon and evening the New York Church Choir Company will take possession of the Academy of Music. In the afternoon Flotow's "Martha" will be sung and in the evening the company will "wrestle" with Gounod's "Faust." Most of the members of this company have sung in comic opera, in addition to their work in the church choir. A few have had brief experiences in grand opera, but no names of prominent singers are upon the list. Optimistic souls hope for the best in this latest venture to give grand opera at popular prices.

With the assistance of the Maxwell House Orchestra, Miss At Lee and Albert E. Andrews as the vocalists, Dr. Henry G. Hanchett gave his closing lecture in Adelphi Assembly Hall Monday night (December 2). The orchestra played selections from Haydn's "Military Symphony," frim Grieg's "Peer Gynt" Suite, and the march from Raff's symphony, "Lenore." The piano illustrations played by Dr. Hanchett were the Largo from Beethoven's Sonata, op. 2, No. 2; the Scherzo from Schumann's Sonata, op. 11; Rubinstein's Barcarolle in G major and Liszt's arrangement of Wagner's Spinning Song. Dr. Hanchett gave outlines of these compositions as well as those played by the orchestra. Miss At Lee sang Chadwick's "Allah" and the Händel aria, "Oh, Had I Jubal's Lyre." Mr. Andrews sang "Gypsy John," by Clay. The two singers, as a duet, gave Goetze's "Still wie die Nacht." An engagement elsewhere prevented THE MUSICAL COURIER reporter from attending the lecture recital. But we hear the hall was crowded as usual and all received some benefit from so instructive a musical evening. The spring series of lecture recitals will begin on March 3. "Musical Contrasts," the subject for the season, will be continued by the lecturer, Dr. Hanchett. These recitals at Adelphi Hall are given under the joint auspices of the Brooklyn Institute and Adelphi College. Dr. Hanchett is the director of the school of music connected with the college.

Tuesday evening, December 3, George Francis Morse gave an organ recital in the Flatbush Reformed Church, of which he is the organist and choirmaster. Clemente Bologna, basso, was the assisting singer. The program follows:

Prelude and Fugue in E major..... Bach
Andante from E flat Symphony..... Mozart
Recitative and aria from Rebekah..... Barnby
Clemente Bologna.
Symphonie Romaine..... Widor
Aria from Samson..... Händel
Clemente Bologna.
Scherzo in D..... Rousseau
In Paradisum..... Dubois
Parsifal, Dorspiel..... Wagner
Music to A Midsummer Night's Dream..... Mendelssohn

Miss Edith C. Milligan, a youthful pianist, gave a recital in Wissner Hall Tuesday evening (December 3) She played compositions by Chopin, Weber, Moszkowski Mendelssohn and Liszt. Mrs. Harriet Diamont-Nathan, soprano, assisted.

Arthur Whiting, the pianist, and Mr. Longy, first oboe player of the Boston Symphony Orchestra, assisted the Kneisel Quartet at the concert given in Association Hall last Wednesday evening. Compositions by Beethoven, Grieg, Mozart, Chadwick and Brahms were presented. Mr. Whiting and Mr. Schroeder gave an uncommonly beautiful reading of the Grieg Sonata in A minor, for piano and 'cello. Much depends upon the pianist in this characteristic music, and at this performance, Mr. Whiting, as ever, impressed his hearers with his skill. Such control of the pedals and such warmth of tone one does not get every day from ensemble pianists. Then the modesty of the man is another cause for congratulation. Mr. Whiting, Mr Kneisel and Mr. Schroeder played two movements from Brahms' Trio in B major for piano, violin and 'cello, and thus the audience again heard Whiting at his best, for is he not a Brahms player par excellence? The assistance of Mr. Longy was required in the Mozart Quartet in F major for oboe, violin, viola and 'cello. A foot note on the program announced this as a first performance here. While antiquated to our modern ears, the quartet is one the music lover hears gladly. Sweet and pure as a lily and gentle as a zephyr, the piece is, in faet, a continuous solo for oboe with obligato by the strings. Mr. Longy did full justice to the seore, and his associate players retired at the conclusion of the performance and permitted him to receive alone the cordial acknowledgments from the audience.

The Hanover Club gave a musicale for women last Wednesday night at the club house, corner Rodney stree

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and Bedford avenue. Francis Fischer Powers arranged the program, which was given as follows:

"To a Wild Rose," "An Indian Lodge," Prelude, op. 10 (MacDowell), Harold Stewart Briggs; "Mirage" (Liza Lehmann), "A Roundelay" (Lidgey), "Love, the Peddler" (Edward German), Miss Marguerite Hall; "Ich Grolle Nicht," "Lotos Flower," "Two Grenadiers" (Schumann), Percy Hemus; Polonaise, "Mignon" (Thomas), Miss Marguerite Palmiter; "The Merry, Merry Lark" (Nevin), "Love Is a Bubble" (Allitsen), Francis Fischer Powers; "Sans Amour" (Chaminade), "Le Chevalier Belle-Etoile" (Augusta Holmes), Miss Hall; "Little Bird" (Grieg), "Butterfly" (Lavalle), Mr. Briggs; "Twilight" (Nevins), "Under the Rose" (Fischer), Mr. Hemus; waltz song, "Romeo and Juliet" (Gounod), Miss Palmiter; "Night Hymn at Sea" (Goring Thomas), Miss Hall and Mr. Powers.

Mrs. Katharine Fisk, contralto; Gwilym Miles, baritone, and Miss Avice Boxall, harpist, will give a Christmas concert at Association Hall, Saturday afternoon, December 21, under the auspices of the Institute. The program, which should interest every lover of joyful music, will be as follows:

Songs—
The Birthday of a King.....Neidlinger
Animal Song (Santa Claus).....Shelley
Nazareth .....Gounod
Mr. Miles.

Songs—
The Walking Bell.....Schumann
Sandmänchen .....Brahms
Noël .....Thomas
Butzemann .....Lambert
Mrs. Fisk.

Harp solo, Winter.....John Thomas
Miss Boxall.

Songs—
The Dandelion.....Chadwick
Little Boy Blue.....Nevin
Violets .....Woodman
An Open Secret.....Woodman
Mrs. Fisk.

Songs, with harp obligato—
It Came Upon the Midnight Clear.....Meyer-Helmund
Noël .....Adam
Mr. Miles and Miss Boxall.

Songs—
The Minuet.....Fairlamb
The Little Bird.....Brewer
There Was an Old Woman.....Brewer
The Discontented Duckling.....Gaynor
The Gingerbread Man.....Gaynor
Mrs. Fisk.

David of the White Rock.....Traditional Welsh Melodies
The Bells of Aberdovey.....Traditional Welsh Melodies
Miss Boxall.

Duet, Night Hymn at Sea.....Thomas
Mrs. Fisk and Mr. Miles.

Jan Kubelik, the Bohemian violinist, will cross the Bridge and play at the Academy of Music, Monday evening, December 23. Jessie Shay appears at the same concert as the piano soloist. Herr Friml is the accompanist for Kubelik. This concert will also be under Institute auspices. The program includes:

Concerto in E major.....Vieuxtemps
Herr Kubelik.

Piano soli—
Etincelle .....Moszkowski
Etude de Concert.....Schloeser
Miss Shay.

Violin soli—
Aria .....Bach
Romance in G major.....Beethoven
Herr Kubelik.

Rhapsodie Hongroise, No. 12.....Liszt
Miss Shay.

Violin solo, Nel cor piu non mi sento.....Paganini
Herr Kubelik.

LAURA CRAWFORD.—Mrs. Laura Crawford, accompanist of the Luther League Choral Union, was the organist at the farewell reception held in the Swedish Lutheran G. A. Church on December 3, in honor of the Rt. Rev. Lord Bishop K. H. Gez. von Schéele.

AAGOT LUNDE, BOSTON, MASS.

MISS AAGOT LUNDE was born in Christiania, the capital of Norway, of an artistic family, and was brought up amid artistic surroundings. Quite early she developed a taste for music, which was diligently encouraged, and she was placed under the best masters obtainable. Her voice, when settled, was found to be a warm contralto of large compass, and after three years' study in her native city she went to Dresden, where she remained for five years to perfect herself under the care of Frl. Auguste Götze, the well-known and able teacher of singing, who is now a teacher of the vocal art at the Leipsic Conservatory.

Miss Lunde has been heard in all parts of this country, in recitals, concerts and oratorio, with and without orchestra, and wherever she appeared she gained great praise. She renders programs of Norwegian folksongs, German lieder and English songs, and her press notices, a few of which are reproduced, show the estimate critics place upon her work.

AAGOT LUNDE.

Miss Lunde will give a song recital at Steinert Hall, Boston, on Monday, December 16, when she will give a highly interesting program of songs seldom if ever heard in this country. Miss Lunde's charming personality has won her hosts of friends everywhere:

Miss Lunde uses her smooth and sympathetic voice with skill, taste and effect, and she sings with a frankness and an ease that are peculiarly winning. In addition, a thoroughly refined spirit pervades all that she does, and she has that rare gift, an artistic temperament. Miss Lunde has every reason to be gratified by the artistic success she achieved, and by the cordial appreciation with which her efforts met. There was much applause, and she was enthusiastically recalled several times.—B. E. Woolf, in Boston Herald.

As sung by her, one song did not sound like another. Her appreciation of the character of each song was almost always right, and she showed throughout a sense of values.—Philip Hale, in Boston Journal.

Miss Lunde's voice is a mezzo-contralto particularly well suited to the Norwegian folksongs and German ballads she always sings. She possesses an indefinable grace and charm in singing that is particularly winning. Her enunciation is delightful, and though all her songs were in their native language, her interpretations were so expressive that she carried her listeners with her with ease.—Brooklyn (N. Y.) Standard-Union.

Miss Lunde, one of the best of altos, excelled with deep emotion in Zöllner's "Dead Was Her Soldier." Her piano gradation in singing of the anguished grief of the soldier's widow was masterly. She also sang most excellently Draseke's "Pilgrim of St. Just."—Ludwig Hartmann, in Dresdner Nachrichten.

We feel justified in predicting a great future for the alto, Miss Aagot Lunde. Last night she sang the part of Azucena, from "Trovatore," and both her deep and strong alto tones, as well as her higher ones, which reach almost to a high mezzo-soprano, are beautiful, clear and round, yet elastic in the middle register. Her musical expression was intelligent, and her dramatic power all that was needed.—Emil Naumann, in Dresden Zeitung.

Miss Aagot Lunde made her second appearance this season at the Eldorado last night, and again achieved a very great success. Miss Lunde's voice is well known as an especially pleasing mezzo-soprano. It has gained in its musical quality. Her singing may be characterized as distinctive fine art, and it left behind an unmingled feeling of enjoyment. The applause from the large audience, and the many recalls must have convinced the artist that she has won the hearts of Christianians.—Otto Winter Hjelm, in Christiania Aftenposten.

Amy Murray.

ONE of the largest and most select audiences ever assembled in Summit, N. J., greeted Miss Amy Murray in the lecture room of the Summit Central Presbyterian Church on November 18. Miss Murray gave one of her instructive and delightful programs, which she announces as "An Evening of Scottish Song." November 29 Miss Murray was one of the soloists at the great St. Andrew's Day concert in Guelph, Ont. This annual celebration in the "Royal City" has long been considered in Scottish-Canadian circles as one of the most important events of the year. The Guelph *Mercury* says of this in part:

Miss Amy Murray's fame has gone abroad, and many in the audience knew her by repute, but this was her first appearance before a Guelph audience. It is safe to say she did not disappoint expectations. Hers is a pure, sweet voice, that carried well to the farthest parts of the house. Her enunciation is clear and distinct, and she enters fully into the spirit of her songs, and is enabled thereby to secure perfect expression. Her singing is delightfully easy, the highest notes being taken without apparent effort. The song that, perhaps, pleased her Guelph auditors most was her last one, "Caller Herrin'." For this Miss Murray was clad in the costume of a Newhaven fishwife, with short skirt, creel and all the other accessories. Very taking, too, was the way in which, at the conclusion of the song, she made an appeal to some of the gentlemen standing near for assistance in raising her creels to her shoulder, the assistance called for being most gallantly rendered by H. Weatherston. As an encore she gave an authentic toast, heard from the lips of a fishwife at Newhaven, when spending some time with them. Each of her solos were encored, and in reply she gave "Cam' Ye by Athol?" and "Whustle and I'll Come to Ye, My Lad."

We republish Miss Murray's program of "Historic Songs," given at Glen Ridge, N. J., on December 3:

Bannockburn, 1314—
Scots Wha Hae.
Flodden Field, 1614—
The Flowers o' the Forest.
1592—
The Bonnie Earl o' Moray.
The Convention of Estates, 1689—
Bonnie Dundee.
Battle of the Boyne, 1690—
It Was a' for Our Rightfu' King.
Circa, 1715—
The Piper o' Dundee.
Rebellion of 1745—
Charlie Is My Darling.
The Bonnie Brier Bush.
Hey Johnnie Cope.
Prince Charlie's Welcome to Skye.
Will Ye No' Come Back Again?

Miss Murray was presented to the large audience by Julian Mitchell, of the New York *Sun*.

Mrs. Wm. S. Nelson accompanied at the piano.

The above program, arranged for educational entertainments, was given under the auspices of the Glen Ridge Town Improvement Association.

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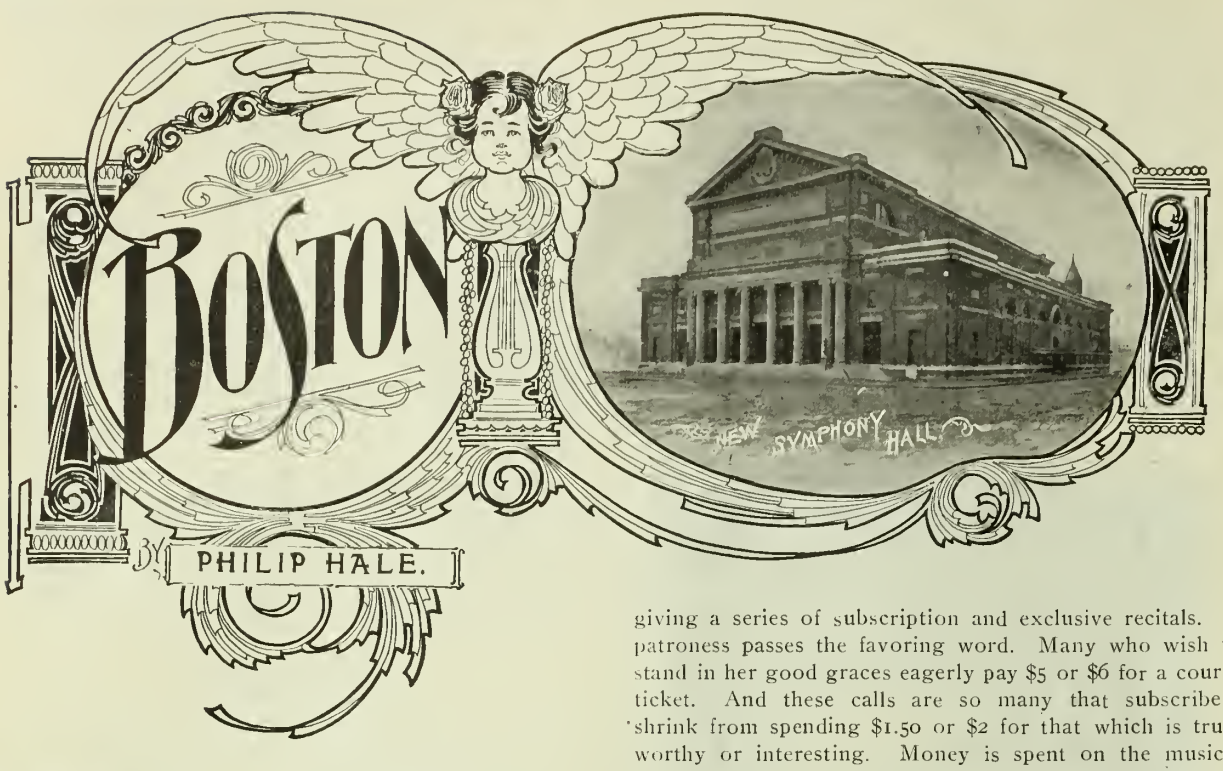

BOSTON, Mass., December 8, 1901.

THERE were several concerts last week. At the Kneisel concert, December 2, Ernest Hutcheson, of Baltimore, made his début here as a pianist in Chadwick's Quintet for piano and strings. He proved himself to be an excellent ensemble player, a pianist of clean, agreeable touch, well developed technic and self-controlled musical spirit. The quartets were Borodin's in D and Beethoven's, op. 135.

There were two recitals the afternoon of December 2. Max Bendix, violinist, played at Steinert Hall Händel's Sonata in A; Tartini's Variations on a Gavotte Theme of Corelli; the first movement of Beethoven's Concerto; Wieniawski's Air Varié, op. 15, and pieces by Arensky, Ogareff, D'Ambrosea, Hubay, Paganini, Lauterbach and Bendix. He played with breadth, feeling and general mastery. I did not hear Mr. Sherwood's piano recital at Chickering Hall.

Francis Rogers, baritone, gave a song recital December 4, and Mr. Kubelik made his first appearance here at Symphony Hall the evening of that day. Josef Hofmann gave recitals December 5 and 7.

I wrote you a week or so ago that the concert audiences thus far have been small. The statement still holds good. The singers and players have been known and applauded, or they were strangers of reputation, so that curiosity at least might count in their favor. They were well advertised in advance, in shop windows, on billboards and in the newspapers. But even Mr. Kubelik, who apparently has at his control the cable, telegraph and telephone systems of the world, had a small audience. The visiting pianists have not been treated according to their deserts.

Is it possible that the private musical clubs, the subscription recitals, interfere with the professional musicians? A woman, for instance, who has finally worked her way into the outer circle of society, sings in this or that parlor, and as she sings for little or nothing her mediocre performance is applauded by the fashionable ignorant. It occurs to her that she may make money by giving a series of subscription and exclusive recitals. A patroness passes the favoring word. Many who wish to stand in her good graces eagerly pay $5 or $6 for a course ticket. And these calls are so many that subscribers shrink from spending $1.50 or $2 for that which is truly worthy or interesting. Money is spent on the musical clubs—which are life saving stations of mediocrity—and the members are anxious to hear Miss Jumperdown, of an old Boston family, maltreat the keyboard; but they could not be persuaded to hear Mrs. Bloomfield-Zeisler, Hofmann or Slivinski. An engagement with the Boston Symphony Orchestra and a pronounced triumph at one of the concerts promise nothing for success in recital. Time and time again a pianist or a violinist has been recalled three or four times, and has been the talk of the town for at least twenty-four hours. The poor wretch, emboldened to give recitals, has met empty benches or veterans of the noble army of deadheads.

Some say that the scale of prices is too high; that few Bostonians or suburbanites are willing to pay $2 or $1.50. Others say that the order of concerts is not well arranged, that too many of a like nature are crowded into the same week, that persons of moderate means are confused in their regret and anxiety, and since they cannot hear all, hear none.

The two chief events of the week were the first performances here of Bach's Mass in B minor as a whole, and Richard Strauss' "Heldenleben."

Portions of the huge Mass were sung by the Handel and Haydn in 1887, when Lilli Lehmann was one of the solo singers. As John S. Dwight, the laudatory chronicler, wrote that Madame Lehmann had no solo, we may infer that the dull and difficult "Laudamus te" was omitted.

Nor do I see why the whole of this Mass should ever be given in a city where there are other amusements and the full exhibition of the strenuous life. In a town like Bethlehem, Pa., where choristers are willing to work in a devout spirit under an enthusiast and able conductor like Mr. Wolle, I can understand how such performances are for the public good; the preparation occupies the mind and tires the body; it keeps the young from mischief; the older tenors and basses are not urged by the tedium of daily routine to seek relief in wood alcohol or Jamaica ginger. They kill time, and thus Bach is as a city club.

The furious Bachite is more objectionable than the Wagnerite, or even the Brahmsite. To him every scrap of counterpoint in organ work of doubtful authenticity, ever measure of an aria with obligato for an obsolete instrument, the dreariest choral waste is an instance of plenar inspiration. Music died with Bach. Palestrina was Dago. Händel—fie on him; he wrote for male soprano and singing jades. The Bachite sees in every bit of imitation the title of à Kempis' book. He will not endure th thought of mutilation. Any singer that is willing to sacrifice vocal reputation on the altar in this Gothic cathedra is a great artist. She that shrinks and says "I canno and I find the music impossible" is fit only for "L Traviata," and idle songs of light o' loves. Examin closely, and you will find the most aggravated, maniaca cases have no knowledge of historical perspective.

It was the fashion in Bach's time to think in contrapunta language. A fugue was religious per se. A direct dra matic stroke was impossible. Even the magnificent Händel the man of infinite melody, whose operas are a vast treas ure house of wondrous songs—and he that is acquainte only with the oratorios of Händel knows not Händel—even the magnificent Händel stooped in his pride to snee at Gluck because he was not a master of counterpoint Now counterpoint is only a means, it is not the end. Th freest, the most radical composers are often those wh have the science at their immediate command. Yet to-da I see reviews in German music journals condemning chora compositions, because there is no fugue in them.

The fugue may be of imperishable beauty when there i no text. It may suggest regret, love, melancholy, despai devotion. There are fugues in "The Well Tempered Clav ichord" that are more devout than nine-tenths of th choruses in Bach's sacred compositions. The Fugue in I major (Vol. II., No. 9) is an example. It is not too muc to say that the character of Fesca's music is admirably re flected in Rheinberger's little known organ fugue F-ES C-A—a gentle, plaintive, shy, twilight fugue.

Furthermore, it was the custom in Bach's time to se music to words with the indifference that in Rossini ha been described as Olympian. Take this Mass. The Bachit dreams of his revered master as writing it on his knee with a prayer over each measure, with the thought only o consecration to the Lord.

What are the facts?

The sections of the Mass were written at various time without any unity of purpose, and for no particular occa sion. Bach took the Kyrie and the Gloria with him t Dresden to gain the favor of Frederich Augustus, Prince o Poland and Lithuania and Duke of Saxony. He wrote t this ruler a letter which if it had been written by som starving maker of operas would be dubbed sniveling an cringing. He belittled the worth of his work; he told th story of a diminished income at Leipsic; and if he could onl be given the title "Praedicat" he would be ever grateful and he would compose in the honor of the ruler cantata and all sorts of music forever and forever, amen. Th august monarch paid no attention to him at the time, no did he show any willingness to hear the two portions o the Mass.

Furthermore, Bach did not always write this music fo the particular words. The Gratias is taken from a cantat to celebrate the election of a municipal council at Leipsi in 1731. We elect a mayor here next Tuesday, and Mr Lang would have done well if he had kept the Mass fo the civic result. The music would then have voiced th joy of the victor. The Crucifixus is taken from a Jubilat —of all things in the world. The Agnus Dei is from a Ascension cantata.

And how inappropriate, incongruous—at least to the fee ing of this period—is much of the music. Is there an

Jan Kubelik

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pirit of prayer in the "Quisedes"—"Thou that sitteth at hc right hand"? Is there any entreaty for mercy? The lto sings an ornamented air, with four measures or more f running passages on the syllable "se," while an oboe 'amore plays an obligato. I am not speaking of the value f the air as music without association of words. The air s one of the finest—and they are few—in the Mass. But he sentiment as felt by Bach and the men of his genera- ion is as obsolete as the oboe d'amore itself.

So there are choruses, pages of them, that are without sthetic or religious significance. They are long sandy tretches, through which the singers plod their weary way. tudy for a moment the passage in the Creed which be- ins with the announcement of the descent from heaven nd includes the incarnation and the crucifixion. Is there ven a mood of contemplation suggested? Or take the tting of "Et in terra pax hominibus."

The orchestration soon becomes intolerable. Think of hc endless treadmill of the 'cellos and basses, so mo- otonous as are the cadences themselves. How many igid lines in this music instead of curves; how many eometric effects! Look at that painful solo "Lauda- us te!" which the singer may well read "We praise Thee— ecause we are through with it without a breakdown." low many pages that are purely didactic!

I am not so foolish as to deny the splendor, the sublim- y of certain pages, but why should not one discriminate n the case of Bach as in that of Händel, Mozart, Bee- hoven, Brahms, Verdi, Tschaikowsky, Richard Strauss?

For this performance by the Cecilia oboi d'amore, high rumpets and a corno da caccia were borrowed. The solo or the unusual oboe was exquisitely played by Mr. Lenom, nd the trumpets were effective; but even with these in- truments it is impossible for us to hear the orchestra as Bach heard it. Flutes were different in his day; he had o 'cellos as we understand them. He had the viol da amba and the violoncello-piccolo, which was probably ned to the octave of the violin. He did not make much f the bassoon, and he generally used it to double the basso continuo," although he was perhaps the first to ut it in unison with his substitute for 'cello. In many f his cantatas the orchestration is ingenious and con- antly varied; but I submit respectfully that in the Mass is generally heavy and tiresome.

Why should the Mass, I repeat, be sung as a whole? ome of the choruses and one or two solos are enough.

The performance of the chorus was accurate, sonorous, rilliant at times in tonal body and lustre. It was not xpressive, for there was little or no nuancirung. At mes there was ugly and grotesque accentuation, for the ake no doubt of keeping the singers together. The trociously difficult solos were sung by Mrs. Kathrin Hilke, Miss Adelaide Griggs, Miss Adah Hussey, Messrs. 'an Hoose, Townsend, Hay.

One of the chorus asked me: "But was it not a good erformance, when you take into consideration the fact hat we rehearsed only for a comparatively short time." When it was decided to perform this Mass at a Paris onservatory concert (1891) seventy picked singers udied the music for two years. To sing many notes ourageously, accurately and at times with a noble shout not all.

Let me here note a singular fact. Lorée, of Paris, has tried to imitate the old oboe d'amour. His instrument has fine qualities, but the skilled in these matters say that absolute imitation is impossible. The primitive voice, as Constant Pierre puts it, is lost. Pierre goes so far as to claim that old instruments owe their particular timbre to rudimentary construction. "The more rationally they are made, the more the deviation of the holes has been suppressed or increased in number, the more has the sound been modified." The reed was stronger and coarser in those days. I am tempted to add that certain modern clarinets sound more and more like flutes and oboes like clarinets.

The program of the Symphony concert last night was as follows:

Overture, Don Giovanni.....Mozart
Concerto in A minor, No. 5.....Vieuxtemps
Ein Heldenleben.....Strauss
Symphony No. 2.....Beethoven

This was a singularly arranged program. Was the purpose to rebuke the obstreperous Strauss by the suavity of Beethoven? The overture to "Don Giovanni" is ineffective, futile outside of a small theatre. And after the Violin Concerto of Vieuxtemps came a tone poem in which there are long, bizarre, extremely difficult passages for the first concertmaster.

Strauss' colossal work was loudly applauded. A novelty of simpler and immediately pleasing structure and decoration has seldom if ever been received here so enthusiastically.

"Ein Heldenleben" has been carefully reviewed in THE MUSICAL COURIER by Mr. Floersheim and Mr. Huneker. I do not propose to go over the ground. Yet I cannot refrain from recording my wonder, admiration, enthusiasm. There are unforgettable, amazing passages. The section of the hero is surely sufficiently orthodox for the most hardened formalist. The musical characterization of the foes of the hero is a masterpiece of grim, sardonic humor. And those tubas which, as they say, give out in fifths the portentous objection of a certain Leipsic doctor to Strauss' music. The first part of the love music, where the beloved one is coy and coquettish, seems after one hearing too long, and—uninteresting. But there are beautiful measures in this section. I know of few such glorious bursts as the hymn of victory that follows the battle. And from there to the finale is a succession of eloquent, gorgeous, deeply moving pages. How wonderful the weaving together of the quotations from earlier works. The mood of the finale is that of Beethoven in contemplation, brooding as Buddha.

In former works of Strauss there has been too often an absence of fundamental bass. The structure has seemed as in the air. This reproach cannot be brought against "Ein Heldenleben"; the bass is here granitic, as though it reached far down into the bowels of the earth.

And why do some object to the battle scene? Why should not tonalities war one against the other in a portrayal of the din and shock of the fight? Such music must necessarily be more or less panoramic, but Strauss' music is much more than this. Years ago Beethoven's "Battle of Vittoria" was produced here—I think by J. L. Hatton, with the advertisement that all the proper effects would be supplied. What do the gentlemen miss in Strauss' scene? Cannon and the groans of the dying? Let them play neatly on the piano "The Battle of Prague." But to object because this music is discordant, or because certain "modulations are forced"———.

Whether a battle should be portrayed in music or not is another question. The ancient Romans had an expression "to dance a tragedy" (saltare tragœdeam). But "saltare" was something more than dancing as commonly understood among us, for the dancer made important use of arms rather than legs; and this dancing was the mute action of a man who translated by his gestures the idea that another expresses by words. Thus we find Coleridge speaking of the pleasure he felt in "beholding the combat of the Horatii and Curatii most exquisitely danced in Italy to the music of Cimarosa."

Slavish imitation will not serve the purpose. And I commend to doubters about the art of Strauss this passage from De Quincey:

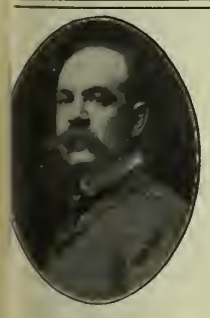
"If a man * * * should say that he would 'whistle Waterloo'—that is by whistling connected with pantomime would express the passion and the charges of Waterloo—it would be monstrous to refuse him his postulate on the pretense that 'people did not whistle at Waterloo.' * * * It is the very worst objection in the world to say that the strife of Waterloo did not reveal itself through whistling. Undoubtedly it did not; but that is the very ground of the man's art. He will reproduce the fury and the movements as to the only point which concerns you, viz., the effect upon your own sympathies, through a language that seems without any relation to it; he will set before you what *was* at Waterloo through that which was *not* at Waterloo—whereas any direct factual imitation, resting upon painted figures drest up in regimentals, and worked by watchwork through the whole movements of the battle, would have been no art whatsoever in the sense of a Fine Art, but a base *mechanic* mimicry."

Mr. Gregorowitsch played the concerto by Vieuxtemps with full technical mastery, pure and sustained sentiment, and rare elegance.

AMERICAN GUILD OF ORGANISTS.—The sixteenth public service of the American Guild of Organists (the first of the present season) will be held at St. Bartholomew's Church, Thursday evening, December 12, under the direction of Richard Henry Warren, organist and choirmaster.

The choir will sing a "Magnificat" and "Nunc Dimittis," by Palestrina, a "Pater Noster," by Henry Holden Huss, and "How Lovely Is Thy Dwelling Place," Brahms. The organ voluntary will be played by Clarence Eddy.

ERSKINE PORTER.—Master Erskine Porter, the gifted boy soprano, sang at a meeting of the Cambridge Club, of Brooklyn, on December 2. The sweet little singer delighted the members and astonished them, too, for his numbers showed that the little artist has intelligence as well as a rare voice. The songs included "The Trout," by Schubert; "Hush, My Little One," by Benjamin; "Songs My Mother Taught Me," Dvorák; "Summer," by Chaminade.



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Musical People.

Prof. C. M. Selling is director of the Minnesota State Band.

Miss Jeanette Durno gave a concert at Minneapolis recently.

A concert by the Bangor Symphony Orchestra was given on November 29, in City Hall.

Mrs. Florence Brown Shepard took part in a recent concert at Binghamton, N. Y.

Recently at Toledo, Ohio, a testimonial concert was given to Miss Alexandria Baer,

Miss Lottie Demuth, pupil of Henri Marteau, gave a recital at Oberlin, Ohio, week before last.

John Prindle Scott, assisted by W. Carlton James and Frederick Stiven, gave a concert recently at Saginaw, Mich.

On Friday evening the faculty of the School of Music in the Nassau Building, Burlington, Ia., held an informal reception.

At Mt. Vernon, N. Y., a musical service was given at the Baptist Church, under the direction of Alfred Hallam, while F. G. Shattuck presided at the organ.

Herbert Whitney is the name of a young Lewiston (Me.) composer who has lately written a march which is highly spoken of by several music lovers who have heard it.

The second "Twilight" recital to be given at the Ohio State University will be in charge of Mrs. Charles Bradfield Morrey, pianist, who will be assisted by Mrs. William King Rogers, soprano.

The last of the recitals in the series of four which Harry Woodstock has been giving at New Haven, Conn., on Tuesday afternoons in November, took place on Tuesday, November 26, at St. Paul's Church.

Arthur C. Koerner has been appointed organist at the First German M. E. Church, St. Paul, Minn. He has just completed a song cycle on "The Birth of Christ," which will be produced in the church at Christmas.

Prof. Samuel B. Belding gave his twenty-seventh complimentary organ recital to the faculty and students of the State Normal College at the First Reformed Church, Albany, N. Y., recently. Miss Mayo Cookingham, alto, assisted.

At Galesburg, Ill., music lovers and critics were treated to a song recital at the Presbyterian Church, November 19, in which Mrs. Blondelle Pollock Tenney was the prima donna and in which the Knox College Glee Club, Mrs. L. H. Jelliff and William H. Cheesman assisted.

The weekly free organ recitals at Carnegie Music Hall, Pittsburg, will be given Saturday evening and Sunday afternoon by William K. Steiner, of Pittsburg, in response to an invitation from the trustees of Carnegie Institute. Mr. Steiner is a native of Pittsburg and received his early education in music in that city.

A chorus of seventy-five voices, under the direction of R. Fletcher Nevins, gave a concert Thanksgiving night in the Trinity Methodist Episcopal Church on 118th street. The program consisted of madrigals and glees and Mendelssohn's Forty-second Psalm. The soloists were Miss Pauline E. Crosby, Miss Isabelle M. Price, Herbert C. Hardy and William H. Kennedy.

Preparations are being made for a choral concert to be given in Patten, Me., some time in December, which will, it is said, be the musical and social event of the season. The project is under the auspices of the Ladies' Circle connected with the Congregational Church. N. W. Littlefield, of Bangor, has charge of the rehearsals. Already over forty voices are being trained for the concert.

Elizabeth Hulbert and Sherman Jamieson have handed to the music committee of the Westminster Church, Troy, N. Y., their resignations as soprano and bass in the choir.

Some seventy-five singing societies have signified their intention of sending large delegations to the twentieth biennial Saengerfest of the Saengerbund of the Northwest, which will be held at Peoria, Ill., June 21 to 24 inclusive. There were about sixty societies represented by active singers at the Burlington, Ia., Fest. Of course Burlington will send a large delegation to Peoria, and practice work on the songs for the Fest has begun.

The first concert of the Milwaukee (Wis.) Symphony Orchestra took place at the Pabst Theatre on Thursday evening, December 5. The soloist was Hans Bruening, the Milwaukee pianist. An announcement of the plans of the Symphony Orchestra has been issued, signed by Edward P. Vilas, John H. Frank, William H. Upmeyer, Louis Gimbel, James H. Ilsley, D. S. Rose and Casimir Gonski.

On November 17 a large audience gathered in the Jewish Temple, Wilkesbarre, Pa., to listen to a recital, the principal feature of which was the violin solo work by Herman Heller, son of Rabbi Heller, of that city. Mr. Heller was assisted by Miss Elsie Cohen, Jared Stark, Professor Hansen, Miss DeMois and Miss Munzesheimer. The former accompanied Mr. Heller on the piano and she also played a solo, as the introductory number, delighting all. Miss Munzescheimer, whose home is in Texas, but who is spending some time there with friends, and is now taking vocal instructions under Dr. Mason, gave the second number on the program.

At a gathering of musical lovers at the Brown Palace, Denver, Col., it was decided to have an annual festival. The dates of the first festival are to be January 23, 24 and 25. The main features of the plan adopted are the establishing of a large chorus and a symphony orchestra. The chorus work is under the charge of Henry Houseley and Harry Baker. The members of the committee that is looking after the affair are Grant Weber, chairman; P. C. Fisher, president of the Denver Athletic Club; Dr. G. C. Baker and Harry Baker, of the Apollo Club; Mrs. J. H. Smissaert, Miss Hilda Gottesleben, Miss Florence Taussig, Fritz Thies, Henry Houseley, E. S. Cullis and Wardner Williams. Others are to be added to the committee.

One of the finest musical entertainments given in Dubuque, Ia., for a long time, was the concert given at Saenberbund Auditorium for the benefit of the Holy Ghost Church. The audience was a large and cultured one, and included many representative citizens and nearly all the singers and musicians of the city. The concert was under the immediate direction of Prof. Joseph J. Dreher. The chorus taking part were Mrs. B. Jestel, Miss Louisa Adam, Misses Lizzie Hartmann, Lena Holz, Lizzie Grode, Bertha Brede, Veronica Lierheimer, Lonia Weitz, Mary Kaiser, Emma Schyerrer, Emily Richter, Anna Luthmers, Martha Eisert, Mamie Oser, Margaret Huekels, Marie A. Zwack, Josie Deckert, Carrie Eberhardt, Lena Frommelt, Matilda Phillips, Margaret Beckius, Bertha Rhomberg, Mrs. Wm. Grode, Mrs. Jos. Schradie, Misses Kate Schrup, Dorothy Adam, Tillie Lorenz, Josephine Scherr, Louisa Frommelt, Lou E. Rhomberg, Margaret Streuser, Josephine Geishecker, Pauline Graessli, Adeline Klauer, Margaret Weitz, Mathilda Lorenz, J. A. Zillig, P. Ilg, F. Witter, J. Hemmi, J. Bertsch, J. Buechele, M. Blasi, H. Henker, L. Witter, P. Kusche, W. Kleis, M. Koch, A. Koester, M. Mueller, C. Willy, A. Leiser, G. Candler, A. Mueller, C. Klein, J. Schradie, Chas. Tenhaaf, W. Stotz, E. Wesselhoft, F. Henker, W. Witter, W. Fischer, Carl Ziegler, A. Roeber, Sr., E. Geishecker, C. Koester, C. Buechler, J. Michel, T. Oster, G. Unmacht, A. Roeber, Jr., W. Meuser, C. Lungwitz, G. Mohr, G. Holl, F. Graenberg, P. Gieshecker, C. Goebel, W. Geishecker, W. Schaffhauser, G. Lorenz, J. Kaiser, Guido Beck, C. Baumann, Dr. L. Engelken, Prof. A. Manger, G. Scheuer, A. Ehmer, E. Heuchlin E. Brielmaier, G. Luck.

Henriette Weber's Success.

CONSIDERING that this is only Henriette Weber' second winter of professional work in New York her success has been remarkable. In addition to a growing class of pupils, who are studying piano, German or Frenc diction, or are being coached in repertory, she is filling many engagements as accompanist and pianist. Among th recent concerts where Miss Weber has appeared in one o both capacities are: A recital with Oley Speaks, th basso, at Huntington, L. I.; a concert at Wallkill, N. Y. Mansfield, Ohio, with Minne Humphryes, where the paper had the following to say in regard to this pianist:

Miss Henriette Weber, a charming pianist, accompanied Mr. Humphryes, and played three numbers on the program. She wa also compelled to respond to encores, and gracefully responded Her playing was most artistic and she shared in the triumph ma terially.—Mansfield Shield, November 23.

Mrs. Humphryes divided the honors with Miss Weber, and ever number that each rendered was received with high appreciation * * * Miss Weber's piano selections included among others Rach maninoff's Prelude, Sinding's "Fruhlingsrauschen" and March Grotesque, Rubinstein's Valse Caprice, and as many others in re sponse to recalls. She played with great expression and skill, and was gracious in her responses to the appreciation of her hearers. Mansfield News, November 23.

Other concerts at which Miss Weber has recently ap peared were Pittsfield, Mass.; the concert and reception tendered the "Baldwin" artists by Arnold Somlyo, o Carnegie Hall; a reception at the studio of the well known artists Miss Lufkin, and last evening the concer given by Minne Humphryes in Brooklyn.

Some of this pianist's dates for the near future are: New York Press Club, December 12; Madame Newhaus' musi cale, December 15; Church of the Divine Paternity concert December 18, and with Dr. Carl E. Dufft, at Trenton, N. J. December 19.

FLORENCE RANSTEAD.—Miss Florence Ranstead, the young Baltimore contralto, who recently made her débu at the Waldorf-Astoria, was the soloist at the first concer of the new Peabody Symphony Orchestra, given at Pea body Institute, Baltimore, Saturday evening, November 30 The Baltimore papers published extended criticisms of the concert. We reproduce the paragraphs about Miss Ran stead:

Miss Florence Ranstead, of this city, who made her first appear ance at a symphony concert here, sang a recitative and air from Saint-Saëns' "Samson and Delilah," with orchestral accompaniment and "Sea Slumber Song," by Edward W. Englar, and "Noël Paien and "Pensée d'Automne," by Massenet, to piano accompaniment b Miss Clara Ascherfeld.

* * * Miss Ranstead's voice has been carefully cultivated. It range is good, being better in the middle register, and she sang last night with intelligence and care. There was, however, evidence a times of effort. All the songs were well sung, but the best effec was in the Massenet selections. She was rewarded with beautifu flowers, and was several times recalled.—Baltimore American.

It was apparent from the start that principal interest was man fested in the appearance of the talented Baltimore vocalist, Mis Florence Ranstead, who for the first time was given the opportunit to display in this city those musicianly accomplishments whic brought her so much favorable comment in New York city as we as in foreign musical centres.

Of a splendid stage presence, and possessing a great, big con tralto voice, of excellent range and agreeable mellowness, sh proved a delight to the audience, who gave her an ovation afte her singing of Saint-Saëns' recitative and aria from "Samson an Delilah." This dramatic number was well adapted to the soloist' vibrant lower register notes and was sung with a fine verve sug gestive of the operatic stage rather than concert work.

For her second numbers Miss Ranstead arranged a series of thre songs, with piano, which, though trying for a contralto, were pre sented in a manner that elicited the sincere approval of the critic present.—Baltimore Herald, December 1, 1901.

ROGERS SONG RECITAL.—The Francis Rogers song recita at Mendelssohn Hall yesterday afternoon (Tuesday) wi be reviewed in THE MUSICAL COURIER next Wednesday.

GREGORY HAST.
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VITTORIO CARPI'S WORK.

WHEN Vittorio Carpi, the distinguished operatic baritone and teacher, returned to this country several months ago, the fact was announced in THE MUSICAL COURIER. Many of the friends of the artist welcomed him when he arrived here, and later when he let it be known that he would locate in New York and devote himself to teaching he received numerous applications from singers. Then came Mr. Carpi's concert at Mendelssohn Hall, at which he was assisted by his pupil, Miss Winnie Titus. The program for the concert gave some hint of Carpi's extensive repertory. The operatic numbers which he gave included the Romanza from Massenet's "Re di Lahore," the "Credo" from Verdi's "Otello" and the humorous "Quard'era Paggio," from Verdi's "Falstaff." Mr. Carpi sang also with Miss Titus. a duet from Donizetti's comic opera, "Don Pasquale." The audience at Mendelssohn Hall compelled Mr. Carpi to repeat the "Falstaff" number. But Carpi interprets songs as convincingly as he does operatic selections. He sang Lohm's "Still Wie die Nacht" in the original German, R. C. Hole's "Auf Wiedersehen" in English and Cherubini's beautiful "Ave Maria" in Italian. A group of three numbers in the second part of the concert included Mr. Carpi's own tender song, "And Have You Too"; the Habanera from Tradier's "El Sol de Sevilla" and Coen's "Chanson Trompez moi Trompons Nous." When Mr. Carpi sang these last named compositions at the Singakademie in Berlin, he was heartily applauded and compelled to respond with encores. In phrasing, intelligence, repose and sincerity he reveals the true artist and man.

At the above mentioned concert Miss Titus sang the "Staccato Polka," by Mulder; the Waltz from Gounod's "Mireille," an aria from Auber's "Manon"; "The Nightingale's Song," by Nevin, and "Juniata," from Tradier's opera "La Perla de Aragon." Miss Titus' coloratura voice has been admirably trained by Mr. Carpi. Her high notes are brilliant, and her middle register is sympathetic. The young singer achieved notable success in Italy, as her press notices prove:

(Translations.)

Miss Winnie Titus, at the Famiglia Artistica, in the Proch Variations met with great success.—Corriere della Sera, Milan, Italy.

The singing of Miss Winnie Titus, at the Famiglia Artistica, was partily applauded in the rendition of the Variations of Proch.—La Perseveranza, Milan, Italy.

At a concert given at the Famiglia Artistica, the singing of Miss Winnie Titus was highly appreciated, giving evidence of great intelligence and the best vocal qualities.—La Lombardia, Milan, Italy.

In a recent musicale at the Carpi School, the singing of "Caro Nome" by Miss Winnie Titus was greatly admired. She has a perfect soprano voice of great range and clearness.—La Lanterna, Milan, Italy.

At the Famiglia Artistica an interesting concert was given, in which Miss Winnie Titus, a young and distinguished singer, took part. She is a singer leggiero, and shows remarkable skill in coloratura, singing with ease and fluency all runs, trills, cadenzas and staccato notes.—La Ribalta, Naples.

In the concert at the Famiglia Artistica, Miss Winnie Titus, soprano leggiero, possessed a voice of great purity and sweetness. She appeared to great advantage in the Proch Variations. She showed therein great intelligence and an unusual degree of cultivation, which does honor not only to her own industry, but also to the method of her teacher.—Il Mondo Artistico, Milan.

At a musicale given at the home of the renowned maestro, Sig. Vittorio Carpi, at Milan, a pupil of his, Miss Winnie Titus, a singer of rare vocal attainments, was tendered an ovation after the rendition of the "Shadow Song," from Meyerbeer's "Dinorah," winning the warmest applause and admiration of the critics.—La Nuova Musica, Florence.

In these days we have had the pleasure to hear Signorina Winnie Titus, distinguished pupil of Sig. Vittorio Carpi. Miss Titus possesses a voice of great extension, purity and sweetness, and modulates with mastery her splendid and flexible voice of soprano leggiero, astonishing with her rare evenness and intonation. To this young lady, on whom smiles an artistic and brilliant future, we offer our heartfelt wishes, and also our congratulations to the renowned Maestro Carpi.—Il Palcoscenico, Milan.

Miss Winnie Titus is a young American who has studied in the Carpi school. We have heard her sing the aria, "Deh, vieni, non tardar," from Mozart's "Nozze di Figaro," and the waltz, "Mireille,"

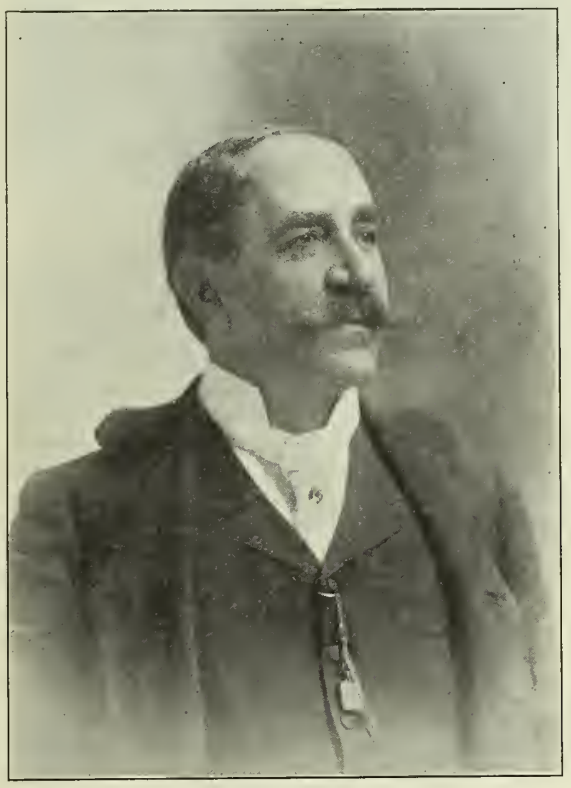

Photo by Aimé Dupont, New York.

VITTORIO CARPI.

of Gounod, and we are convinced that with a voice of such extension and facility to high E, clearness of diction, natural ability and good pronunciation she can with honor dedicate herself to our stage. Signorina Titus, however, at present, has not the intention to embrace the Italian career, but instead to sing in her own country, in which undoubtedly her good qualities and excellent method of her renowned teacher will be appreciated as truly they merit.—Il Mondo Artistico, Milan.

As an artist, Mr. Carpi has achieved many triumphs, and as a teacher his success has been phenomenal. During the last year of his teaching in Chicago the number of his pupils possibly exceeded that of any singing teacher there engaged in the work of instruction of that city. A bona fide list of his pupils in that year included the following:

Miss Cora Vance,	Miss W. S. Gelleland,
Miss Jennie Osborn,	Miss S. B. Briggs,
Miss O. Small,	Miss Grace Smith,
Miss L. Boyd,	Miss Marguerite McKinney,
Miss Mabelle Crawford,	Miss Georgia Yager,
Miss Stein,	Mrs. C. E. Marsh,
Miss B. Austrian,	Miss C. Conklin,
Miss E. Conner,	Miss L. M. Lisenstead,
Miss J. Affeld,	Miss Edith Johnston,
Miss F. D. Stewick,	Miss Harriette E. Johnson,
Miss F. Daly,	Mrs. L. M. Kirkpatrick,
Miss M. Folda,	Miss Padget Watrous,
Miss F. Cooper,	Miss C. L. Whitney,
Miss E. Feger,	Mrs. F. Dennis,
Miss Alice Thomlinson,	Miss Dora Johnson,
D. L. Canman,	Miss Anne Martin,
Miss McGawn,	Miss E. Mayer,
Mrs. J. Bowen,	Miss Theo. Goldthwaite,
Mrs. M. Campbell,	Miss Pearle Nightser,
Mrs. J. A. Drake,	Miss Harriette McDonald,
Mrs. Mary Leonard,	Miss Frances L. Butler,
Mr. H. Willson,	Miss Sallie Furnass,
Mrs. Kleinhanz,	W. A. Lamson,
Mrs. Annie Jones Williams,	A. Cain,
Miss Bella Jones,	Miss A. Nellis,
F. Rusheword,	Miss J. M. Blackman,
Mrs. Edward Toby,	J. A. Wallerstedt,
Miss Grace Winter,	Miss Anna Longshore,
Miss. Bursk,	Miss Avis Paine,
Miss Minie Wies,	Mrs. M. A. Hageman,
Miss Rose Bauer,	Miss Lilo Johnson,
Miss Estella G. Wallace,	Miss Teresa Bender,
Miss Emma Hunt,	Miss Eva Buckly.

Among Mr. Carpi's former American pupils, who have been successfully launched in their careers, are Miss Mabelle Crawford, Miss Mary Linck, Miss Jennie Osborne, Miss Grace Quive, Mrs. Carlton Marsh, Miss Sallie Furnass, Mrs. Edward Toby, Mrs. Kate M. B. Willson, Miss Padget Watrous, Mrs. Gordon B. Williams, Mrs. Farie Stewick Skinner, Albert Wallerstedt, Miss Marguerite McKinney, Charles Christ, Miss Elysabeth Conner and L. Canman.

Professional pupils, who studied with him in Italy, besides Miss Winnie Titus, are Signora Elvira Toni, who sang at La Scala in Milan: Signorina L. Bonacina, Madame De Michalska, Mlle. Janet Mansour, Madame De Wroncska, Signor Fresnolada, Signor De Micheli, E. Crowe, Edward Arthur, &c.

Jessie Shay.

MISS JESSIE SHAY, the piano soloist at the Kubelik concerts, is reaping her share of the honors. Following are extracts from reports in the New York and Boston papers:

Miss Jessie Shay played with finish the piano part of the last two movements of Henselt's F minor Concerto. Her later number, the Litolff Scherzo for piano and orchestra, was given in all its crystalline glory. Miss Shay was recalled several times.—New York Sun, December 3.

Miss Jessie Shay played the piano in her refined and finished manner.—New York World.

Miss Shay, the pianist, was on the program with two movements from the F minor Henselt Concerto and the scherzo from Litolff's Concerto. In the former she displayed taste and a smooth, soft tone. Miss Shay has facile fingers, a delicate finger technic and strong wrists.—New York Journal.

That Miss Shay was not eclipsed is a proof of her sterling merit. She attacked the Henselt Concerto with the authority of a young person who knows to a nicety what she wishes to do. She has more than the average technical equipment; much more than the average intelligence. She has considerable nerve, and is one of the best of the young pianists of this country and time.—New York Press.

Miss Shay is not unknown in our concert halls, and occupies a foremost place among the younger pianists of the city. She proved last night not only her excellently perfected technic, but also good musical taste. The applause with which her performance was richly rewarded was well earned.—Staats-Zeitung.

Miss Shay played with a nice, crisp technic, a good singing tone and an altogether admirable command of her instrument.—Commercial Advertiser, December 3.

Miss Jessie Shay, of New York, played unostentatiously and excellently two movements from the familiar Henselt Concerto, and gave light and lucent gayety to the scherzo of the Litolff Concerto.—Boston Herald, December 5.

Miss Shay's piano solos were admirably played, especially the staccato work in the Litolff Scherzo.—Boston Globe, December 5.

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JACOBY IN CHICAGO.

Her Big Success at the Apollo Club's Concert.

CHICAGO, December 4, 1901

THE most important concert of the week has taken place. December 2 was the date. Chicago's Auditorium the scene.

And as a brilliant event it must be described. For the Apolio Club presented before several thousands of interested hearers Saint-Saëns' "Samson and Delilah."

This chorus of 400 voices knew its parts well, the biblical opera having in past seasons been sung by the Apollo Club. Therefore the occasion was devoid of that species of anxiety which permeates stage, gallery and orchestra chairs when a "first night" production is given.

The chorus, under Harrison Wild's able and commanding guidance, did much excellent work. There were prompt attacks, satisfactory tone blendings and some intensely dramatic effects. "Israel! Break Your Chain" reached a fine climax. "Psalms of Praise Loudly Swell," for male voices, was, it must be admitted, decidedly off pitch. "God Meant Thou Shouldst Take the Command" received a stately and impressive interpretation, the contrapuntal passages being nobly voiced; while later, in the same scene, the chorus sang "He For a Woman Sold His Power" admirably, both from musical and dramatic points of view, the cadence terminating on G major being especially worthy of praise. The semi-chorus, "Now Spring's Generous Hand," must be mentioned among particularly finished and attractive features. As a conductor, Mr. Wild practically and satisfactorily demonstrated that he cherishes high ideals.

Support given by the Chicago orchestra was, as a rule, acceptable. The interlude preceding Delilah's first solo was well played. At the organ Wilhelm Middleschulte presided in musicianly manner.

And the soloists?

Charles Gauthier sang the exacting part of Samson. Now, Mr. Gauthier is considered a remarkable tenor, and so he may well be considered. His voice is of great range and power. But in his singing of Samson's lines there was lack of tone coloring. Where were the shadings? Everything seemed to be forte. And usually double forte. In the words, "Delilah! Delilah! I love thee!" artificiality existed. There were "tears" in the voice, when the tears should have been elsewhere. Mr. Gauthier sang with warmth, and always with sincerity. To the French text he adhered.

Herman Devries likewise sang in French, and the mixture of languages was unfortunate. For, with the exception of these two, everyone else sang in English. As the High Priest, Mr. Devries was heard in a role well suited to his excellent dramatic and musical qualifications. "Curse You and Your Nation Forever" he gave finely, and his work in the second scene of act two was particularly noteworthy. Mr. Devries is emotional. He sacrifices his voice to the dramatic effect not infrequently. But then he secures the dramatic effect, and thus compensation presents itself.

Abimelech's part was taken somewhat spasmodically by John W. Lince, who possesses an exceptionally heavy bass voice. Assistance was given by two popular Chicago tenors, H. W. Newton and Walter Root.

The musicians of Chicago have been discussing the Apollo Club concert. Yesterday it was much talked of and to-day it remains a topic of conversation. There are few who will deny that what has already been described served as a picturesque setting, a musical background, so to speak. For the heroine of the occasion was an eminent American contralto. Chief interest centered in the appearance of

JOSEPHINE JACOBY AS DELILAH.

Madame Jacoby's majestic beauty and her wonderful voice alone would have been sufficient to arouse enthusiasm. But her intellectual conception of the role, her dramatic interpretations and fine vocalization combined to make her artistic achievement remarkable. "To-night Samson Makes His Obeisance" was sung magnificently. "My Heart at Thy Dear Voice," full of fervor, marvelous tone coloring and expressiveness, indeed rose, in the words of the song, to "heights of splendor." More animation would have been welcomed in "The Spring, With Her Dower of Bird and of Flower," but in this opening number diction and enunciation especially were exquisite. A thrilling dramatic climax found expression in "Coward! You Loveless Heart, I Despise You! Away!" followed by "Your Aid, Philistines." The high B flat was taken with as much ease and effectiveness as that which characterized the low A flat, previously heard, and both tones were of pure contralto quality.

When at Richard Burmeister's private musicale in New York last winter Madame Jacoby sang "The Two Sisters," Tennyson's tragic poem, set to music by Mr. Burmeister, the eminent musicians present reflected: "How dramatic!" And now, at the Apollo Club concert, her dramatic presentation of Delilah once again has exerted its powerful influence.

You may have heard that a grand opera company is to visit Chicago this season.

If, on some auspicious "first night," or second night—it wouldn't matter which—Madame Jacoby should happen to appear as Carmen, where do you suppose the other contraltos would be?

Don't you think the first impulse of one or two of them might be to run across the wintry boulevard and take refuge under the protecting ice of Lake Michigan?

So, after all, it is quite providential that Madame Jacoby is not singing in grand opera just at present.

Concerning her appearance on this occasion tributes worthy of reproduction were printed in the Chicago papers.

Glenn Dillard Gunn in the *Journal* wrote in praise of the eminent contralto: "The second act opens with the well-known aria, 'O Love! Of Thy Might Let Me Borrow,' which Madame Jacoby sang superbly. From that point to the end of the work the interest does not flag, the beauty of the music alone, aside from the dramatic element which abounds, being sufficient to sustain it. The second act is the strongest. It reaches its climax, and the climax of the opera as well, in the wonderful aria, 'My Heart at Thy Dear Voice.' This Madame Jacoby sang very artistically. Her voice is a rich, sympathetic mezzo, strong and with that throbbing sensuous vibrato—in short, just such a voice as Saint-Saëns might have had in mind when he wrote the part."

"Madame Jacoby received more kind words than the others, more applause and as many flowers as she could carry away with her. She not only has a voice of rare sweetness and power, but she is handsome and wears her clothes well." Such was the practical estimate of the *Inter Ocean*, which later on affirmed that "the song which was received most enthusiastically was Delilah's 'My heart at thy dear voice opens wide like the flower which the morn's kiss wakens.'"

"Of the soloists Mme. Josephine Jacoby claimed first attention," said the critical *Tribune*, "not alone by reason of the importance of the part she took in the performance but by virtue of the superior quality of her work. Delilah long has been identified with her as an artist, not only the rich, luscious quality of her voice and her manner of singing, but her appearance and temperament all tending to qualify her especially for satisfactorily interpreting the sensuous music Saint-Saëns has written for the beautiful enchantress.

"Last evening her singing failed not to exert its charm and although a little more of animation would have been acceptable in the dramatic moments at the close of the second act and throughout the scene in the temple, one could but realize that the singer was hampered by the polyglot conditions imposed upon her, and could give her, therefore, only heartier commendation for her admirable work in the temptation scene of Act II."

The *Evening Post* asserts that Madame Jacoby put "feeling, variety, emotion and color" into her singing, while Leone Langdon-Key, of the *American*, explained that "Madame Josephine Jacoby, who sang the part of Delilah, is one of the most satisfying singers sent us from the East and was the artist of the evening.

"She has a rich contralto voice, dramatic and magnetic which might easily be heard here once every two years and lose none of its charm and value; a radiant personality, reposeful and confident almost to a point of nonchalance."

"Madame Jacoby has been heard here before in the role

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)f Delilah and, therefore, nothing new can be said of her," he *Chronicle* stated, and added: "She has a voice pecu- iarly warm in tone and flexible in execution, that shows o good advantage in the melodious arias allotted to De- ilah, and her phrasing and enunciation are so nearly per- ect as to merit high commendation."

The *Record-Herald's* critic wrote: "The performance gave evident satisfaction, and there were many outbursts)f applause, intended especially for Mme. Josephine Jac-)by and also for M. Charles Gauthier.

"As Delilah Madame Jacoby repeated former successes. Her mellow, rich lower register, the tender, passionate notes above, and her clear enunciation enabled her to give n excellent interpretation of the taxing part assigned her. Her denunciation of Samson at the close of the second ct was a well handled climax, in which she displayed reat tonal power and earned enthusiastic applause from udience and chorus."

And here, in conclusion, is a quotation from the *Daily News:* "The popular aria, 'My Heart at Thy Sweet Voice,' was given in beautifully clear tones and with a fair egree of warmth and feeling. The English enunciation, oo, was decidedly acceptable, which is more than can be enerally conceded for our harsh language as presented in ong."

Many Musicians Present.

Among the many musicians in the large audience were Irs. Anna Groff Bryant, Helen Buckley, Mabelle Craw- ord, Clara Murray, Louise Blish, Mrs. van Valkenburg of Kansas City), Karleton Hackett, Frederick Warren, Charles W. Clark, L. G. Gottschalk, Frederick W. Root, V. H. Pontius (of Dubuque), Charles Beach and P. A.)tis.

Officers of the Apollo Club.

In addition to Harrison Wild, conductor; Arthur Dun- am, accompanist, and Wilhelm Middleschulte, organist, the fficers of the Apollo Club are: Clarence P. van Inwegen, resident; Nathaniel Board, vice-president, and Louis vans, secretary-treasurer. The directors include Frank- n C. Hollister, Geo. D. Holmes, Charles H. Blatchford, Geo. L. Cragg, J. H. Levi, Arthur Heurtley, C. A. Adams nd W. W. Dodge, while the music committee consists of H. Levi, Arthur Dunham, E. T. Clissold and Chas. H. Marsh.

The Club's Forthcoming Events.

On December 25 the Apollo Club will give "The Mes- iah," with Eleanor Meredith, Mabelle Crawford, E. C. owne and W. A. Howland as soloists. At the next vent, on February 17, 1902, with Madame Schumann- Heink and Holmes Cowper as assisting artists, the ensuing art song program will be presented:

idge Me, O God.....Mendelssohn
antata .....Clarence Lucas
Composed for the Apollo Club.
ing Out, Wild Bells.....Gounod
Arranged for the Apollo Club by Frederick W. Root.
ove Wakes and Weeps.....Caldicott
Shadow.....Golmick
pring .....Grechaninof
he Lord Is My Light.....W. H. Parker

And on April 28, 1902, Helen Buckley, George Hamlin, harles W. Clark, Claude Cunningham and the Chicago rchestra will take part in the Apollo Club's performance f Berlioz's "Damnation of Faust." All these concerts will e held at the Auditorium.

It is unfortunate that audiences do not know better than to applaud singers in the midst of critical passages during oratorio or operatic performances. At the Apollo Club concert on Monday night, when "Samson and Delilah" was being sung, thoughtlessness was displayed in this regard. If it is impolite for one person to interrupt another in conversation, how much more inconsiderate must it be for a large assembly thus to embarrass one soloist.

The Spiering Quartet.

The Spiering Quartet recently made a successful tour of Texas, places visited including Galveston, Huntsville and San Antonio. Last week important appearances were made in Ohio. In Chicago this organization has auspiciously entered upon its ninth season, Mozart's beautiful Quartet in C major, and Friedrich Kiel's Waltz, for string quartet, in G major, being among this year's interesting program features.

Chicago is in a practical manner showing its appreciation of the estimable work which is being accomplished by the Spiering Quartet on behalf of the best ensemble music. The subscription list for the series of concerts at Music Hall, Fine Arts Building, is large and representative, and the local press has been enthusiastic in its estimates.

On December 17 the quartet will present the ensuing program in the Music Hall:

Quartet No. 2, in E flat major, op. 11 (first time).....D'Albert
Songs by Schumann, Liszt, Grieg and Spiering.
Miss Bertha M. Kaderly.
Rondo for violin and piano.....Schubert
Otto Roehrborn and Walter Spry.
Quartet in A major, op. 18, No. 5.....Beethoven

It is learned that Madame Nordica recently complimented Mrs. Regina Watson on her charming songs, several of which the eminent soprano will sing at concerts this season.

Two books of songs by Carrie Jacobs-Bond are attracting attention among the Chicago musicians, "Lily and the Rose," "Just a Wearyin' For You" and "Po' Lil' Lamb" being particularly popular features.

A program of music by Chicago composers was given by the music department of the Englewood Woman's Club on the afternoon of December 2. Among composers represented were Frederic Grant Gleason, William Sherwood, Frederick W. Root, R. H. Bowers, Mrs. Crosby Adams, Mr. Weidig, Eleanor Smith, John West and W. C. E. Seeboeck, while the performers included Miss Fay Hill and Errico Sansone, of the Chicago Auditorium Conservatory.

The fact that Karleton Hackett, of the American Conservatory's faculty, does not devote more time to literary matters has been deplored by musical authorities, who rightly hold in very high esteem his exceptional ability as a writer. But the musical world need not complain, for, as is well known, Mr. Hackett is eminently successful in the realm of voice culture and artistic singing.

Mme. Margaretha Wunderle, the harpist, has signed a contract giving Dunstan Collins her exclusive management until July 1, 1903. She wil also tour with the Steindel Company next season, under Mr. Collins' management.

Dunstan Collins has retired from the lecture and lyceum bureau direction, and hereafter will manage only high class musical companies and prominent artists.

This week Burton Holmes' illustrated lecture on Siberia attracted many interested hearers to the Studebaker Hall, Fine Arts Building.

Apropos of Sunday concerts: A manager in Montreal was, on November 29, sentenced to two hours' imprisonment for allowing the doors of his theatre to be opened on their account.

A legal authority in Canada writes to The Musical Courier's Chicago Department: "Unless the theatre is successful in its appeal, this will close the series."

Anna Millar, manager of the Paur Symphony Orchestra, of New York, paid Chicago a short visit this week.

George Hamlin, the eminent Chicago tenor, will arrive in New York next week for the purpose of giving recitals in Mendelssohn Hall on December 12 and 16, when he will be associated with Victor Harris, as accompanist.

For the past sixteen years Prof. G. Mantellini, director of the Chicago School of Languages, Fine Arts Building, has successfully taught foreign languages in Chicago, besides being the author of numerous articles and pamphlets, published in this country and abroad. It is learned that he is also the translator of Edmondo de Amici's works, "Cuore" ("The Heart of a Boy"), and "La Maestrina degli Operai" ("Won by a Woman"), which have met with great success in educational centres. Professor Mantellini has recently finished the translation into English of Gabriele d'Annunzio's latest work, "La Citta Morta" ("The Dead City"), a tragedy, played abroad by Eleonora Duse and Sarah Bernhardt. He is now engaged in putting into English "La Ballerina" ("The Ballet Girl"), the last sensational work of Mme. Matilde Serao, whom Professor Mantellini describes as "the Georges Sand of Italy."

Esther Feé will play Bruch's Violin Concerto in G minor at the Pittsburg Orchestra concert in the Auditorium on Tuesday evening, December 10.

Jeannette Durno, the pianist, will give a recital on December 9, at Adrian, Mich., and a musicale on the afternoon of December 12, at the residence of Mrs. Bertram W. Sippy, in the Winnemac, Chicago.

The Lincoln *Daily News* prints the following appreciative paragraph concerning Miss Katherine Johnston, one of Maurice Aronson's pupils:

The piano playing of Miss Katherine Johnston was a revelation to her most sanguine friends. She was received enthusiastically, and her playing well merited her cordial reception. The Caprice on airs from Gluck's "Alceste," by Saint-Saëns, is a difficult composi-

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tion, requiring great technic and skill. Miss Johnston played this number magnificently, and the audience gave her close and appreciative attention during its rendition.

Gratifying to themselves and their instructor is the success of a large number of Maurice Aronson's pupils, some of whom have studied with him since they came to Chicago five years ago. It should be remembered also that Mr. Aronson's pupils are as loyal as they are successful.

At Mrs. Regina Watson's School for the Higher Art of Piano Playing an interesting children's program was presented on December 7 at 3 p. m., sixteen talented young performers taking part. On Wednesday afternoon, December 11, pupils of Mrs. Regina Watson will hold an informal musicale at her residence on Indiana street.

Many people were turned away from Music Hall, Fine Arts Building, in a state of disappointment on Tuesday evening, December 3, for so large was the audience that seats were at a premium. The event was a song recital, given under the auspices of the American Conservatory by Madame Ragna Linne, soprano, and Glenn Hall, tenor, with Allen Spencer as assisting pianist.

Mr. Spencer opened the program with compositions by Haydn, Schubert and van Westerhout, his interpretation of "Momento Capriccioso," by the last named musician, being particularly brilliant. Later he played Grieg's "Wedding Day at Troldhaugen," improvisation on Walther's "Prize Song" (Wagner), Schuett, and, as a final contribution, Leschetizky's Tarantelle in E minor. Though he received a well deserved ovation, Mr. Spencer could not be prevailed upon to give an encore.

Madame Linne sang "My Rest Is Gone," Graben-Hoffman; "Woodland Serenade," Mascheroni; "When the Land Was White With Moonlight," Nevin; Schumann's "The Lotus Flower"; "My Heart is in Bloom," Brahms; Schubert's "Mine" and a duet with Mr. Hall, "'Neath the Stars," Goring-Thomas. Madame Linne's singing was finished in style and artistic in conception. On one or two occasions her voice showed signs of fatigue. She was enthusiastically encored.

The tenor, Glenn Hall, who is one of the most prominent singers in the West to-day, was heard in contrasting numbers, extending from "Who Is Sylvia?" to French, Irish, Scotch and German songs. Mr. Hall's interpretation of Foote's "I'm Wearing Awa', Jean" was exquisite. His first selections were somewhat lacking in repose, but this gifted tenor is always artistic. Full of beauty and strength as his voice is now, it will continue to develop. Leoncavallo's C'était un Rêve" was admirably sung. One of his encores, "Drink to Me Only with Thine Eyes," was a memorable feature. "Si mes vers avaient des ailes" also is deserving of special mention.

Mrs. Karleton Hackett and Miss Julia Caldwell were the efficient accompanists.

The second event in the series of ballad concerts under the auspices of the Clayton F. Summy Company will take place on Thursday afternoon, December 12, at Music Hall, Fine Arts Building. Artists announced for this occasion are Mme. Ragna Linne, soprano; Miss Elaine de Sellem, contralto; Claude Cunningham, baritone, and Mr. Seeboeck, pianist. Several Chicago composers will be represented on the program.

Under the capable direction of Louis Evans, Gaul's sacred cantata, "The Holy City," was given on the evening of December 5 at the Normal Park Baptist Church. Mr. Evans was fortunate in securing for this occasion prominent soloists, including Charles W. Clark, Mrs. Stevenson Tewksbury, D. V. Key and Adah Bryant. Miss E. Humphreville, the accompanist, played in a sympathetic and musicianly manner. The chorus was well balanced, and its phrasings and shadings were praiseworthy.

MAY HAMILTON.

BRUNO STEINDEL.

[BY WIRE.]

CHICAGO, December 9, 1901.

BRUNO STEINDEL, the 'cellist, sustained his high reputation and won an ovation at the Chicago Orchestra concerts here December 6 and 7. H.

MARY HEALY-MULLETTE.

MARY HEALY-MULLETTE, dramatic mezzo soprano, whose picture accompanies this article, created a most favorable impression at St. Vincent's Church, Chicago, recently. The occasion was the organ dedica-

MARY HEALY-MULLETTE.

ton, and Mrs. Mullette sang the "Laudate Dominum" from Mozart's Vespers with so much taste and finish, fine interpretation and facility of execution that she called forth encomiums of praise from a number of the best musicians and critics of the city. In consequence she has received excellent offers for church, concert and recital engagements. Last month she sang at a musicale given by the Alumnæ Association of the Sacred Heart Convent in Chicago. Before the large and cultured audience Mrs. Mullette interpreted Schubert's "Erl King" with dramatic intensity and expressive tone coloring. She assumed in turn the descriptive, pathetic, graceful and tragic; her emotions and facial expression changing with the music, and so distinct was her enunciation and so vivid the picture she portrayed that the audience was held spellbound. Responding to an enthusiastic encore she sang a Chopin waltz.

Her numbers last week at the St. Patrick's Church concert, Chicago, included "With Verdure Clad," from "The Creation," and a recitative and aria by Händel.

Mrs. Mullette possesses not only a voice of exceptionally pleasing quality and much flexibility. She is gifted also with an artistic temperament.

GLENN HALL'S SUCCESS.

MUSIC critics continue to write in enthusiastic term concerning Glenn Hall, tenor, of Chicago. The ensuing well merited estimates are of recent date:

THRONG HEARS LOCAL SINGERS.

Glenn Hall and Madame Linne Please Big Music Hall Audience

It is refreshing to hear improvement. A man so much before th public, and so capable, usually considers himself good enough. I takes to doing unheard of things.

He becomes a graduate with "high honors," in his own estimati at least, and that usually settles him so for as genuine artist progress goes.

In so far as it is possible to prophesy, I predict eventual su cess of exceptional mold for Glenn Hall. He practically has h future before him, and his large circle of admirers are fully justifi wishing him a brilliant career.

Mr. Hall sang "I'm Wearing Awa', Jean" (Foote), and the "Iri Love Song" (Long), with real warmth and expressiveness. H lighter numbers were delicately done and artistic. The Vanni Serenade showed the voice in its best light, and was incidentally good composition.—Chicago American, December 4, 1901.

THE GLENN HALL CONCERT.

Mr. Hall has a voice of fine quality and large service. It is b almost baritone in its depth, yet capable of bringing out the m delicate effects. His personal style is also very pleasing, for in a dition to good looks he has an authoritative assurance, which c tributes to the comfort of any audience. He was epecially effecti in the recitative and aria, "Eugen Onegin," by Tschaikowsky, whi he sang with expression and style. He gave a classic group, cluding Schumann, Brahms and Schubert numbers, with excelle taste and finish, and his ballads, which were perhaps more enjoy than his other numbers, were well chosen and beautifuly sung. M Hall is one of the most interesting concert attractions that Kans City has had. It is said to be more than probable that he will heard with the Oratorio Society later in the season.—Kansas C Star, November 29, 1901.

Mr. Hall in his solo work was thoroughly enjoyable. His Germ songs were perhaps the most profoundly musical, but the Scot ballads won the audience by their exquisite pathos—"The Land the Leal" and "Mavourneen" being the favorites. The old Engli ditties were charming, "Drink to Me Only with Thine Eyes" bei especially winsome in the romantic version so natural to his voi "Love Has Eyes" and "Who Is Sylvia?" half playful, pretty c ceits, brought him much laughter and appreciation. He was ten and thoughtful in "Du hist wie eine Blume" (Schumann); happy the "Standchen" (Brahms), and wistful in a free but lovely trans tion of the well-known Schubert Serenade. "Si mes vers avaient d ailes" (Hahn) was given with a bewitching coquetry. A very s and beautiful effect was made in his rendition of "Thy Beami Eyes" (MacDowell). Perhaps the severest artistic test was his op ing number, the recitative and aria from "Eugen Onegin" (Tsch kowsky), in which his dramatic tenor come out in the eloqu German cadences of impassioned pleading and sorrow.—Kansas C Journal, November 29, 1901.

GREGORY HAST IN GREAT DEMAND.—Gregory Hast, t distinguished English tenor, who has already proven o of the season's big successes, repeated his triumph of N vember 20 in Philadelphia by singing a return date the Saturday, December 7. He then presented a full recit program, and was indorsed by both press and public cordially as upon his initial appearance.

Mr. Hast has been engaged for a recital at Wells C lege, Aurora, N. Y., in celebration of "Founders' Da and, among other dates in the near future, he will sing wi the Chromatic Club in Troy, N. Y.; at a private music in Pittsburg; again with the Mozart Club in that city. B sides singing the tenor role in "Elijah," with the N York Oratorio Society in a special performance Mond night, Mr. Hast will also sing with the same organi tion in the evening performance of "The Messiah." Carnegie Hall, December 28. His brief season in Ameri may have to be extended a few weeks, so great is t demand for this artist.

JOSEPHINE MILDENBERG.—Josephine Mildenberg will s at the Professional Women's League December 23, wh a special program offering novel attractions suggestive the season will be given.

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SOUSA'S BAND ABROAD.

GEORGE FREDERIC HINTON, the assistant manager of Sousa's Band, has returned to New York. He sailed from New York August 28 on the St. Paul for Liverpool, and arrived here on the Oceanic December 4. Mr. Hinton talks interestingly about Sousa's wonderful success in England and at the Glasgow Exposition. He says from every point of view the trip abroad was far more successful than was anticipated, either by Mr. Sousa or the English managers. The financial results were unexpectedly large.

The day after the band arrived in London it opened a short engagement in the Royal Albert Hall, playing to 29,000 people in two concerts and one matineee. This broke all records.

At Glasgow a four weeks' engagement was played. The band was the principal musical attraction there. Every concert was attended by an enormous crowd and the enthusiasm was unparalleled. Sousa's farewell concert attracted a throng which exceeded in size any audience that had gathered together on any occasion during the exposition. He was given a magnificent send-off. The diplomas which were awarded to him at the Glasgow Exposition arrived here yesterday and are now on exhibition in Mr. Sousa's office in Astor Court.

Mr. Hinton says that the tour through the Provinces was an unmatched success. In Liverpool over $4,000 was taken in in one concert and matinee. In Birmingham the police had to stop the sale of tickets on account of the crowds. The same thing occurred at Oxford. Altogether Mr. Sousa's band gave thirty-one concerts in London, and the attendance and the enthusiasm increased to the very end. The press was very considerate, and in many instances exceedingly kind. Contrary to all precedent, the newspapers were extremely liberal in their advance notices for the Sousa concerts. The music critics in the main were fair, particularly those on the London press. The tour from the beginning to the end was a gratifying success, not only to Mr. Sousa, but to the English syndicate which backed him. This body of moneyed men, with Philip York at its head, directed the tour with great ability and achieved the best possible results. Wherever the band played a return engagement was demanded, and the entire trip could have been repeated with even greater success.

It has been definitely decided that the band shall return to Europe next June for a twenty-five weeks' tour. Two years from now Sousa expects to make a grand tour of the world. This trip will occupy thirteen months. Sousa was the recipient of many honors at the hands of the English nobility and the distinguished citizens of London and Glasgow. He was entertained at a dinner and reception by Alfred de Rothschild. On this occasion Melba sang and Ysaye played. Many social courtesies were shown him and Mrs. Sousa. The most notable distinction conferred upon him was the command for him to play before King Edward VII. This event has been already fully described in the papers.

Sousa and his band will sail from Southampton for New York at the close of a short engagement in some of the cities which he did not visit on his previous tour, and it is expected that they will arrive in New York December 21. Mr. Sousa will then take three weeks' vacation. He will spend most of the time in North Carolina.

The night after his arrival in New York (Sunday night, December 22) his band will give a concert in the Broadway Theatre. This will afford Mr. Sousa's friends an opportunity to give him a fitting reception.

The regular tour will begin January 12. After the band makes a tour through New England it will go to the South and wind up in the Middle West.

Mr. Hinton says that the soloists who were with the band, namely, Dorothy Hoyle, violinst; Maud Reese Davies, soprano, and Arthur Pryor, trombone player, achieved considerable success and received many fine notices at the hands of the critics.

TRIBUTE TO LEONORA JACKSON.

LEONORA JACKSON, the distinguished violin virtuosa, has appeared during the past two weeks in the chief cities of the New England States, arousing the same enthusiasm which has crowned her efforts throughout Europe and America. Like all noted artists she is the recipient often of rich gifts, poems written in her honor, &c. The following tribute was sent her recently by a stranger, a lady who heard her at a recent concert:

To Leonora Jackson, violinist:

She stands in queenly pose of noble calm,
And o'er the precious instrument she loves
Bends low her girlish head, as in caress;
And then with gracious curve of conscious power,
Lifts o'er the vibrant strings the arching bow.
And lo! the lark wheels high in Heaven's blue,
Exulting in an ecstasy of song,
And in an undertone, the purl of streams
And whir of insects, fluttering wings unite
With children's laughter, and the zephyr's sigh;
And twilight falls, the while the nightingale
Across the misty valley yearning calls;
And then from out the darkness comes a cry,
A human voice in throes of mortal woe,
An anguished prayer outreaching toward relief,
Yet mellowed by a throbbing note of trust,
And lighter grows the darkness toward the dawn,
And sweeter, fuller, stronger grow the chords,
'Till faith, and hope, and love, and prayer, and praise
Unite in noble strains of victory,
And Heaven's choir is opened, and we hear
The note that satisfies our long desire.

* * * * * *

And thus, upon our hearts' vibrating strings,
Her supple fingers delicately play;
Her bow a mystic spell doth o'er us cast,
Till, at her lightest touch, our ravished souls
To hers respond, with melody athrill.

AMERICAN INSTITUTE OF APPLIED MUSIC.—The informal recital given by the students of the American Institute of Applied Music passed off with great success last Friday evening. The following program was given:

Echo ..... Bach
Miss E. Blankenhorn.

Allegretto, op. 27, No. 2 ..... Beethoven
Miss E. N. Marshall.

Barcarolle ..... Scharwenka
Loure ..... Bach
Miss S. B. Perry.

Songs—
The Night Has a Thousand Eyes ..... Foote
Thy Beaming Eyes ..... MacDowell
Miss A. Essetier.

Song Without Words ..... Mendelssohn
Miss B. Culver.

Nocturne ..... Chopin
Miss A. L. Hester.

Spinning Song ..... Raff
Miss G. Harris.

Caprice ..... Foote
Pierretta ..... Chaminade
Miss Lilian Kreutzer.

BOSTON SYMPHONY ORCHESTRA.

Carnegie Hall, Thursday Evening, December 12.

PROGRAM.

Concert overture, In the Spring, in A major, op. 36 ..... Goldmark
Concerto for violin, No. 5, in A minor, op. 37 ..... Vieuxtemps
Ein Heldenleben, tone poem for full orchestra ..... Strauss
(First time at these concerts, but fifth time in New York.)
Symphony No. 2, in D major, op. 36 ..... Beethoven
Soloist, Charles Gregorowitsch.

Carnegie Hall Saturday Afternoon, December 14.

PROGRAM.

Overture, Cockaigne (in London town) ..... Elgar
(First time.)
Concerto for piano in E minor, op. 11 ..... Chopin
Symphony No. 2, in D major, op. 73 ..... Brahms
Soloist, Josef Hofmann.

Gertrude Bennett's Recital.

MISS GERTRUDE BENNETT attracted a fashionable audience to her dramatic recital at the Waldorf-Astoria last Thursday afternoon. The young actress gave a program including sketches, poems and recitations by Austin Dobson, Oliver Herford, Georges Boyer, Anthony Hope, Henri de Nousanne, W. W. Story, Carmen Sylva, Maeterlinck, Bliss Carman and Mrs. Sarah Bolles. There was much variety in her list and in the interpretations the versatility of her fine gifts was marked. Dudley Buck, Jr., who assisted, sang his father's dramatic song, "Creole Love Song"; "Medje," by Gounod; "Junger Knabe," by von Fielitz; "The Old Plaid Shawl," by Haynes; "Drink to Me Only With Thine Eyes," and Schubert's "Erl King." Mr. Buck was in good voice and sang with his usual intelligence. Mrs. Francis Blossom accompanied for the singer.

BY THE PIANO DEPARTMENT.—An interesting program has been arranged by the piano department of the New York Musical League (Women's Philharmonic Society) for Tuesday evening, December 17. The artists and their numbers follow:

Piano soli—
Nocturne, G minor, op. 15 ..... Chopin
Rigoletto Transcription ..... Verdi
Amy Fay.

Songs—
Mirage ..... Lehman
Dear Sweetheart Mine ..... A. L.
Sans Amour ..... Chaminade
Chevalier Belle-Etoile ..... Augusta Holmès
Marguerite Hall.

'Cello, selected.
Hans Kronold.

Piano, Concerto, op. 69 ..... Heller
Second piano by Leila Young.

Songs—
Romanza (L'Africaine) ..... Meyerbeer
Canto, Mistero ..... N. Celega
Chevalier Del Papa.

Songs—
To the Queen of My Heart ..... A. Grondahl
Eclogue ..... Delibes
Rebecca Mackenzie.

BROEKHOVEN HERE.—John A. Broekhoven, the Cincinnati composer, was in this city last week, and a caller at the offices of THE MUSICAL COURIER.

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WHO said that this was to be a dull musical season?

LILLIAN RUSSELL was born in Clinton, Ia., December 4, 1861. She was therefore forty years old last week. Why this mystery on the part of the dailies?

THE recent revelations in Theodor Reichmann's New York business affairs only prove that a shoemaker should stick to his last. Reichmann was an excellent Hans Sachs, but an indifferent wine merchant.

PLACING music boxes in tombs is now a custom among devoted survivors of the dead. It recalls in a vague way the ancient practice among certain races of putting food and drink on the grave of the departed one. But music boxes!

A FEW hours after M. Paderewski and Mr. Adlington left Warsaw the former was commanded by the Czar to play before the court at the Imperial Palace at Skierniwice, which is near Warsaw. But his Majesty was too late, and the performance must be postponed until after the pianist returns from England and the United States. Paderewski went to Vienna, where at one concert he played concertos by Beethoven, Chopin and himself. He is now touring in Germany, and this month he will be in London.

THE success of John Philip Sousa and his band in London and in Great Britain generally is of still greater magnitude than his triumphs last year in Paris and in Germany, and as a result he has arranged with Philip Yorke, the English manager, to return to London and to give concerts in Great Britain and on the Continent, the tour to begin June 26. A special concert theatre will be secured for the Sousa concerts in London. This signifies that some other band will play at Manhattan Beach next summer. Sousa is due here in about ten days.

PERCY BETTS, of the London *Daily News*, describes Patti's only appearance in concert there at Albert Hall as entirely satisfactory. Her voice is but slightly worn—not much considering that forty years ago she was singing with Mario at Covent Garden—and she delivered the "Jewel Song," Wagner's "Träume"—Patti—Wagner, what next? and Tosti's "Serenade" with her usual marvelous art. In the face of this prodigy the achievements of Sarah Bernhardt, Lilli Lehmann, the late Sims Reeves and young Jan Kubelik sink into insignificance. Marriage seems to agree with Madame Patti—agree in a way that recalls Henry James' novel, "The Sacred Fount." And as the gentleman remarked in another story after his forcible ejectment from a building: "Vot a method! Vot a system!"

IN the art news of the *Evening Post* we found the following item:

The judges appointed to consider the designs of the Richard Wagner Monument in Berlin have awarded the first prize of the second competition to Gustav Eberlein, one of the unsuccessful competitors of the earlier contests. In the new design Wagner sits in a massive armchair or throne. On the steps of the pedestal are figures representing poetry and music. The composer, who is represented with a far away look and pondering expression, is writing upon a scroll placed upon the arm of his chair. Behind and by the side of Wagner are smaller figures, illustrating his more famous creations—Siegfried, Brünnhilde, Isolde, Senta, &c. There are three scales for the sizes of the figures, that of Wagner being the largest, the muse of music next, and the operatic characters so small as to suggest pigmies. The result is said to be unfortunate, and quite out of question for the monumental structure intended. The second prize fell to Ernest Freese, who also shows Wagner seated, and the third prize went to Hermann Hosaeus for a symbolical figure representing the genius of the composer. It is not probable that Eberlein's design will be accepted.

IT is a curse to the musical art and its artistic exponents to see the latter puffed to such an extent in the daily illustrated papers as has been Kubelik in the *World*, *Journal* and other dailies. It is not necessary for an artist of such magnitude as this gifted Kubelik to have sensational, stupid and sickening articles and interviews printed, and it reacts upon him who becomes the innocent victim after all. It is a sad commentary upon our system of journalism to see art degraded into the realms of the prize ring and the dog and poultry shows and leveled with them in the daily press—a certain portion of it.

The music critics of those papers are not responsible for such a miscarriage of sentiment, and it must be as nauseating to them as it is to all those who can differentiate on the problems of art and of life with its required culture and tact. The effect upon artistic Europe is fatal to our reputation, and it cannot help but damage every one associated with such abominable réclame.

Jan Kubelik and his managers are not accountable for it, as they are also men of taste and of culture; it is all due to the disgusting system of parading sensationalism in public for the sake of revenue.

THE PROFESSOR'S MUSICAL INCUBATOR.

THIS professor is so well known in unmusical circles that his name is as obvious as the third head in puzzle pictures. There rests his identity. Years ago he began climbing the fire escape to Fame, and, having reached the first landing, wrapped his sedate coat tails around one of the rungs and began to shout in order to attract attention. This coat tail episode is not merely lugged in, but has subtle significance: He uses his hands extensively when talking, and had to have them free for shouting. He shouted, but Gotham heeded not. Here was his misery in a nutshell: He had to talk, and was not happy when he was not talking. But no one would listen, and that was a disappointment. So he unwound his coat tails and floundered to earth, and the jolt started an idea: "Why not *make* them listen? Why not disguise my real purpose, and, under the garb of music or any old thing, get them into the hall and then talk at them?" But his better judgment answered that no folks of mature years would buy musical gold bricks any more, and for a moment he was stumped. Then, with a cunning as old as the Ten Commandments, he bethought him of a subtler scheme: Get the little children to come by announcing that he would play tunes for them with his band, and in this way get all their "Pinafore" relations to attend as escorts. There was the idea, the scheme. But would it last? He knew as well as anyone that, once having heard such a talk as he proposed to let loose at them, they would never come back! It needed a sterner purpose in order to make it last. So the Professor wiped his glasses and then looked at himself in the mirror, and the reflected image suggested the solution. He saw in looking into his own eyes that he knew nothing about musical form, and suspected everyone of being in just the same state of ignorance. "Why not talk to them about the form of the compositions they mean to play? Then, by telling them about it, I can listen to myself and perhaps learn something about it myself. That's it." He turned a mental somersault and went to work. Through the list of the unmusical elect he went with a very fine tooth comb—even finer than the one on which Schubert used to play the "Erlkönig," and that must have been fine indeed—and worked up a list of gurglin-

gushing patronesses. He promised them that on certain afternoons during the season he would hold these talks on music with an orchestra for a background; that he would make clear in elegant, oily phrases the inner meaning of musical compositions which ordinarily escaped the child; that, in short, he would, for the mere pleasure of talking and the price of season tickets, analyze for the child the most intricate of musical structure, and by employing definitions and dates (which he was then memorizing from Grove) would so confuse the infant's mind that it must end hopelessly by believing in him and his talk, and in this way gain a wonderful knowledge of music. By transforming the hall into an incubator, he would, during the course of the afternoon, hatch musical intelligence out of every child. And, like a practical incubator agent, he counted the eggs before he began to hatch. He found there were many, and the concerts began.

The Professor is happy—he may talk. He talks all kinds of talk, innocent and ignorant, talks by the yard or by the bucketful and always gives good measure. Now and then he lets the band play; but only for a minute at a time, and he has interrupted them again with his talk. He burdens the young mind with leaden terms until it has dreams of the Submediant eloping with the Concluding Theme and Syncopated storks jamming drooling Dominants down the chimney. Music becomes a hideous nightmare to the child and it firmly believes that Bach and Beethoven only lived so that the Professor might have something to talk about. When the orchestra plays it seems delighted and forgets as hard as it can the jumble of names the Professor has applied to this music. But when the child is happy, when the Professor is conducting, then the older folks are in misery. The Professor has a beat which passes all understanding and especially that of the musicians who play under him. If during a slow movement one follows with the eye the end of this baton one sees that it describes something resembling the figure 8 cut backward by an awkward skater; and during faster episodes the Professor pencils in the air all kinds of cabalistic figures, relieved now and then by motions in place at the handle of a rusty pump. But why take all this part of the Professor's performance seriously? It is all an excuse for his talk; and, of course, no one would dare to take that seriously.

Out of the eggs entrusted him he has thus far made only verbal omelettes. No maidenly hen clucks Bach's air on the G string as the result of the Professor's talk, nor does any youthful rooster crow the Professor's praise as he sits in the sweltering air, choked with words, of this incubator. Yet the Professor talks on and he is happy in his verbal bliss.

EVERY Saturday the *Evening Post* prints an interesting number from a series of essays entitled "Dialogues in My Library." They are readable, and sometimes the point of vision is fresh. But in the latest contribution there is some criticism of Wagner that carries one back to the prehistoric days when Wagner was a "noise maker," when he dealt in "discords," when his music lacked "spontaneity"; was more "intellectual than emotional." And writers of this sort of ill-considered stuff always confronted the composer of "Die Meistersinger" with Mozart—as if that were a sufficient reason for wiping Wagner off the face of the earth. "J. P. M.," the author of the *Evening Post* essays, makes one of his mouthpieces talk about "the metaphysician displacing the minstrel," the lack of joy in Wagner's music, its formal, mathematical qualities, &c.

THE SAME OLD WAGNER?

"The difference between Arcady and Wagner is the difference between David and Solomon," said the Dominie, adjusting himself for a peroration. "One was content to be led by Nature herself 'beside the still waters.' The other was intent on erecting the worship of the Eternal into theatric splendor, with all the adjuncts of cedars, and gold and brass. Solomon's work perished in an hour, and with it perished the conceit that God dwelleth in temples made by men's hands. But David's work, that sweet canticle of old, has lived on down all the centuries, like the singing element itself, bringing the gladness of the Judean springs to myriads of parched hearts. Wagner does not commune with anybody. He is the pageant master, and he whispers no little secrets in the gloaming of our spirits. He rings no 'Bells of Iss' under his German ocean that send up strophes out of the heart of Nature. His messages do not perch upon our lips or nestle in our memory. They do not go with us to our work, not fit themselves to our aspirations, nor lend gossamer wings to our joy. They belong to special calendar occasions. He makes only gala days for us, in which we can have music marshaled and thundering like an army with banners. It is music, horse, foot and dragoons. In this sense it celebrates one side of the modern spirit—that side which organizes everything, proclaims itself and is revolutionary, looking to accumulation and concourses for its vindication. How unlike Chopin's dainty concert of music as a little shepherd who takes refuge in a peaceful grotto from an approaching storm! In the distance rushes the wind and the rain, while the shepherd gently plays a melody on his flute."

Now, we ask our readers if all this is not delightfully familiar? But unhappily facts are against the "Dominie." Wagner's music is more emotional and less formal than Mozart's; it is full of the "little secrets" for those who have ears—consider "Tristan und Isolde" and its revelations of two souls! And it is not for "gala days" alone, except in the sense that great art should always be a time for rejoicing. The "still small voice" in Chopin is charming; but there is a time for epics—and Homer could never have written nocturnes. The sense of proportion in criticism seems to be a lost art nowadays. There are some of the superannuated with us who still believe that Wagner's music is "noiser" than Rossini's. To them we recommend "J. P. M." and his sentimental and pathetic fallacies.

MR. FINCK writes in last Saturday's *Evening Post:* "George Sand, in her 'Histoire de ma Vie,' looked forward to the day when the music of Chopin, the master she had loved, should be brought completely to the orchestra, so that the whole world should appreciate at its full value an individuality 'finer than Bach's, more powerful than Beethoven's, more dramatic than Weber's.' 'Her estimate of the composer would scarcely be accepted by Chopin's keenest admirer nowadays,' says the London *Telegraph*. That may be true in beefy England, where Chopin has never been understood. In America there are not a few who think that George Sand (except as regards the orchestra) was a sound prophet. In Italy a curious attempt has been made to construct an opera based in part on Chopin's life, and with musical themes taken from his compositions. The opera is thus described:

A CHOPIN OPERA.

"In the first act, 'Christmas,' Chopin is seen at the age of sixteen hard by a village in the neighborhood of Warsaw. Here, amid the noise of a skating festival and other rejoicings, he meets Stella, a young girl who is supposed to typify pure and exalted love. Thus an idyllic love story begins, broken in upon only by the songs of the peasants who go churchward to celebrate Christmas. 'April,' as the second act is entitled, shows us Chopin in the prime of life. He is dwelling near Paris at the villa of Flora, under which name George Sand is represented. A Polish legend, related by a friend of the composer to a group of children, brings forward in the orchestra Chopin's most famous Polonaise; while the hero himself, in the course of the act, becomes inspired and composes one of his nocturnes.

"The third act is entitled 'Storm.' Chopin is now on the island of Majorca, whither he has gone to seek renewed health. There he confides his sorrows to an old priest, who offers him consolation. A tempest falls upon the island, while Flora, Elio and other friends are at sea on a pleasure trip. Chopin, after trembling for their lives, sees all return in safety save Grace, a young girl who is drowned, and whose funeral forthwith takes place. Twelve more years elapse, and then the fourth act, 'Autumn,' shows the musician's end. The scene is laid at Chopin's house in Paris, where the master is dying. Memories of Stella, the Polish girl, disturb the failing man—the girl he loved before he knew aught of evil. Then in the distance a song is heard, and Stella herself comes to soothe Chopin's last moments."

But who comes to soothe the feelings of the audience after listening to this egregious plot? Putting musicians in novels, poems and operas has never been a success.

THERE is an end to all things. With this number of THE MUSICAL COURIER we complete the twelve papers on musicians' birthdays with brief comments upon the significance of astrological signs. Intelligent teachers of astrology in our day have over and over again declared that their science is one greatly misunderstood, and that many of the scoffers profess faith in matters far more difficult to comprehend. This being the closing article in the series it may be well here to give a brief outline of zodiacal conditions and spheres. The ancients who tested the philosophy and wrote treatises for the world of their day, divided the zodiac into twelve signs or houses, and again subdivided these by four, with three signs in each one of the four subdivisions. The four subdivisions, sometimes described as domains, were named Fire, Air, Water and Earth. The astrological signs in the fire domain are Aries, Leo and Sagittarius; in air, Gemini, Libra and Aquarius; in water, Cancer, Scorpio and Pisces; in earth, Taurus, Virgo and Capricorn. Aries prevails from on or about March 22 to April 21, Leo from on or about July 21 to August 20, Sagittarius from November 21 to December 20. Gemini prevails from May 20 to June 21, Libra from September 21 to October 21, Aquarius from January 19 to February 19; Cancer prevails from June 21 to July 21, Scorpio from October 22 to November 21, Pisces from February 20 to March 21. Taurus prevails from April 21 to May 20, Virgo from August 21 to September 21, Capricorn from December 21 to January 19.

MUSICIANS BORN IN DECEMBER.

The ancient philosophers claimed that human beings were influenced by the zodiacal conditions under which they were born. While the best thought of modern times is opposed to the doctrine of fatality, it is impossible for any man of wide experience to wholly doubt that there is a "divinity that shapes our ends." All faith, whether in one of the established religions or in some occult philosophy, depends, after all, upon man's imagination or his "bump" of credulity. Tennyson most beautifully describes this faith in the opening stanza of "In Memoriam":

> By faith, and faith alone, embrace,
> Believing where we cannot prove.

As in most men there are tendencies to certain diseases, so the occult teachers claim there are certain mental tendencies influenced by zodiacal conditions. If men regarded these more men would be successful. In plainer words, the world would not be peopled with so many "square pegs in round holes." If understood and practiced intelligently astrology would provide safe guides in friendship and marriage, in business, and in all that makes for a happier and serener humanity.

When we once understand that Water and Fire are hostile elements people in these domains will either keep apart, or seek to sympathize with each other, realizing that the individual could not prevent faults that come from some mysterious power. The fire people are impulsive, inclined to generosity and frank. The water people are restless, like the ocean, prone to hoard, and sometimes as treacherous as the "mighty deep." Earth and Air are equally hostile elements. Air people are magnanimous, but flighty, and the earth people are rather unforgiving, and prefer facts to fancies. Air and fire people work well together. Both are volatile, and the inspirational currents drift their way.

When we learn the birthdays of men of genius then we must admit, if we reason honestly, that

there may be something after all in this mysterious philosophy. Certainly it is no difficult matter to prove that the greatest composers were born in the domains of Fire and Air. Musicians and composers born in the Fire domain include Bach, Beethoven, Haydn, Rubinstein, MacDowell. Air claims even a longer list of great names, for it embraces Mozart, Schubert, Mendelssohn, Schumann, Wagner, Gounod, Verdi and Richard Strauss.

The astrological sign Sagittarius, which begins November 21 and continues to December 20, is the last sign in the Domain of Fire. We described the traits of the Sagittarius people last month. The beneficent Jupiter is the ruling planet of this sign, and when well placed the Sagittarius man or woman should be both good and talented. Benevolence and introspection are the higher attributes of this sign. Music, literature, philanthropy, religion, teaching, banking, railroads and all reformatory movements appeal to the Sagittarius man and woman and in any of these branches it is possible for them to attain success. Beethoven, the greatest composer born in the sign Sagittarius, represented in his life the traits, good and bad, ascribed to men born in this sign. Sagittarius people are born with a well developed temper, but their anger is aroused when indignation seems to be consistent with self respect.

A very different sign is Capricorn, which begins December 20. Capricorn (the goat) is the closing or last sign in the Earth Domain. The men and women born in it are material in their tastes and aspirations. Like the goat, they take good care of Number One. When Capricorn people do not see big material results ahead of them they become blue and discouraged. However, the Capricorn man and woman, when awakened and spiritualized, are very noble, and on reaching this higher plane repent of the sins committed in their days of rashness. The malign planet Saturn rules Capricorn. It is this malefic star, with the four moons, that is responsible for the subtle, secretive, jealous and capricious nature of the Capricorn *genus homo*. But when Saturn is well placed, the natural tendencies are neutralized and the Capricorn character may become as exalted as that of almost any other. Capricorn people make excellent accountants, bookkeepers, housekeepers and teachers, because they are patient with details. They are rarely found among leaders. Not one composer of the first rank is born under the sign Capricorn.

Musicians born in December in the sign Sagittarius are: December 1 (1810), Joseph Gungl, died January 31, 1889; December 2 (1813), Jakob Rosenhain, died March 21, 1894; December 3 (1758), Louis Adam, died April 11, 1848; December 4 (1791), Johann Gottlob Töpper, died June 8, 1870; December 5 (1851), Mary Krebs, still living; December 5 (1859), Anton Strelezki, still living; December 6 (1806), Gilbert Louis Duprez, died September 23, 1896; December 7 (1863), Pietro Mascagni, from all we hear he is very much alive (Jean Gérardy, the 'cellist, and Richard Burmeister, the pianist, were also born on December 7); December 8 (1791), Peter Josef von Lindpaintner, died August 21, 1856; December 9 (1610), Baldassare Ferri, died September 8, 1680; December 10 (1824), Theodore Kirchner, from what we know this venerable musician is still alive; December 11 (1803), Hector Berlioz, died March 8, 1869; December 12 (1822), Sigismund Lepert, died December 8, 1884; December 13 (1767), August Eberhard Müller; December 14 (1778), Nikolaus Kraft, died May 18, 1853; December 15 (1775), François Adrien Boieldieu, died October 8, 1834 (December 15 is also the birthday of Josef Slivinski, the Polish pianist, now touring the country); December 16 (1770), Ludwig van Beethoven, died at Vienna March 26, 1827; December 17 (1749), Domenicio Cimarosa, died January 11, 1801; December 18 (1786), Karl Maria von Weber, died in London June 5, 1826; December 18 (1861), Edward Alexander MacDowell, now at the head of the Department of Music in Columbia University; December 20 (1786), Pietro Raimondi, died October 30, 1853.

Musicians born in December in the sign Capricorn are: December 21 (1826), Ernst Pauer, our records give no mention of his death; December 22 (1819), Franz Abt, died March 31, 1885; December 23 (1840), Isidor Wilhelm Seiss, still living; December 24 (1843), Nicola d'Arienzo, still living; November 25 (1840), Peter Iltsch Tschaikowsky, died November 5, 1893; December 26 (1793), Franz Hünten, died February 22, 1878; December 27 (1800), Sir John Goss, died May 10, 1880; December 28 (1812), Julius Rietz, died September 12, 1877; December 29 (1821), Julius Joseph Maier, died November 21, 1889; December 30 (1837), Heinrich Germer, so far as our information goes this musician still lives; December 31 (1846), Richard Kleinmichel, still living; December 31 (1813), Theodor Oesten, died March 16, 1870.

In the first issue of the year last January we published the first paper in this series, and in that reviewed the musicians born in January in the sign Capricorn and also in the sign Aquarius, which begins on or about January 19.

THE news regarding the ushers at Carnegie Hall opens up the question as to the system of tickets and seat checks prevailing at the present time. If such a charge as the one which has now been brought against the ushers can be substantiated it would signify that there must be a general system prevailing in the theatres of New York city and in the concert halls, by means of which employees are enabled to make money on the outside, unknown to the management. We have frequently sneered at the system in vogue in Europe, but there can be very little chance under that system to secure any advantages such as are said to be derived here from such an income. The fee system in Europe, of course, takes the place of the system here. After all, the system of ticket distribution, ticket selling and seat tickets is a primitive one, which may have been an admirable one years ago, but which does not apply to the present time, and for that reason the ticket speculator has an advantage which he would not have if a new and revised system were introduced; and that new and revised system is not introduced for the reason that the ticket speculator has partners on the inside who divide with him, which prevents the adoption of a modern scientific system. Mr. Daniel Frohman is to be congratulated for having taken this matter up, and with his usual determination and insistence upon correct business methods something may at last be done. There is a considerable amount of impudence manifested by ushers in this city, anyway, and it has spread to other cities. Ushers should remember that they are in the employ of the people. In the box offices the ticket sellers are frequently shameless in their conduct toward people, and they should also be brought back to a realization of their position, for they, too, are employees of the people. They are semi-public, as it were, for theatres and public halls do business under a municipal license.

KATHARINE FISK'S RECITAL.—Mrs. Katharine Fisk gave one of her very artistic and delightful song recitals in the Barnard Club rooms, Carnegie Hall, last Monday afternoon. Her carefully chosen and high class program included three arias from Saint-Saëns' "Samson et Delilah," the group of children's songs which have proven so attractive wherever she has presented them, and numbers by Henschel, Nevin, Lalo, Hollander, Jensen, M. V. White and other modern composers. Miss Sally Sherwood Betts was at the piano, and the large audience was cordially appreciative throughout.

COTTLOW PIANO RECITAL.—Miss Augusta Cottlow will give a piano recital in Mendelssohn Hall January 9, and this will be her first New York recital since her return from Europe.

SENEX AD CHLOEN (AN IMITATION).

There sings no nightingale to win you forth,
And I myself am old and cannot sing,
But, see, the pear tree stands in bridal white;
Have pity on me, Chloe, it is spring.

I would not wrest you from the Traeian boy,
Who loves you and whose vows of love you love;
I ask but that you sit awhile with me,
And let the blossom kiss you from above.

Give me your hand; long, long ago I sat
With Lalage beneath the flowering tree;
As you, she sat and mused, with love-lit eyes—
Ah! Chloe, weave a golden dream for me.

The nightingales are dumb, the blossom falls,
The hand I hold in mine is limp and cold,
The stars are dead that lived within your eyes,
Have pity on me, Chloe, I am old.

—E. C., in the Westminster Gazette

TWO FRENCH OPERAS.

PARIS does not differ greatly from New York in the matter of operatic disappointments. I had determined to hear Gustave Charpentier's "Louise" before I left the city of light and secured seats Thursday, September 26. To my naïve disappointment I saw the announcement "Lakme" on the *affiches* of the Opéra Comique. I went in, not caring to return to Auteuil. Delna was billed for the "Carmen" performance a day later, but I had heard Delna in "Carmen" and "Orfeo," and I wanted "Louise"—nothing else. However, when a crowd urges you upward and you hold the check for a good seat, you generally make the best of a bad bargain. Soon I was in the clutches of the usual lady of the cloakroom, and to her I aired my dissatisfaction. "Never mind," she returned encouragingly, as she unlocked several doors, "'Lakme is not so bad, after all. Perhaps the American sir may like it better than 'Louise.'" Was this a veiled prediction? Well, I listened to a mediocre performance. Miss Courtenay was the Lakme. Her voice has no top bloom, though it is agile enough. Having heard Edouard de Reszké and Van Zandt, I was not greatly impressed by the singing. The men were only fair. Strangely, the very finish I expected was not forthcoming. The orchestra was noisy, the chorus rough, while the scenic effects were stale. Perhaps I was in an unreceptive mood, for I escaped after the second act full of regrets at no longer being touched by Delibes' charming music.

I regretted this later, for October 3 I heard "Louise," the much vaunted Parisian opera; not French mind you, but Parisian! Having lived a year up in the slums of Montmartre, when that quarter was virginal of the ill-starred publicity it now enjoys, I looked for nothing short of a revelation. The composer is also his own librettist. He calls his work Roman musical. It is in four acts and five tableaux. My copy of the book tells me that the first representation occurred February 9, 1900. The story is a symbol of Paris, the conflict between duty and pleasure. Pleasure wins. It is a pretty tale and without music would be most interesting, if some-

what conventional. At least, it indulges in no hypocritical whining about lost virtue; it is without a moral tag. The four characters are father, mother, daughter and lover; the latter is a poet. After an inconsequential prelude in C the curtain rises on the home of a workingman. A window on the left discloses an adjoining balcony. It is the balcony of Julien, the lover of Louise. They appear, they sing. They fear mamma. She is to be feared, for she is the typical hardhearted parent. She detests Julien. Her music snarls with irritation. She comes in. There is a row. Julien disappears. Then arrives the father, in blouse, hungry and tired. He asks for soup and swallows it to most realistic noises in the orchestra. He smokes and listens with an air of impartiality to the complaints of his wife and daughter Such goings-on with that young man next door, the mother avers. Louise contradicts her. And now out of this dry, yeasty froth of the orchestra arises a tune. It is Gounod's, though the father of Louise sings it. It begins: "O, mon Enfant." Valentine uses different language when he apostrophizes the portrait of Marguerite in "Faust" to very much the same measures. Matters reach a crisis when Louise sits down to read the evening paper for papa. She reads: "La maison printanière est des plus brilliantes. Paris tout en fête * * *." "Paris" she sighs as the curtain falls. Paris is the leading motive, without doubt.

The prelude to the second act is called "Paris S'Eveille." In it are several street cries, the mysterious murmur of the street, all symbolic of the eloquent voices that tempt the heart of that young girl. As symbolism it may mean something. As music of a symphonic web it is disappointing; it evokes no particular mood, paints no picture. The scene is at the bottom of Butte Montmartre. It is early morning, so early that the lamps are still lighted. Working people of the streets, ragpicker, milkwoman, sidewalk sweeper and various sorts of nondescripts are seen. This is a realistic bit, but thrown out of perspective by the arrival of a Noctambule, a symbolic figure that spouts misty nonsense to the women. Full of humor is the arrival of the policemen, and the Bohemians, Julien's crowd. They are a jolly, reckless crew. They bandy phrases like these: "My ideal," says a youthful philosopher, "is to be a bourgeois. The desire of the bourgeois is to be noblemen. The dream of the patrician is to be an artist. The artists aspire to be gods. And the gods!" Then they are interrupted by a boy who makes faces at them and bids them go to work. Their music is the chorus—hardly to be called musical—that one hears in ateliers on a fine day when the spring fever has made paint and canvas repulsive. Charpentier has caught the exact note here. Julien lays in wait for Louise on her road to the dressmaker's where she works. He narrowly escapes her suspicious mother. Louise comes in and the conversation interrupted the day before is resumed. It is nothing remarkable as music making, and the scene closes with an old clothes man passing as he cries his wants. It is the night watchman in "Die Meistersinger" over again, mood-key and all.

The next, while it does not help the story much, is full of comedy. It takes place at the dressmaker's, where we see the girls working, gossiping; an apprentice raises laughter at her buffooneries. Music made by a hand organ is heard in an adjoining alley, and the girls rush to the window. Then a guitar is picked and Julien serenades Louise. She turns pale, wavers, and goes out to him. The girls are excited by this elopement *en plein air*, and make an awful row. The little apprentice shrieks with glee as she rolls on the ground. Lo! the curtain falls. It is a scene that anyone might have written musically. Before Act III. another prelude is given. "Vers la cité lointaine" it is called, though built on "Wahn, Wahn, überall Wahn." Louise and Julien installed in a little cottage on Montmartre are happy at last. Paris lies below them. Twilight is at hand. Then, as Mr. Henderson once said of another situation, taking advantage of the impending darkness, they sing a wonderful distortion of "Tristan and Isolde"—but a butchery, I assure of the duo in the second act, Charpentier being a younger man, a more muscular man than Wagner was when he wrote "Tristan," is able to make more noise. And a terrific din he kicks up in his orchestra. As I looked about me and saw the beatific faces of the Parisians I was filled with wonder. Their capacity for self deception amounts to a talent. Are they merely naïve or do they really accept this boiling-over, this vulgarization of Wagner's exquisite orchestral workmanship for original music? I cannot say. I only know that André Messager, who conducted in a heedless, slipshod way without a notion of *nuance*, was surprised when asked if he did not think "Louise" Wagnerian. "Pas une note!" he replied. No, not one, but thousands!

To resume, Julien sings a song about experience—defying routine, tradition—and to the melody of the "Exile Song" in Gounod's "Romeo and Juliet." It is unmistakable. Read your piano score. He discourses more philosophy than Fafner. The pair rave over Paris. We will march down to the conquest of this city marvelous! They sing, O! dream of a retired bootmaker. Always the conquest of Paris! André Murger, the foolish boys in "Trilby"—and a half hundred thousand heroes of romance have been depicted uttering this Balzacian phrase. Rastignac shakes his fist at Paris. So does Sachard in Zola's "L'Argent." Why? The lovers salute their dream in detached, passionate Tristanish phrases. Then the ballet appears. No opera is possible in Paris without a ballet—as Wagner discovered. Charpentier has furnished capital diversion here. The friends of the lovers serenade them. There is a grand charivari Crepared. This scene goes off with éclat, though the symbolical Noctambule reappears as the Pope of Fools in the merry masque. He is a nuisance, a grave blot on the realism of the piece; every young French composer nowadays must ring the changes on mysticism or else confess that they have not been to Bayreuth; to "Parsifal." But they wear their culture as a baseball catcher's mask—you can see through it.

That tiresome mother soon turns up. Her husband is ill, must see Louise before he dies. Transparent as to this deception the lovers accept it and Louise leaves. One incident at the close is effective. The wretched ragpicker, whose daughter has been led away by deluding joys of Paris, passes in the rear of the scene singing his song of sorrow, "Un père cherche sa fille." This determines the lovers. Julien consents to Louise's visit—but it must be a brief one. Curtain. For those persons who are hypnotized as soon as French issues from a singer's mouth, regardless of the quality of the music, regardless of its artistic emission, this scene may seem strong. It is theatric, but false, with a false realism, false pathos, ridiculously false philosophy. The music is chiefly Wagner's. Wagner's well mixed with noise.

After a short prelude in G minor, cribbed principally from "Parsifal," the last act begins. The father is sick and Louise nurses him, while the mother makes herself a bore when she isn't making soup for the invalid. Louise regrets her homecoming. There is another parental outbreak, after the father has sought to win his daughter back to her old life. She desires it not. Paris and liberty is her dream—the dream of a crazy *cocotte*. Enraged, the father banishes her, then calls her back, and, as she runs down the stairs, he throws open the window, and, shaking his fist at the distant lights, "Paris" he hoarsely roars before the curtain drops. His phrase, a minor seventh, strongly resembles a street cry, the cry of an old clothes man. Cerebral throughout, dominated by the Paris motive, "Louise" does not contain one line of original or characteristic music. Ah! I was reproved, you are not a Parisian. It is the point of view. You are not sympathetic with the Bohemian idea. Thereat I gasped. I know Paris fairly well. I have lived in poverty, a flannel shirt and hopes on top of Montmartre at a time when one's heart is impressionable. But I can't discern the Parisian atmosphere in this score. What I do hear is a *rechauffée* of Wagner, *toujours* Wagner! All the lovely traditions of the Gallic stage are forgotten for this carnival of noise. Fancy Bizet or Delibes or even Gounod with this romantic theme! We would have had genuine opera comique, not a savage Teutonic blend, neither fish, nor flesh, nor good Bayreuth.

The performance was vocally smooth. The title role was assumed by Madame Charles. She did not sing wonderfully well. The father was Fugère. He can pass; so can the mother and Julien, the latter a young man named Beyle, with a good clear tenor voice. The other parts were admirable, especially the apprentice, Madame Vilma. She is a genuine comedienne. Charpentier's orchestration is very crude.

The night of October 11 I saw for the first time at the Grand Opéra Xavier Leroux's "Astarté," and, as I had just been reading Pierre Louij's exquisitely corrupt "Aphrodite," the opera made an impression. Who is Leroux? you will ask. He was born in 1863 at Villetri, and studied with Théodore Dubois and Massenet at the Paris Conservatoire. He won the Grand Prix de Rome in 1885 and has composed "Endymion," a cantata; music for "Cleopatre," by Sardou; "Harold," an overture; "Evangeline," a lyric drama for the Monnaie, Brussels: a Mass; "Venus and Adonis" and "Astarté." This latter was produced by Gailhard at the Opéra February 15, 1901.

I have witnessed gorgeous productions, but nothing on the same scale of grandeur as this one. "Salammbô" is a mere melodrama in comparison. When Gailhard becomes interested he accomplishes something. The story is a classic one. Hercules, weary of his various labors, and possibly of Déjanire, resolves to conquer Omphale, Queen of Lydia, and overthrow the disgraceful worship of Astarté, replacing it with the chaster Vesta. He leaves his home, his wife (who has her jealous misgivings), reaches Libyia, and after a drugged drink—shades of Brangaene—promptly falls in love with Omphale. The usual high priest of the Meyerbeer and Verdi order, Phur by name, schemes against the victorious stranger. Omphale and Hercules love. A wedding feast is arranged, and Hercules puts on the shirt of the centaur Nessus, sent to him by the suspicious and wrathful Déjanire. It consumes him, for it is fiery. To the red-colored smoke of a magnificent conflagration Hercules perishes horribly, while Omphale, cold-blooded and remorseless, prepares to worship Astarté. "Gloire à la Reine Omphale! Gloire à la Volupté!" chants the chorus.

There is not much action, the first act being tiresome. Of course Hercules—"Vous savez qui je suis, guerriers: je suis Hercule!"—sings of his mighty feats, and there is marching and countermarching to satisfy Sousa. I fancy the length of the act was to give the soprano Déjanire her solitary chance. We see her no more—and praise be to the gods for this concession. O, Cléanthis! It is in Lydia that the eye is filled with beautiful ballets, with scenic glories and delicious music. When Leroux forgets Wagner—*Helas! toujours*, Wagner—he writes graceful dance measures, picturesque music. Fancy a Lesbian ballet! Such is the fashion in the Paris of to-day. "Les filles de Lesbos, servantes d'Astarté" dance to the antique measures a ballet of great beauty. Little wonder that Hercules

and her men are shaken as trees in a tropical storm! In Act III. Omphale appears. It is *la mère* Heglon, the much beloved Heglon, with two baritonal notes left in her massive throat, attired in a ravishing auburn wig and a costume that defies description. It is both hieratic and voluptuous as befits a priestess of the venerable, though not pudic cult of Astarté. This charmer soon unsettles the reason of the boastful warrior with the club and lion skin. She does not use a spinning wheel, either, as is indicated in Lemprière, and suggested by the clever M. Camille Saint-Saëns in his symphonic poem. Her eyes accomplish victories, and when she walks empires totter, so the librettist says. Really Madame Heglon surprised me. Her voice is a dusky ruin, but she fascinates still; her very waddle is fascinating. The finale of this act is tremendously effective. It represents a bacchanalian orgy. The sacred courtezans rush from the groves. The priests chant. A whirling maze of color, dazzling, intoxicating, and the two lovers, to the sound of languorous music, disappear in the darkness. The last act is short. The opera is without genuine dramatic nerves. Leroux is an intellectual composer. In his score is the whole of the "Ring," "Parsifal" and much of Meyerbeer. His own original contribution is slender. But he has assimilated his material better than has Charpentier; above all, he has a native feeling for tone color—there are the usual imitations of Greek modes—the two cults of Vesta and Astarté are musically well contrasted. What most surprised me was the impassioned singing and acting of Alvarez. He was quite another man from the robustious actor and singer we knew here. On his own heath he sang with force, color, dramatic intelligence. The rest were the usual band of screamers and worn-out voices collected by Gailhard years ago. Taffanel conducted with all the passion of a flute player.

I went to Rouen, rode down there in company with Mr. and Mrs. Rudyard Kipling, both of whom I left tranquilly eating their breakfast en route for Diéppe. At the birthplace of Flaubert I spent two days. I had heard that John F. Runciman was there, but if he was I could not find him. A ride to Croisset, where Flaubert wrote four masterpieces in forty years, dispelled the illusion that France cares for her great men. The old Flaubert home is in ruins, even his *atelier*, upon whose balcony he paced when composing his wonderful prose rhythms, was a wreck. At a neighboring café I found his old cook, now a man of repute, who showed me the photograph of Flaubert's mother. Show me a great man and I'll show you a great mother! E. Colange is the cook's name. It was all very sad. The master writer is buried in the Monumental Cemetery, but his monument, executed by Chapu—put there in 1890—is in the Solférino Gardens, opposite one of his beloved disciples, Guy de Maupassant. I saw the statue of Boïeldieu in the Cours Boïeldieu, and also the statue of the dramatist Corneille. But what is Boïeldieu to Hecuba nowadays? The cathedral, the churches, the monuments, the curious ferry bridge—"le transbordeur" they call it—and the Jeanne d'Arc memorial at Bonsecours, all these and many more I enjoyed. Rouen is a jewel of a city. Sarah Bernhardt came down that Saturday to play one night. The next morning she returned to Paris for her usual Sunday matinee. I saw her as she left the Hotel d'Angleterre at 9 o'clock. She was as fresh as a girl of twenty. Such vitality, such a rage for life—is it not extraordinary?

Dear old London—as they say on upper Broadway—has changed little in five years. My ten days there were spent in visits to the National Gallery, British Museum, South Kensington Museum—most wonderful of collections!—to the theatres and the Tate Gallery. I was in hot pursuit after data of John Martin the mezzotinter, and finally, thanks to the kindness of Sidney Colvin, found nearly all I wanted in the National Gallery—all, but not everything, for the mezzotints in the print-room are not so numerous as I had expected. With shameful pride I confess that my own collection is numerically stronger. At the South Kensington Museum I found five or six water colors by Martin. But after all London spells Turner, Reynolds, Gainsborough, Hogarth, Constable—and again Constable. George Morland's pictures at the National Gallery still enchant the eye. The International Society of Sculptors, Painters and Gravers in Piccadilly, No. 191, displayed some beautiful Whistlers and one of Meunier's strong bronze figures, "Lamineur."

Francis Neilson troubled himself to show me the new stage of Covent Garden, upon which the Syndicate has lavished £11,000. It is one of the most complete operatic "plants" in the world. But the house is as dingy as ever, its position as mean as you can well find in all London. I saw an Alhambra ballet and I enjoyed Mrs. Patrick Campbell's exotic acting in "The Second Mrs. Tanqueray" at the Royalty. In the Café Gambrinus Hans Richter, "Gus" Kerker and Max Beerbohm, most brilliant of dramatic *causeurs*, were housed one Sunday evening. Beerbohm Tree's brilliant and elaborate revival of "Twelfth Night" at Her Majesty's Theatre was drawing to a close when I visited it. Mr. Tree's Malvolio is one of his most original impersonations. He is always subtle, intellectual and picturesque. One thing struck me. Malvolio is accompanied by a leading musical motive. It was singularly effective. Courtice Pounds, who may be remembered here as Nanki Poo in "The Mikado," made an excellent Clown. Mr. Tree was rehearsing "The Last of the Dandies" when I left London. As a production it is rich, and the versatile actor's characterization of Count d'Orsay is remarkable. He may visit America next season. For me he is the one dramatic artist of truly cosmopolitan culture on the English speaking stage.

Robert Newman's Promenade Concerts in Queen's Hall are the very British, very philistine transposition of a Continental custom. They are called Promenade because no one promenades, I suppose. The Englishman takes his music *en masse*. Wedged in a formidable mob he wears his hat indoors, like one of Walt Whitman's "powerful uneducated persons," and he smokes—smokes pipe, cigarette or tale-bearing cigars. These latter are terrible weapons of offense and defense. From the balcony one Saturday evening I listened to Henry Wood's orchestra. It was foggy without, but foggier within. Tobacco smoke obscured the stage, the players; even the music came to me huskily through yellow rifts of nicotine vapor. The program was monstrously long, and built for general consumption. Fancy two numbers from Glazounow's "Les Saisons"—charming ballet music—a conglomeration of Liszt Rhapsodies, the "Preislied," two Songs without Reason, for orchestra, written for piano, by Mendelssohn, "Batti, Batti," Prelude to Act III. of "Lohengrin," a Benedictus by Mackenzie, a violin solo by Wilhelmj, called "In Memoriam," a new suite, "Sweet Nell of Old Drury," by Raymond Roze—six numbers—a song by Sullivan evocative of lost chords, overture to "Flying Dutchman," "Faust" Fantaisies, with solos by members of the orchestra, a song, "Macgregor's Gathering," by Lee, bassoon solo, two more songs by Goring Thomas and Paul Rubens—the latter wrote the Malvolio motive for Mr. Tree's production—another song and the "Wedding March," by Mendelssohn—*toujours* Mendelssohn in England! There's a hodge-podge for you! There's a Yorkshire pudding, a Welsh rabbit and an oyster stew for you! There's an English salutation in English slop for you—*pace* Shakespeare! Little wonder that the band plays roughly, that finish, *nuance* and dynamic variety are lacking. Where does Mr. Wood get the time to rehearse such an amazing medley of musical nonsense? And how do his men stand the strain? How does he stand it? He is a conductor of force and a certain quantum of individuality. I should not care to hear him reading the classics. He has temperament—and I think that he plays upon his temperament a trifle too strenuously.

So much the record of a musical holiday. I really prefer staying at home in the summer time all play and no work makes Jack a very dull boy indeed. And last summer it was too much play—music play, Wagner play!

MUSICALE AT NEW YORK ATHLETIC CLUB.

IN connection with "ladies' day" at the New York Athletic Club last Saturday, a musicale was given in the afternoon in the gymnasium, under the direction of the entertainment committee of the club. From 11 a. m. to 6 p. m. the large, well appointed club house was crowded with women. Each one of the 4,000 members of the club has the privilege of inviting one woman on "ladies' day," and from the crush it looked as if few members had neglected their rights. The musical artists who contributed to the entertainment in the afternoon included Mrs. Elizabeth Hazard, soprano; Mrs. Dora Phillips, soprano; Miss Marguerite M. Fritsch, violinist; William H. Rieger, tenor, and Charles Schuetze, harpist. The remainder of the entertainment was given by vaudeville artists.

Mrs. Hazard sang charmingly to harp accompaniment "Si Mes Vers Avaient des Ailes," by Hahn, and "The Last Rose of Summer." Her beautiful head tones and the general refinement of her style appealed to the discriminating. Mrs. Phillips, with her rarely sympathetic voice, was heard with pleasure in "O Come With Me," by Van der Stucken, and "Ich Hat Mir ein Lied Erdacht" by Bungert. Mr. Rieger, who was in particularly good voice, delighted the audience with a group of songs "Unter Blumen," by Meyer-Helmund, and "All for You" by d'Hardelot, and an English ballad. Miss Fritsch showed good schooling and drew from her violin a small but true and lovely tone. She played Wieniawski's "Légende" and one of the Brahms' "Hungarian Dances," arranged by Joachim. As a harp solo, Mr. Schuetze played "Danse des Fées" and he played so well that he was obliged to add another number.

The entertainment committee of the New York Athletic Club is composed of Charles L. Burnham, chairman, George D. Phillips, Howard P. Frothingham and Frederick Vilmar.

HARRIS AND QUESNEL AT HOTEL MAJESTIC.—Estelle Harris, the soprano, and Albert Quesnel, tenor, both of the Church of the Divine Paternity quartet, were the soloists at the far famed hotel last Sunday evening. Miss Harris sang "Then Weep, O Grief Worn Eyes," from Massenet's "The Cid," and Harris' "A Madrigal." Mr. Quesnel sang Leoni's "The Wildflower," "O, for a Day of Spring" and "Violets," by Wright. Both artists united in the love duet from Howland's opera "Nita." Joseph J. Rothschild and Mr. Townsend are making these Sunday evening sacred concerts very popular.

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SECOND PHILHARMONIC CONCERT.

THE second brace of this season's Philharmonic concerts was given at Carnegie Hall on Friday afternoon and Saturday evening of last week. This was the program played:

Symphonic Prologue to Sophocles' King Œdipus (new)...Schillings
Symphony No. 6, B minor, op. 74, Pathétique.....Tschaikowsky
Concerto for 'cello, A minor, op. 33.....Saint-Saëns
M. Jean Gérardy.
Overture, Leonore, No. 2.....Beethoven

Again it contained a novelty—the Schillings number. There is a deep seated belief in the minds of the musically dissatisfied ones, who contend that the golden age of music is not behind us, that new masterpieces are written every day only to fill the composer's portfolio. But those who delve in modern scores find many of these musical swans to be geese—and stuffed geese at that. Despite discouragements, Mr. Paur continues on his hunt for interesting new works worth the trouble of playing and hearing, and as a result the Philharmonic concerts are looked forward to with unusual expectancy.

Max Schillings is not entirely unknown here, his Prelude from an opera, "Ingwelde," having had performance at a Symphony Society concert five years ago. He is a German who absorbed his musical education in Munich, and was—clearly shown in the "Ingwelde" excerpt—influenced by Wagner to a vivid extent. Since then, however, he seems to have slipped these moorings, and is sailing a very straight and uneventful course of his own. Perhaps it is a voyage of discovery. At all events, to judge by this more recent work, the musical egg has not been made to stand on its pointed end.

For the performance of Sophocles' tragedy at the Berlin Schiller Theatre Schillings composed this Symphonic Prologue to "King Œdipus," and reasonable allowance must be made for the fact that while it was composed to accompany a scenic reproduction we hear it only in all the nakedness of absolute music. This circumstance does not favor it, since the composer has striven for a mood severe and unelastic, which does not respond readily in the bleakness of a concert hall. Furthermore, there is a lack of hearty climax, a feeling of a message uncompleted, or, even more than that, a feeling that the message itself must not be sought in the music but in the tragedy to which it is a prologue. And from this field of view the composition is not a satisfying one.

On the score Schillings has quoted the pessimistic lines of the chorus which serve him for a motto to his work:

Gleich dem Nichts
Acht ich der sterblichen Menschen Geschlechter.
Wem, wem ward
Mehr von Glück als des Wahnes Rausch
Und vom Rausche die Ernüchterung?
Steht vor Augen mir, Œdipus,
Dein Verhängniss, ja deins, so scheint mir
Nichts mehr glücklich was sterblich ist.

These find musical utterance in the first broad, accented theme voiced in bald unison, which is immediately answered by a tender, almost timid counter theme which might stand for a patient people awed by the fearful words of the chorus. After a shortened repetition of both of these a contented melodious subject is introduced which outlines a picture of the King's self-satisfaction. This is then developed, and to it is added a middle episode still in the glorifying vein, but grandiloquent. After a moment's pause this material is again rehearsed and gives rise to the most beautiful incident in the work when the flute chaunts the Œdipus theme, solo, against an occasional obligato by the violin. In the following development the fate of the King is hinted at and the composition ends sombrely.

The composer, once a student of philosophy, evidently has tried to write his philosophy in musical notation, which results in making his Prologue sound experimental. That he is not devoid of emotion is heard in the first and second working out sections, when he almost attains to a climax; and what he may do on these lines with a more malleable subject remains to be seen and heard. His orchestration is very clear—at times there is a sweet limpidity, nearly Mendelssohnian, in his tone color; and violence has no place in his scheme. His greatest plea for public favor is his originality, but in this he has little daring. A long list of famous names, running from Bach to Strauss, has proven to us that in music only he who dares may live; this bodes little good for Schillings' future—but the critical oracle has fallen off its tripod too often already.

Tschaikowsky's Sixth Symphony is not heard here very often, which is fortunate; as steady diet it would soon lead to morbid indigestion. The English can hear it as often as they eat porridge and yet remain stolid—which defines the emotional calibre of that race. For us once a season is quite enough, and even then the gloom of the last adagio drabs our view of life for days. But with each hearing, especially if one anticipates the emotional, it becomes more and more obvious that there is much in it that is banal and unsymphonic—always excepting the last movement—and that some very meagre themes are made presentable only by the glorious garb of orchestral coloring which hides their bareness and misleads the unwary into admiration. But all protest is silenced by the tremendous last movement, in which the composer has made the orchestra his mouthpiece and through it has voiced some untranslatable griefs. However, one movement does not make a symphony; and it seems rational to predict that Tschaikowsky's fame as a symphonist will rest rather with the Fifth than with this work.

Gérardy's playing of the Saint-Saëns 'cello concerto was another exhibition of artistry with which his name has become linked. His technic is amazing, but not obviously so; his sense of tone color discriminating; his phrasing poetic. And over it all is stamped the personality of the great artist that Gérardy is. His reputation as a very great player need not be shored by a constant repetition of his praises.

The concerto itself is interesting. Not as grateful as the Lalo, it has some inspired moments and is entirely within the range of the instrument. Saint-Saëns has not, like some other composers of 'cello music, tried to prove that music can be written for the instrument which cannot be played upon it.

Although Gérardy received applause galore for his wonderful playing he here should be applauded once more for having refused to play an encore. And it having been proven to Mr. Paur that a Philharmonic concert can be brought to a peaceful end without this inartistic indulgence, perhaps he will profit by it and forbid them for all times. A footnote on the program would save the audience any disappointment. Paur schemes his programs too carefully to have them thrown out of balance by any catchy thing it might come into the performer's head to play as a recall number.

Beethoven's "Leonore" Overture No. 2, seldom heard, was the closing piece. Coming after the work of a modern and a symphony by the most brilliant of colorists it had a fine opportunity of sounding old fashioned. But to the contrary it shone with that unmistakable splendor of immortality. There are in it mood, atmosphere and music, undying music, music which needs not the opera to keep it alive. In parts it is more interesting than the popular overture No. 3 of the same name, although not so mature. Certainly it would be worth while to revive the No. 1 at these concerts.

Of the performance of the orchestra there is something to be said and, unfortunately, not all in praise either. At the Friday afternoon concert some things went pretty bad indeed and Paur evidently was not in the mood for his best work. So it would be more charitable to judge the playing of Saturday evening alone. Save for the "Leonore" the band was not in its usual form. The brass lagged persistently and refused to be urged into tempo speed. Then the woodwind earned some reproaches by its slips and intonations—that choir is not evenly balanced yet. There was in the Schillings Prologue a flute solo so beautifully played that it offset many of the later shortcomings. Paur's reading of the "Pathetique" was not as sympathetic as one might have expected it to be. Tempo is something which musicians discuss only when the temper is sour; and it is so arbitrary a quantity that a discussion of it leads nowhere; so Paur probably was as much justified in taking the "Pathetique" at the tempi he chose as some other conductors are in not doing the same. But the proof of everything is the result: There were emotional places in this work out of which Paur made amazingly little, and there were ineffectual spots, which were made to stand high and clear in all their shrieking ugliness. Still he had to labor too strenuously with his men to obtain easily the best results. The "Leonore" was read beautifully and with absolute control of all forces. As a conductor of Beethoven and Strauss, Paur has few equals. The accompaniments to the 'cello concerto were sympathetically subdued. Large audiences attended both concerts.

CARBONE.—The success of the pupils of Signor Carbone proves his reputation as a vocal teacher is due to his deep knowledge of the production of the voice, and that this is the secret of his own success. At the last Eclectic Club concert at Delmonico's two pupils of Signor Carbone, Miss Marie S. Dax and Baroness von Ryhiner, made a great success. The *Mail and Express* of December 5 says: "The vocal numbers showed excellent training as well as individual magnetism. The sweet purity and perfect legato of Miss Dax's singing is well known, while Madame von Ryhiner's rich and sympathetic contralto always pleases."

C. Wallmann, bass, and C. Levsen, baritone, are also two successful pupils of Signor Carbone, the former well known in Brooklyn musical circles and the latter in Newark. Signor Carbone's devoting himself to teaching deprives the grand opera stage of a distinguished artist, but gives to the students of the art of singing a great instructor.

STRONG WEST.—Tenor Edward Strong left for the West this week to fill the following engagements: December 10, song recital at Wooster, Ohio; December 12, soloist at the Deutsche Club, Milwaukee, Wis.; December 13, Eau Claire, Wis.; December 16, song recital at Owatonna, Minn., when he will sing songs by Miss Harriette Ware; December 17, Faribault, Minn.; December 18, "The Creation," at Northfield, Minn. On the 21st he returns, in time to resume his place as solo tenor at the Fifth Avenue Presbyterian Church. Last Sunday night he sang at Roseville Avenue (Newark) Presbyterian Church, his second appearance there this season.

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DATES, SINGLE OR EN TOUR, NOW BOOKING

BUFFALO.

BUFFALO, December 6, 1901

BUFFALO has recently had two delightful additions to its musical circles, viz., Mr. and Mrs. Grounds, recently from Ottawa, Canada: Mr. Grounds is the efficient organist at the Church of the Holy Angels, Porter avenue. Mrs. Grounds is the charming soprano who was so enthusiastically received at one of Lady Minto's receptions.

Louis M. Kramer, for eight years the organist at Holy Angels' Church, has taken charge of the choir of St. Peter's Cathedral, Wilmington, Del.

The second music recital of the series, "Six evenings with great composers'" given by Mr. and Mrs. George Szag at their home, No. 178 Bryant street, Friday, November 29. The following program was given:

Kreutzer Sonata, for violin and piano.....Beethoven
Mr. and Mrs. George Szag.
Soprano solo, with violin obligato and piano.....Raff
Mrs. Elsbeth Meyer-Szag.
Piano Concerto.....Mendelssohn
Miss Caroline Manning. Second piano, Mrs. Szag.
Piano soli—
Fantaisie Impromptu.....Chopin
Berceuse.....Chopin
Mrs. Elsbeth Meyer-Szag.
Violin soli—
Legendo.....Wieniawski
Gypsy Airs.....Sarasate
George Szag.
Piano soli—
Andante from Concerto, C minor.....Beethoven
Lindentree.....Schubert-Liszt
Tannhäuser March.....Wagner-Liszt
Mrs. Elsbeth Meyer-Szag.

Joseph F. Sheehan, of the Castle Square Opera Company, accepted an invitation from Father Lanigan, of St. Bridget's R. C. Church at Elk and Louisiana streets, to sing at the principal service. Mr. Sheehan will be heard in "Cujus Animam," from Rossini's "Stabat Mater."

The Harugari-Frohsinn gave its first concert of the season Wednesday evening at Wesp's Hall. Director Johannes Gelbke arranged the following program for the evening:

Einleitung.....Herbert
Rheinfahrt.....Beschnitt
Maennerchor mit baryton solo.
Soloist, Herr Aug. Kuhn.
Zwei Lieder fuer Alt—
Abendstaendchen.....Spicker
Ungedult.....Schubert
Frl. Louise Scheer.
Im Walde.....Leu
Maennerchor.
Zwei Lieder fuer baryton—
Sonntags am Rhein.....Schumann
Der Trompeter.....Speyer
Herr G. Frank.
Liebe und Wein.....Riva
Soloquartett mit Pianobegleitung.
Herren G. Runge, W. Jung, A. Kuhn und A. Nieb.
Orchestra Steuck.....Bendix
Zwei Maennerchore—
Die drei Wuenche.....Witt
Die vielen Musikanten.....Baselt
Lieder fuer Alt—
Barcarole.....Tosti
Little Dorris.....De Koven
Frl. Louise Scheer.
Duett, Der Golden Hochzeitsmorgen.....Schaeffer
Frl. Ch. Corbach und Herr G. Frank.
Das Lied.....Baldamus
Maennerchor, tenor solo, orchestra und piano.
Soloist, Herr G. Runge.

Miss Florice M. Chase, formerly soprano of the First Congregational Church, has accepted a similar position at Lafayette Presbyterian Church.

Mrs. W. E. Robertson has become soprano at Westminster Presbyterian Church, filling the vacancy occasioned by Miss Ely's leaving Buffalo.

"The Daisy Chain," so successfully given in this city by Miss Chase, Miss Gates, Mr. Elliott and Mr. Robertson, was repeated by the same quartet under the direction of Mr. Montague to appreciative audiences at Jamestown and Meadville.

The junior pupils of the Bagnall Piano School gave the following program Saturday afternoon, November 23:

Hungarian Dance.....Arrangement by Low
Miss Clara Ahl.
Variations on a Familiar Air.....Bellak
Miss Irene Cavena.
Heather Rose.....Lange
Miss Laura Barton.
Mazurka.....Rosewig
Herbert Bierle.
In the May.....Behr
Miss Isabel Tharle.
Les Sylphes.....Bachmann
Miss Nellie S. McLennan.
Doll's Dream.....Oesten
Miss Alfreda Shupe.
Galop.....Volti
Aubrey Lane.
Twilight Whisperings.....Francesca
Miss Bessie Vine.
Album Leaf.....Grieg
Miss Irene Mellon.
Siren Waltz.....Hunter
Miss Rena Lang.
Con Amore.....Beaumont
Miss Della Greglistine.
Happy Farmer.....Schumann
Miss Elizabeth Kerr.
Heimweh.....Jungmann
Miss Clara Ahl.
Le Secret.....Gautier
Miss Jennie Hughes.
Villagers' Dance.....Kohler
Alfred Choate.

At their evenings with music and musical history the pupils of Mr. and Mrs. Frank Davidson are proving what benefits are derived from years of faithful work with the classics.

November 12 the following program was given by pupils showing a fine technic, good phrasing and shading and a thorough understanding of their selections:

Second Classical Period, 1750-1800.
Development of the Sonata form, with analysis of Sonata in F major, No. 6.....Mozart
Sonata in D major.....Haydn (1732-1809)
Jacob Singer.
Sonata in F major.....Mozart (1756-1791)
Miss Adeline Huerdler.
Sonata Pathétique in C minor, op. 13.....Beethoven (1770-1827)
Sonata in F major, op. 24 (for piano and violin)..Beethoven (1770-1827)
Miss Marta Milinowski and Mr. Ward.

A pleasing Thanksgiving concert was given at St. Stephen's Church by the popular Carbone sisters; P. E. Kenney, of Rochester, tenor; Miss Lilly Hoenig, sopano, of Lockport; T. A. Reilly, baritone; Miss Josephine Kroll, soprano; Wm. Hart, baritone, and John Miller, violinist. Aside from the solos and duet of the Carbone sisters, the most delightful number was the "Ave Verum," a trio, composed by Prof. Frank Hanrahan, and given by Misses Shea, Bennett and Cowing.

The first concert of the Buffalo Saengerbund (season 1901-2), at German-American Hall, Monday evening, proved a triumph for the new director, Arthur Plagge, who comes to this city from Syracuse, where he has been director of the Liederkranz, one of the best known musical organizations in New York State. Mrs. Agnes Champeaux, of Syracuse, sang two solos; she has a sweet soprano voice of wide range. The enthusiasm of the evening was won by Frederick Lower, of Pittsburg, who gave several cornet solos with a mellow tone and brilliant execution.

One of the most delightful entertainments of the season is promised for December 13, at the Twentieth Century Club by several of Buffalo's most popular artists. Mrs. Laura Dietrich-Minehan, contralto, will sing "Daddy," a Nevin selection, and "The Brook and the Wave," by Henry Lautz, of Buffalo, and as a second number "Love Is Springtime," by Victor Herbert. Mrs. Herbert Mickle will play a group of piano solos—"Consolation," by Arensky; "Witches' Dance," by MacDowell; "En Route," by Godard. Mrs. Burton Fletcher will give "The History Lesson," "L'Aiglon"; "Two Incidents in Mario's Life," and Mr. Robert Burton, tenor, will present "Claribel," by Lambeth; "Obstination," by De Fontenailles, and "Come Into the Garden, Maud," by Balfe. Mrs. Nellie M. Gould will be the accompanist.

THE MUSICAL COURIER representative was one of the party of Buffalonians who had the great pleasure of attending at Jamestown, Thursday evening, the delightful concert given in the armory by Madame Belle Weaver Cole, the noted contralto, of London, England; Raimund Pechotsch, the Austrian boy violinist, and Miss Barlow, of Jamestown, accompanist. Madame Cole and Master Pechotsch have just returned from a long and most artistically successful Australian concert tour, and their many admirers regret exceedingly that this season they give in the United States only the one concert at Madame Cole's birthplace, and hope that next year a series may be given here by them.

In the following program Madame Cole's magnificent voice was heard to greatest advantage in the stirring "Creation's Hymn" and the aria from "Don Carlos," while in the lighter selections and numerous encores her wealth of tenderness and sympathy swayed her listeners. Rarely does any one artist possess such a marvelous range, power and sweetness of voice, such an abundance of temperament, such perfect enunciation, and render her selections with such varied tone colorings and perfect phrasing.

Although Master Pechotsch is but fifteen he is already an artist—a master of the violin—rendering the most difficult selections with the greatest ease and assurance. His tone is full, sweet and sympathetic, his fingering facile and his bowing firm. The mature musician was evident in his interpretation of the Beethoven sonata, and an astonishing technic (for his years) was displayed in other selections.

Much of the artistic success of the evening was due to Miss Barlow's ideal accompaniments and in her beautiful rendering of the Beethoven sonata nothing was left to be desired:

Sonata, G major.....Beethoven
Miss Barlow and Raimund Pechotsch.
Song, Creation's Hymn.....Beethoven
Mme. Belle Cole.
Air Varie.....Vieuxtemps
Raimund Pechotsch.
Aria, O Don Fatale (Don Carlos).....Verdi
Mme. Belle Cole.
Hungarian Dance.....Hubay
Raimund Pechotsch.
Songs—
The Sweetest Flower.....C. B. Hawley
In May Time.....Dudley Buck
Mme. Belle Cole.
Reverie.....Vieuxtemps
Raimund Pechotsch.
Song, Entreat Me Not to Leave Thee (Ruth).....Gounod
Mme. Belle Cole.
Carnaval De Venise.....Paganini
Raimund Pechotsch.
Song, The Fisher Song.....Pease
Mme. Belle Cole.

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MACONDA'S TRIUMPHS IN THE FAR WEST.

MME. CHARLOTTE MACONDA, in her tour in the Far West, continues to gather laurels. Here are additional criticisms:

A good-sized audience greeted Mme. Charlotte Maconda at her song recital last night, under the auspices of the Ladies' Choral Society. She gave a varied and highly pleasing program of eighteen numbers that demonstrated her versatility as a singer. Her voice is a clear, limpid, flexible soprano, sweet and sympathetic, and possessed of good dramatic vigor and power. It is under most admirable control, and the tones are clear, round and full from the lowest to the highest note.

It is no light task to sing a program of eighteen numbers in close succession, but at the close Madame Maconda's voice was as clear, full and sonorous as when she began the recital with Bartlett's "L'Amour."

It was also a splendid tribute to her art, the magic of her voice, the charm of her interpretation of the various numbers and her pleasing personality, that she sustained the interest of her auditors until the last note died away.

Every number was finely rendered, but David's "Brilliant Bird" brought forth the greatest applause, and was a fine bit of coloratura, as was the Polonaise from Thomas' "Mignon" a fine example of bravura work. Among other selections that pleased greatly, though each and every number was warmly received, were Foote's "Irish Folk Song," Delibes' "Maids of Cadiz," Saenger's "Blumengruss" and Nevin's very pretty "'Twas April."—Sacramento, Cal., Bee, November 21, 1901.

Madame Maconda's song recital last night drew a fine audience, despite the stormy weather. The ladies of the Choral Society are to be congratulated in having brought this sweet and strong singer to Sacramento. She not only fulfilled expectation, but exceeded it. As a coloratura soprano she is quite abreast with the foremost of American artists, and superior to some who are far more pretentious. Madame Maconda is American product; she is the result of American musical tuition. It was not necessary for her to develop and train her splendid natural vocal gifts to go to Europe. We have heard not more than one coloratura singer whose tones in the middle register are so expressive, strong, flexible and sweet. But that is not to say that the upper register of this high soprano is inferior. On the contrary it is more than charming, fine as the most delicate lace work, yet strong and clear; flexible and soft, yet full of vitality. In management of voice Madame Maconda is a model; she is as near letter perfect in management and attack as any concert singer who has appeared here in very many years. Another charm of her work is the informing intelligence behind it. This vocalist understands whatever she undertakes to render, and she possesses the gift of being able to make her hearers understand it, too, which is but another form of saying that in expression she is a dramatic artist. The audience was greatly pleased with Madame Maconda's recital, and manifested its appreciation in a most emphatic manner. The concert was a success in all respects; a musical entertainment of the first order. The gem of the evening—artistically considered—if there is to be selection from a program of twenty choice numbers, was her rendering of David's "Brilliant Bird." It probably better displayed the range and versatility of the singer's voice. But there were very many, and we confess to being of the number, who will bear in recollection for many a day, after the other numbers have faded from memory, Maconda's soultful, tuneful, sympathetic and moving rendering of the "Irish Folk Song." It was a splendid bit of delicate feeling and masterly expression.—Sacramento (Cal.) Record-Union.

A beautiful woman with an enchanting voice ought to win any audience. It would have been strange indeed, therefore, if the people who crowded the White Temple last night had not fallen under the spell of Charlotte Maconda, who is as modest and unassuming in demeanor as she is beautiful. She made such a charming picture on the stage gowned in glittering white that something could have been forgiven her if she had not come up to vocal requirements; but this was not necessary. Her voice is one of very unusual range, and of most delicious clarity and purity of intonation. Its flexibility was shown in the brilliant Polonaise by Thomas, which was a remarkable proof of her ability to handle the most difficult fioriture with grace and skill. Her trills in "Maids of Cadiz" and "Thou Brilliant Bird," from David's "Perle du Brezil," were thrown off with the delicacy and sang froid of a bird among the branches. In the David and the Thomas numbers she reached a note that was either high D or else something very near it above the staff.

The program was apparently not made with the sole idea of proving Maconda to have the most remarkable coloratura soprano of the day; but to present an alluring group of composers of varied and distinct styles, schools and nationalities. Heavy drafts were therefore made upon her powers of interpretation. She was simple and natural in the love songs, filled with gladness of maternity in the lullabies and operatic in the Polonaise. She went down into the subtler depths of feeling for Schumann. She was gay with touches of French diablerie and abandon in Delibes' "Maids of Cadiz," and voiced melancholy of three distinct types in the Irish folksong, the air from "Mignon" and the Grieg numbers.—The Morning Oregonian, Portland, November 28, 1901.

Charlotte Maconda, one of the most brilliant of all the American coloratura sopranos, gave a recital at the First Baptist Church last evening which more than fulfilled the expectations which had been built on the news of her coming.

From the opening notes the singer held the audience enthralled, and as each number was given the enthusiasm of the music lovers was increased.

Madame Maconda has great charm of face and manner, her vivacious personality making her stage appearance peculiarly winning. Her voice is one of musical sweetness and purity, with a wonderful carrying power which easily fills the largest hall. In each cadenza every note was given its full value.

Madame Maconda is as dainty in her interpretation of delicate songs as she is delightful in music of larger scope. Her versatility enables her to appear to equal advantage in oratorio, the most fioritura work, German lieder and quaint ballads. She deserves indeed to be recognized as an artist of extraordinary ability and temperament. The expression and finish of the various songs were as different as the demands of the selections required.

Her first songs were "L'Amour," by Bartlett; Berceuse, Godard; "Tu Me Dirais," Chaminade; "L'Ete," Chaminade.

"L'Ete," by Chaminade, was given with such a power of expression as to completely captivate her hearers, while the Berceuse, from Godard's "Jocelyn," was altogether admirable.

To Foote's Irish love song was imparted a charming sentiment. This was followed by Bendels' beautiful "Maiden's Message" and Lehmann's ever-popular "You and I," which were received with much favor.

Faultless training and pure intonation were displayed in the marvelous trills. The bird song from David's "Perle du Brézil," a duo for voice and flute, was exquisite in the extreme.

The two Schumann selections, "Nussbaum" and "Auftrage"; "Solvejg's lied" and "Waldwanderung," Grieg, were interpreted with an unaffected simplicity of style that captivated every one present.

Beach's passionate "Ecstasy" was delivered with thrilling effect, the singer's voice ringing out clear as a bell.

One of the gems of the evening was Thomas' Polonaise, which awakened a storm of applause.

Among the most pleasing songs were "Chere Nuit," Bachelet; Delibes' "Maids of Cadiz" and "Mignon," Gounod. Each was given with a rare grace.—Evening Telegram, Portland, Ore.

Piquant, artistic and charming is Mme. Charlotte Maconda, the singer who appeared last night to give the first of the series of artist recitals before the Tacoma Ladies' Musical Club. The concert proved a success in point of numbers also, although the audience was by no means as large as the excellence of the entertainment merited.

Madame Maconda was given a warm reception last night when she came on the stage to give her first group of songs. Her appearance is particularly pleasing, and from the first the audience was in sympathy with her, and heartily appreciated every number. Her dainty, graceful manner lent added charm to her faultless vocalization, and her costume of pale blue, richly tucked and trimmed with handsome duchesse lace appliqué, suited her admirably.

The program included twenty songs—no slight effort to present in an unbroken series. French, German, Norwegian, English and American composers were represented, and every style of vocal composition was illustrated, giving the versatile powers of the singer full scope and affording a varied and thoroughly enjoyable musical feast to the listeners. To choose from the long list would be eo express individual preference. The two Schumann songs were especially delightful in their lyrical character, and they were given with the greatest delicacy. The opening group comprised four brilliant French songs, which Madame Maconda gave with the individual character of each—the exquisite Berceuse from "Jocelyn" being one of the most satisfying numbers of the evening. Her voice is exceptionally pure, sweet and flexible, and she sings with simple naturalness, executing brilliant coloratura passages with absolute ease and grace and never forcing a note or straining for an effect. The Scandinavian songs were much enjoyed, and the "Solvejg's lied" was repeated after the number, and again at the close of the program, when the audience remained in their seats, begging for one more song after a program of twenty songs had been eagerly listened to. The Polonaise with which the recital ended was given with rather more abandon and intensity than any previous selection, the artist wisely holding herself somewhat in reserve until toward the end of her work.

Throughout the evening the applause was hearty and continued, and the charming songstress acknowledged many recalls, though singing but two encores.—Ledger, Tacoma, Wash.

EMMA LUCY GATES.

MAJOR J. B. POND soon will introduce to the musical people of New York a young singer whose phenomenal voice and artistic singing have caused the music critics to bestow upon her very generous praise—Miss Emma Lucy Gates. Recently she sang to a very large audience in Salt Lake City, and the newspapers bestowed upon her the most beautiful eulogiums. Below is given the critique which appeared in the Salt Lake City *News:*

A scene of enthusiasm that is rarely witnessed in Salt Lake occurred at the Tabernacle last evening. Professional singers and actresses who for years have been complaining that playing before Salt Lake audiences was like trying to melt so many icicles would have had their eyes opened could they have beheld the tumultuous applause bestowed upon the latest of our young songstresses to enter the professional arena, Miss Emma Lucy Gates.

Of course, there is a certain allowance to be made for local pride and the warmth of personal friends, but making every allowance for this, and speaking from the standpoint of the most impartial critic, it must be said that Miss Gates scored a triumph. She gave eight numbers during the evening, all of the most exacting character, and some of them selections in which the world's greatest sopranos had been heard on the same platform, but she passed through the ordeal without a break or a flaw. She was greeted with a ring of applause after every number, and at the close, when the audience was dispersing and she returned to the platform to gather up the flowers which had been tendered her, the whole choir of 500 rose to their feet, a big section of the audience joined them and the little singer was overwhelmed with a tumult of shouts and plaudits that shook the air. It was a rare ovation, but a most deserved one, and she must be pardoned for escaping from it as quickly as she could and running off the platform to where her father and mother, Mr. and Mrs. J. F. Gates, of Provo, and her grandmother, Mrs. Lucy B. Young, received her, almost as pale and excited with gratification as she was herself.

It would be hard to say which one of Miss Gates' numbers deserves principal commendation. If left to the vote of the audience the palm would probably be accorded to "Sing, Sweet Bird," a familiar song, in which she imitates the warblings of a bird. In this she touches high E natural, and the warmest applause of the evening arose as she ended; but the Jewel Song, from "Faust," was most gracefully done and the German selection, "Nachtigal Sag Doch An," was done in thrilling style. "The Last Rose of Summer," in which she sustained high C, was also great, and the "Rusticana" selection, with the rare accompaniment McClellan gave her on the organ, intensely moved the audience. She came off with flying colors for her rendition of the famous cavatina from "The Barber of Seville." "Una Voce Poca Fa" is a brilliant, difficult number, full of runs and trills, and is a sort of test selection for high sopranos. Patti, Gerster, Di Murska, and, we suppose, every lesser light that ever stepped on the concert platform has essayed this number at one time or another. Miss Gates was simply admirable in it throughout. The triumph of the star of the evening was so pronounced and the general enthusiasm over the concert so great that there is talk of a repetition next week.

Miss Gates will make her début on the occasion of young Florizel, the violin prodigy's, first appearance here on February 4 at Carnegie Hall.

ERNEST HUTCHESON.—Ernest Hutcheson, the Australian pianist, scored a great success last Monday night, in Boston, with the Kneisel Quartet. Hutcheson displayed a wonderful sense of proportion in ensemble playing. His touch was clean, remarkably musical and singing and his technic equal to all demands. The Mason & Hamlin piano which Hutcheson played supplemented his artistic nature.

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3—Concord, N. H.	9—Princeton, N. J.	14—Reading, Pa,	27—Lebanon, Pa.
4—Randolph, Vt.	10—Allentown, Pa.	16—Harrisburg, Pa.	28—Greensburg, Pa.
5—Brattleboro, Vt.	11—York, Pa.	17 Johnstown, Pa.	30—Wheeling, W. Va.
6—Burlington, Vt.	12—Bryn Mawr, Pa.	25—Wilkesbarre, Pa.	31—Lancaster, Ohio.

PADEREWSKI IN BRESLAU.

(Continued.)

WHEN Herr Ignaz Jan Paderewski paid his first visit to the people of Breslau, ten years ago, he was an unknown man. That is passed now. Even if he is not the first piano player of the world, still he stands among his peers as one of those most in demand and most active. If one can speak of infallibility in the field of piano technic, Herr Ignaz Jan Paderewski comes at least very near to this ideal condition. Indeed his mighty abilities do not hinder him from coming, on occasion, as near to it as any other of his less famous colleagues. His strength seems to have no limits. To play Bach's Chromatic Fantaisie and Fugue, Beethoven's last Sonata and Schumann's Sonata, op. 11, without the slightest trace of exertion or weariness in any way, is only possible for one who has fingers of iron and nerves of steel. On hearers who visited the concert without closer knowledge of the individual pieces performed, Paderewski's playing must have made a fascinating impression. The artist is free from customary virtuoso mannerisms; he does not coquette with the public, and does not by any striking gestures make the audience take notice that what he plays is extraordinarily difficult. At the utmost he lets his right hand, when it is a question of melody especially to be marked, fall on the keys from a moderate height—in other respects his bearing is thoroughly quiet. In cantilene, full of feeling, we may even notice that he at times closes his eyes and listens to his own playing, like one dreaming and detached from the world.

What is in the first place interesting in his playing is the endeavor to procure for the hearer the utmost clearness respecting the form and content of the pieces performed. What he plays stands there firmly outlined; there may be defects in the conception, but as it is played it is a whole and means something. Paderewski never weakens; his technic is so reliable that he does not find it necessary in places where others are in distress to take refuge in concealment or skips. He never abuses that universal aid in trouble, the pedal; the pleasure of hearing a rapid E major scale, clearly without any footwork, is not often our lot. Technical correctness alone would naturally not suffice to make Paderewski appear as a virtuoso of the first rank; to-day technic has been carried to such a giddy height that a pianist who is not perfectly at home in it cannot venture to appear before the great public. Above technic must stand expression. Here, too, Paderewski is master. Into certain brilliant bravura pieces, as e. g., the glissandi in Liszt's Tenth Rhapsodie, even he cannot breathe the breath of real life; but where a composer has placed a thought capable of life, there Paderewski seeks to seize it, and so far as his individuality allows to reproduce it in such a manner that the hearer can understand and retain it.

Pianists by profession have had many objections to make against his treatment of the Schumann F sharp minor Sonata; they would have liked the scherzo more plastic and the finale more rhythmically defined, and perhaps have even thought that this or that virtuoso has conceived the sonata in its main outlines with more energy and grandeur. It may be so. But no one can transcend his nature, and Paderewski in spite of his force inclines at times to a certain Slavonic softness for which the North German hero "Recken" temper can feel no enthusiasm. Bach's Chromatic Fantaisie and Fugue could very well bear a more heartfelt attack, and the fugue ought not to fall over into the elegiac and the pretty. In Beethoven's last sonata the rendering of the Arietta and Variations was especially enchanting; here everything was so well weighed, so finely calculated and yet so poetically figured, that one could follow the player with delight, bar by bar. The opening movement, on the other hand, one can imagine more grand and monumental. As a Chopin player Paderewski enjoys a worldwide reputation. To lay down an unbending form for the execution of Chopin's piano work will occur to no one; but that Chopin was very much annoyed when so-called "thinking" pianists disfigured his compositions by their own additions is an historical fact. Liszt tried it under Chopin's eye, and was in consequence repeatedly treated unmercifully by the composer. How Paderewski plays Chopin is beyond doubt interesting, but it is repeatedly not covered by what Chopin positively laid down in his manuscript as his original intention.

In the Etudes (op. 10, Nos. 7 and 12) I sincerely admired the rapidity with which they were rendered, but I must still say to myself that just this extreme rapidity was dangerous to the contents. In the C minor Etude the up and down rushing passages of the left hand precipitated themselves in such a manner that the prescribed crescendo and decrescendo were unattainable and often, as, for example, in the long notes of the right hand, many half bars were, in consequence of overhaste, quite lost. In the Seventh Etude I missed the clearness of the middle voice which Chopin had provided for; each of the repeated notes did not present itself as a comprehensible unity to the ear, so that the etude did not do its duty. Paderewski played nobly the little G flat major Etude (op. 25, No. 9), and even in the C sharp minor Waltz one could—some passages excepted—take sincere pleasure. Some virtuosi have found the first "Webersatz," with its flight of eighth notes, not sufficiently rich in variety, and have sought to remedy this supposed deficiency by constructing out of the final notes of each bar a second lightly uttered melody. Paderewski does the same; it sounds very piquant, but this nuance is not Chopin's. The G major Nocturne (op. 37, No. 2) was least to my taste, the caprice to which Paderewski allowed himself to be carried away went too far. The middle movement is one of the most beautiful, if not absolutely the most beautiful of Chopin's ballades. How it is to be rendered the composer has carefully indicated by accurate dynamic signs. They ought not to be trifled with. Paderewski broke the flow of melody repeatedly by fermato-like slashes, and came besides to the most peculiar notion of giving the melody when repeated (E major) in forte—piano is prescribed—so that the subsequent climax must be lost. This is not merely individuality of conception, it is caprice and arbitrariness. In the final bars Paderewski found the ethereal tone, which alone suits this melody, and the public did not delay to overwhelm him with applause. With the A flat major Polonaise the Chopin part of the program ended. In the octave runs of the left hand, increasing from the softest piano to the most threatening forte, one thought of the poet's words: "Where it strikes no grass can grow."

Paderewski presented himself is a composer in a nocturne. He has written better. I do not deny that the accompanying figure which runs through the whole movement is worked out very neatly and delicately, but this detail painting does not compensate for poverty of thought. Played by himself his nocturne is to be listened to; mediocre players are strictly warned off it. The concluding number of the program, the Tenth Hungarian Rhapsodie, with its glittering glissandi, I have mentioned already. The applause which followed this piano performance mocks all description. In the rear of the hall nearly all of the piano playing youths and maidens of Breslau were seated, and the enthusiasm for the Polish artist assumed truly uncanny dimensions. Herr Ignace Jan Paderewski had played two full hours without a pause worth mentioning, and must have been, by human standards, dead tired. Whether he was so the music hungry enthusiasts did not ask. Paderewski sat down again at the piano, and as the addition so graciously given did not come out strong enough, the audience insisted on a continuance of the experience, and willingly accepted as a definite conclusion the Sixth Rhapsodie of Liszt.—E. Bohn, in Breslauer Zeitung, October 29, 1901.

Jan Paderewski, the piano Titan who makes the musical enthusiasts of America forget their account books as soon as he is heard, who has London, whole and separate, in his pocket, and in Paris is regarded as one of the greatest, has at last presented himself to us, and gained a success such as, so far as our recollection goes, never happened before. The Breslau public, reckoned and decried as cold and reserved, was at the conclusion of the concert not to be recognized. It screamed, shouted, raged. An impenetrable phalanx of Paderewski's young countrymen surrounded the platform and greeted the artist as he appeared again and again with loud calls of hoch and bravo. When the thundering applause declined a little, then the hero took his place at the piano and gave an "encore," which naturally created renewed enthusiasm and made a second "encore" necessary. In this way Paderewski had enriched his program by four numbers, the G flat minor Etude of Chopin, the "Nachtstück" of Schumann, the Sixth Rhapsodie of Liszt and the charming minuet of his own composition, before the enthusiasm finally calmed down enough to render a conclusion of the concert possible. If it is asked what are the means that Paderewski employs to enrapture the public to such a high decree, the tumultuous character of the applause is the best answer. It was the dazzling methods of the virtuoso, the fascinating technician, which carried people away. Profound impression as shown in great art revelations, does not express itself in jubilant "bravos." As a virtuoso Paderewski stands at the top. He unites in his technic, as Symon Rymanowitsch sings of the Polish lady in the "Beggar Student," all the most exquisite refinements of his moods; he is the ideal of a virtuoso. Who will therefore reproach him if in all his performances this special side of his artistic nature stands in the foreground, if he asks himself first of all what produces effect, and then what has the composer to say?

As loud rumbling parts are the more effective the more tenderly the preceding part is played, as a rushing passage is most sharply distinguished from a lingering ritardando, Paderewski has become especially the man of contrast. These, fundamentally regarded, really make the essence of music, and are of striking power when they come in the right place. That means always the places indicated by the composer. These the interpreter must restrain himself to. Paderewski was of another opinion. He did not refrain from ignoring the most express indications when they crossed his plan, to captivate by sharp contrasts. Chopin and Liszt endure, even demand the most subjective conception possible; Schumann suffers not too much from such treatment, but in Beethoven they are an evil. Wonderfully as the Sonata (op. 111) was played in particular parts, yet the expression resulting was that of an imperfect translation. On the other hand the execution of the Chromatic Fantaisie and Fugue, by Bach, was brilliant, as the free handling of the former was sufficiently justified by its character of a fantaisie. The artist found tones which go to the heart in the aria, the most beautiful movement in the F sharp minor Sonata by Schumann. Rich in charming details and delicate spiritual traits was the A flat major Ballade, by Chopin. The program mentioned the Fourth in F minor. Stupendous virtuoso performances are the Etudes Nos. 12, 3 and 7, from op. 10 of Chopin, although the middle one, for the sake of the contrast, was played strikingly slow. The G major Nocturne and the C sharp minor Waltz were treated as regards the degree of strength and tempi so as to be scarcely recognizable; but their contour was interesting. Those of the

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audience who had hitherto remained passive toward the artist's performances were roused to stormy enthusiasm by the phenomenally executed A flat major Polonaise, by Chopin, and compelled to unlimited admiration by the Glissando Rhapsodie of Liszt. Yes, whatever may be objected against Paderewski's playing, he still remains a grand artist.—Schlesische Volkzeitung, October 28, 1901.

A Virgil Recital in Staten Island.

MISS LAURA DEAN, who has been a prominent teacher at West Brighton for some years, is about to retire from professional life, and Miss Cora C. Hulburd, a teacher connected with the Virgil Piano School, 29 West Fifteenth street, is to take her place.

Miss Hulburd will advance Virgil ideas in her teaching. By way of interesting the people of Staten Island still further and deeper in these ideas, which have of late years become so successful and satisfactory to pupils, parents and teachers alike, it was thought best to invite Mrs. Virgil and some of the players of her school to give a recital. Accordingly the following program was given on Saturday, December 6, to a large and highly interested audience at the Woman's Club, St. George, Staten Island, together with a short address thoroughly to the point and full of merit by Mrs. A. M. Virgil, who in her enthusiastic talk aroused in her audience a great deal of interest:

Hunting Song.....Mendelssohn
Concert Sonata.....Scarlatti
Miner Walden Gallup.

Bagatelle.....Beethoven
March Héroique.....Schubert
Adele Katz.

Rainy Day.....——
Waltz.....Chopin
Hans Barth Bergman.

Etude.....Heller
Mazurka.....Godard
Laura Race.

Nocturne.....Chopin
Waltz.....Chopin
Miner Walden Gallup.

A la Turc.....Janke
Tannhäuser March.....Wagner-Löwe
Adele Katz.

Etude.....Wilson G. Smith
Tarantelle.....Heller
Hans Barth Bergman.

Prelude.....Mendelssohn
Waltz.....Moszkowski
Laura Race.

CRITICAL PRAISE FOR VAN HOOSE.—"At last Sunday's Metropolitan Opera House concert the singing of Ellison Van Hoose was received with the warmest appreciation. Being an American, Mr. Van Hoose was not well known to his audience, and his voice and art came in the nature of surprises. He has sung on several occasions recently, and it looks as if he was about to obtain the recognition which he deserves.

"Mr. Van Hoose has a pure tenor voice, exquisite in quality, warm and beautiful in tone, with a register that is without breaks, and he uses it with skill and taste. On Sunday his singing of Walther's 'Preislied' and of 'Celeste Aïda' was a delightful achievement.—New York World, December 8.

WETZLER'S SONGS PUBLISHED.—Two books of songs by H H. Wetzler are being published in Germany, and may be obtained at Novello's and Schirmer's. They are the children's songs, and five songs, op. 2. These songs have been sung with greatest success by Milka Ternina and David Bispham in London and New York, and many prominent singers in Germany have taken them up in their repertories.

FIRST KUBELIK RECITAL.

IN Carnegie Hall last Saturday afternoon Jan Kubelik appeared here for the second time, but chose this for his first opportunity to display his skill in recital playing. And on this occasion he was assisted by Miss Jessie Shay, and accompanied by Herr Rudolph Friml. The program was the following one:

Concerto in E major (Allegro Moderato, Introduction and Rondo).....Vieuxtemps
Herr Kubelik.

Piano soli—
Rigaudon.....Raff
Etincelle.....Moszkowski
Miss Jessie Shay.

Aria.....Bach
Romance, G major.....Beethoven
Herr Kubelik.

Rhapsodie Hongroise, No. 12.....Liszt
Miss Shay.

Nel cor piu non mi sento.....Paganini
Herr Kubelik.

The hall was crowded to the doors with an eager and enthusiastic audience, and as soon as the slender Kubelik tripped into view round after round of applause greeted him. Though a great public casts its applause before, this was but a shadow of what was to come. The very air was charged with applause, and Kubelik had but to toss off some one—any one for that matter—of his marvelous runs or trills, and it would come thundering down on him. But he stood bravely under it all—his seasons in London have acclimated him to this sort of thing—and he played to the end with an unflagging display of dexterity.

Over the difficulties of the Vieuxtemps Concerto he leaped with no effort at all, and the intricate cadenza, at which all criticism and most violinists balk, he played with such a convincing show of ease that in the end one believed it really was quite as easy as it looked. All this breath taking show of technic he does without ever an unnecessary circling of the bow arm or a grimace of the fingering hand.

To show that not all his powers had run to technical seed, he gave as a second number the well beloved Wilhelmj arrangement of the Bach Aria from the D major Suite. In this, while his phrasing was long breathed and cautious, he did not succeed in drawing from his G string a very beautiful or a very big tone. True, there was in it a semblance of sympathy and warmth, but of the earnest emotion of Bach he got not the slightest vestige.

Nor did he fare better with the following classic, Beethoven's G major Romance, in which the austere mood was not evoked; also was the outline blurred; in a word, it was un-Beethovenish. Why does Kubelik attempt these masters at all? Perhaps when he grows older and really learns (after the present foolish social adoration has been worn threadbare) that it is enough of a task for one man to be one kind of a genius, he will give up trying to be several kinds of them at the same time.

Then for a last printed number there was Paganini's Variations on an air from Paisiello's "La Molinara," in which the youthful violinist set off most of his violin pyrotechnique at once. One forgot that he ever had a beautiful tone—one did not care whether or not he had one or not—the brilliancy of the work dazzled the ears, which could not follow fast enough the hurtling arcs of tone while the composure of the player seemed to belie their possibility. Double stopping—thirds, sixths and octaves with astounding ease; the same in harmonics and in chromatic scales; arpeggi and trills, all drove the audience to a state of applausive hysteria. His staccato passages were clear and decisive. All these tricks he trotted out again in one of his encores, that difficult version of the "Lucia" sextet, which he played so that one believed that he had fiddled away all the technical difficulties that ever had existed. For another encore he played a movement from Bach's E major Violin Sonata, and finally Sarasate's "Spanish Dances." The audience applauded madly and indiscriminately. In the Vieuxtemps Concerto it broke in with its applause immediately after every solo passage and thus interrupted the piano tutti, destroying the continuity of the number; it should at least be borne in mind that one applause in the hand is worth two in the tutti.

Again in the excerpt from the E major Sonata of Bach did Kubelik prove that he has no real understanding of this master; his playing lacked lamentably in breadth and comprehension. He has not even a bowing acquaintance with the classics.

In the matter of intonation he sins frequently and grievously. Of course he keeps his instrument tuned sharp in order to give additional brilliance to his tone—a trick resorted to by Paganini. Yet he often plays disagreeably sharp.

His one great feature is his technic, and there for the present at least his greatness rests. He walks away with technical difficulties and in the end technic walks away with him.

Miss Shay played her three solo numbers with that dash now identified with all her work. And incidentally she shows how easily possible it is for one with talent to have it developed on this side of the water and nurtured to a point of virtuosity.

One feels in her work a thorough acquaintance with the composition—structure, phrasing and interpretation; and the ease with which she masters knotty problems of fingering is noteworthy. The Raff Rigaudon was daintily done; Moszkowski's "Etincelle" was swift and brilliant, and her reading of the Liszt Twelfth Rhapsodie was remarkable. The audience was responsive to her and applauded liberally.

Herr Friml played the accompaniments discreetly.

CHARITY CONCERT.—A concert for the benefit of the Riverside Association was given last Friday evening at the Fifth avenue studio of Miss Nora Maynard Green. The program was contributed by Mrs. George A. Smith, Mrs. Irving Pierson, Miss Katherine Richards, Miss Augusta Rossiter and Miss Florence de Vere Boese, vocalists. Miss Theo Boone recited in French, and accompaniments were played by Miss Sibyl Worthington Smith and Frank H. Warner. The Riverside Association maintains a settlement house in the Nineteenth Assembly District, a district with a large tenement house population. The patrons of the concert were Mrs. Hamilton McK. Twombly, Mrs. Frank H. Dodd, Mrs. George H. Mairs, Mrs. Frank Jefferson Blodgette, Mrs. George Shearman Weaver, Miss Martha Gilbert Dickinson, Miss Dodd, Mrs. Herbert Jerome Davis, Mrs. Harvey Edward Fisk, Mrs. Wilbur C. Fisk, Mrs. Eugene E. Adams, Mrs. Simon E. Baruch, Mrs. William G. Wilson, Mrs. S. B. Rossiter, Miss Blanche B. Sammis, Mrs. Charles W. Morse.

ARTHUR WHITING.—Arthur Whiting will give a series of four recitals of chamber music at the Fine Arts Building, West Fifty-seventh street, on Sundays, December 15, January 19, February 2 and March 23, at 4 p. m. The program for the first recital will be as follows:

Sonata, G major (Köchel, No. 379).....Mozart
Sonata, E minor (Köchel, No. 304).....Mozart
Violin and piano.

Rubáiyát of Omar Khayyâm, op. 18.....Whiting
Baritone and piano.

Sonata, D minor, op. 108.....Brahms
Violin and piano.

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MUSICAL CLUBS.

Constantin von Sternberg played before the St. Cecilia Society, at Grand Rapids, Mich., in November.

The Chicago Mendelssohn Club did not lose a member during the summer months, not one failing to put in an appearance at the first rehearsal, recently held. The membership of the club is limited and there are twenty on the waiting list.

The Concordia Singing Society, of which Carl Heller is the musical director, gave the first in the series of entertainments for this season at Newark, N. J., on November 19. The society had the assistance of Mr. von Goehren, baritone; Louis Baruch, tenor, and Miss Elsa von Moltke, violinist, as soloists.

The Schumann Club held its regular weekly meeting in Society Hall, Bangor, Me., on November 21, when the program was devoted to compositions by Beethoven, Schuett and Nevin. The solos by Mrs. W. A. Nelson were among the chief features of the occasion. The next meeting will be occupied with a study of the operas and oratorios of the seventeenth century.

The Tuesday Musicale Society, of Rochester, N. Y., made an interesting deviation from its wonted course at its meeting November 19. All the composers represented in the program were women. First, Mrs. H. G. Danforth read a paper on women musicians. Though largely biographical the paper did not shirk the oft repeated question, "Why is there no great woman composer?"

The first concert for this season of the Orpheus Club was given in the Great Southern Theatre, Columbus, Ohio, November 21. The club introduced a thirteenth century folk-song by the famous troubadour, Adam de la Hale (1240), and three plantation melodies harmonized for four parts. The club had the honor to present Mrs. Frank T. Chapman, mezzo-soprano, at this first concert, which was Mrs. Chapman's first concert appearance in Columbus.

A good miscellaneous program was given by the Woman's Musical Club, of Burlington, Ia., in November to a large audience, notwithstanding a heavy rain fell only ten minutes before time for commencing the program. Master Charles Rouse, the boy soprano, was the out of town attraction of the afternoon. Others who appeared were Miss Floy Little, violinist; Mrs. Charles Suber, a pupil of Mrs. C. P. Funck, and Miss Krieg, a pupil of Miss Wyman. The first number on the program was a concerted piano number by the quartet which was heard frequently at last season's recitals. The ladies composing the quartet are Mrs. Wells, Mrs. Wilkinson, Miss Mathes and Mrs. Boesch, four accomplished musicians. Thomas' overture, "Raymond," was the work rendered.

Gerardy with Philharmonic Society.

THE celebrated 'cellist adds another triumph to the list already won this season. His playing was the event of the concert. The critics paid tribute to his genius in the following glowing terms:

After the symphony Jean Gérardy played Saint-Saëns' A minor Violoncello Concerto. Of this young artist nothing new can be said without falling into the troubled sea of superlatives. His intellectual sobriety is coupled with a lyric, poetic temperament that will save him from emotional shipwreck and safely convoy him to abiding artistic glory. His tone, like a rich, full throated contralto's; his phrasing, that of a great singer in cantalina and diabolically agile in gymnastics, are they not both unique? The concerto does not contain great music. It is sweet, polite, polished, graceful, well made; but the young man interpreting it sang meanings into its surface smoothness that would have astonished the composer. Gérardy is the Ysaye of the violoncello. He was recalled several times, but wisely refused an extra number.—New York Sun.

M. Gérardy's "large" singing tone and finished technic shone to admirable advantage in the Saint-Saëns Concerto, and he had numerous recalls.—New York Herald.

Jean Gérardy, the gifted 'cellist, was the solo artist. He played a concerto by Saint-Saëns in his most finished and musicianly manner.—New York World.

Gérardy's performance yesterday was that of a master of the first rank, rich and luxurious, yet noble in tone; lovely in gracefulness of phrasing and brimming with poetic feeling. The audience was well pleased with the playing.—New York Times.

The only ray of sunshine amid all this gloom was the dainty, charming, original and exquisitely musical concerto for violoncello by Saint-Saëns. This was played by Jean Gérardy with perfect technical skill and consummate art on the side of phrasing and expression in general. As a feat of interpretation it was worth all the rest of the concert.—Evening Post.

KREISLER TO ARRIVE.—The last of the visiting geniuses to arrive in this country is Kreisler, who will come to-morrow on the Kaiser Wilhelm from Bremen. The demand for his services has been such that Manager Henry Wolfsohn was compelled to cable him twice to change his European engagements so as to accept important engagements here. A third cable was necessary last week, when it was announced that Plançon would not come to this country to sing at the next Philharmonic concert. Then the society decided that the next concert should have Kreisler as the soloist, and Kreisler cancelled his Berlin recitals, which were announced for December 4 and 7, and sailed on the 5th. Kreisler has selected the Bach E major Concerto for his reintroduction to the New York musicians, and in the second part of the program will be the Caprice by Guiraud. His reappearance will be on December 20 and 21 in Carnegie Hall.

FLAVIE VAN DEN HENDE.—Flavie Van den Hende, the 'cellist, played on December 5 in Brooklyn; December 6, in Bridgeport, Algonquin Club; December 7, in New York, Ladies' Aid Society, Terrace Garden; December 8, in New York, Society l'Esperance.

She will play at two private musicales this week. December 12 at New York Knickerbocker Club.

"WORLD" CABLES.

(New York World, Sunday, December 8.)

MUSIC HATH CHARMS TO SOOTHE THE INVALID.

BERLIN, December 7.—Physicians of the great Charity Hospital in Berlin are convinced that music has power to solace and helps patients toward recovery. They have arranged concerts for the whole of the coming winter. Solo players on the harp, the violin and the piano will alternate with quartets and orchestral music. Every patient well enough to attend will be asked to do so. Many of the musicians are selected from among the patients. Others are professionals, who will give their services gratis.

WAGNER'S "FORBIDDEN LOVE" TO BE REVIVED AT MUNICH.

MUNICH, Bavaria, December 7.—"Forbidden Love," an opera by Richard Wagner, which has not been sung since 1836—when it was at Magdeburg before the then youthful composer himself—is to be revived shortly at the Court Theatre here. The composer's son, Siegfried Wagner, is modernizing some passages in the opera and elaborating others. There are some strikingly beautiful airs in the opera, which deals with the German renaissance period.

PADEREWSKI CONQUERS THE DOUBTING VIENNESE.

VIENNA, December 7.—Paderewski has excited more enthusiasm on his first performance in Vienna than any pianist has done since Rubinstein. Paderewski's two concerts were treated as social functions of the first magnitude. The Viennese had the conceit to think that because his reputation was mainly American made it was unmerited.

MCCALL LANHAM.—McCall Lanham, the baritone, recently gave a number of recitals in Tennessee, with great success. The papers spoke of them as follows:

The program rendered by Mr. Lanham, with Mrs. Henry Lupton at the piano, was one of the choicest ever enjoyed by a Clarksville audience. Mr. Lanham has a baritone voice of rare excellence, full, sweet and true, and the appreciation of the audience was evidenced by frequent recalls.—Daily Times-Journal, Clarksville, Tenn.

The musical portion of Pulaski enjoyed a rare treat in the recital given at the Opera House by McCall Lanham last Friday evening. Mr. Lanham, who has been called the coming rival of Campanari, possesses a voice phenomenal both in range and quality, and his interpretation is superb. In the Toreador's Song, from "Carmen," his singing was magnificent; but in his rendition of that gem of Granier's, "Aurore," he surpasses himself in the beauty and brilliancy of his tones.—The Giles County Record, Pulaski, Tenn.

An exepectant, music loving audience was assembled last evening at the Court House to greet Mr. Lanham. After the first number of the program, it was a wildly enthusiastic audience which listened with intensest interest and pleasure to the artist's magnificent singing, and bestowed the most vociferous applause, calling him out again and again. Of the program every number was a gem, rendered with the most finished art. Especially beautiful was the artist's rendering of the diminuendo and pianissimo. Nothing like Mr. Lanham's voice, wonderful in range, sympathetic, resonant and cultivated to the highest degree, has ever been heard here.—Daily Leaf-Chronicle, Clarksville, Tenn.

HENRY XANDER.—The concert by the Washington Saengerbund, conducted by Henry Xander, will be reported in the next number of THE MUSICAL COURIER. The soloists will be Miss Estelle Liebling, soprano, and Max Bendix, violinist.

MISS ESTHER FEÉ, VIOLINISTE.

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WHITNEY TEW

The London Press says of Mr. Tew's singing:

The Stage—"Mr. Whitney Tew proved himself a singer of excellent capabilities. His voice, which is a bass of great compass, is delightfully sympathetic—now full of tenderness, now instinct with passion and joy. He could not have been surpassed in his rendering of Schumann's 'Der Knabe mit dem Wunderhorn' and Liza Lehmann's curiously weird 'Myself when Young.'"—*July* 4, 1901

London Musical Courier—"Mr. Whitney Tew's singing was marked by a high order of intelligence. He is one of the few singers now before the public who possesses the many qualifications that mean success. Besides a voice powerful and sympathetic he has a remarkable memory, and he never fails to display an intuitive knowledge of the poetic and dramatic significance of the text. In four songs by Bach, Brahms, Schubert and Schumann he exhibited great powers of vocalization and expression, and a style in singing German so thoroughly Teutonic that it was hard at times to realize his American origin . . . Three songs in English were equally impressive."—*July* 5, 1901.

Ladies' Field—"That fine bass singer, Mr. Whitney Tew, gave the first of his recitals in Steinway Hall. Madame Lehmann's 'In Memoriam' was a great test of Mr. Tew's manner and inflection, and he sustained the interest of his audience well throughout it; and it is a supremely hard work for a single voice—fragmentary, passionate, moody, with its pedal note of acute sorrow. . . . Mr. Tew is fortunate in possessing a powerful voice of fine quality, and he has both the voice and brains for success."—*May* 25, 1901.

Daily Telegraph—"Mr. Tew is an artist who commands attention and deserves praise. Especially has he the gift of feeling and the power of conveying it to others, while in point of intelligence he leaves but little to desire. Mr. Tew essayed last evening songs of widely contrasting kinds and of various countries, but the manner and spirit proper to each were easily revealed, and the result was a conspicuous success."—*May* 23 1901

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ZELDENRUST'S DEBUT.

Sensational Success in Cincinnati.

THE sensational success of Eduard Zeldenrust on the occasion of his American début with the Symphony Orchestra, at Cincinnati, was recorded in this paper last week.

Much had been written of the European reputation of the celebrated Holland pianist; of his repeated and brilliant triumphs in England, in his own country, in Paris—where he lives—and elsewhere on the Continent. Much was therefore expected of him.

It is too often the case, however, that the most flattering European endorsement of a stranger is not corroborated by the American press and public, for the judgment on this side of the water is nothing if not independent.

It is all the more impressive and convincing evidence of the Dutch pianist's greatness and sterling qualities, both as artist and musician, therefore, that in his initial performance in this country Zeldenrust at once realized all that had been said and written in his favor.

The superb technic, the masterly intellectuality of his interpretation, his sympathetic temperamental qualities, the vigor and breadth of his style—all and more were frankly, enthusiastically conceded to him in Cincinnati, and his appearance in New York at an early date will be awaited with the keenest interest.

Here is what the Cincinnati critics had to say of him:

GREAT PIANIST DELIGHTS A SPLENDID AUDIENCE AT MUSIC HALL.

Zeldenrust was something better than a sensation yesterday afternoon at Music Hall. He was a pianist to whom all things else were subordinate to the one great point of picturing to his audience the central meaning of the Grieg Concerto. Dealing with the portrayal of fundamental principles, placed in the setting of a land where great mountains and wild winds, low vales and gentlest zephyrs, produce greatest elemental extremes and elemental passions, the pianist flung himself tempestuously into the work.

One crisp, incisive chord opened the allegro, followed by clear, purling runs; then the orchestra entered. Again, in another tone color, he struck the next theme giving chords. It was clear cut, vividly outlined, but always as if something in his thought urged him to more and more passionate expression. The orchestra felt this and responded. But there were surprises, for, when the tensity was greatest, suddenly, without a break, the massive harmonies melted into pulsing tones of gentleness, as if the moment of strife had passed suddenly and completely.

The effect, as a whole, was broad and sweeping, and this was especially true in the cadenza in the first movement.

Zeldenrust himself portrays his thought best and describes his performance, for he said:

"I feel as if I am in the midst of a most terrible storm; that everything is going to pieces and something dreadful is just ready to fall upon me. I believe this is what Grieg meant to portray. I may be wrong, but he is of Norway, as you know, and there everything in nature is on a great scale and of greatest extremes. This piece to me represents the strife of nature, with victory as the close."

One who watches the pianist go crashing through the chords here written with ever greater force and emotion, until he fairly is lifted off the stool as he strikes the thundrous bass, realizes that, whether or not this was the original idea of the composer, the player has fully expressed what he feels.

Yet moments of tenderness are by no means lacking, and in the very midst of the greatest climaxes these appear. One of these, in the first part, portrays to Herr Zeldenrust a love story, from the structure of the part. Another character appearing in two of the movements is the dance form of the northern lands, brusque, almost uncouth, yet filled with buoyancy and at times delicacy.

In the third movement the themes were merged into a stately rhythm, and it is here that Zeldenrust feels that he is brought into an august presence and broadens accordingly.

Summing up his playing, one would say that he apparently cares little how he creates an effect, so it is what he feels will impress the hearer with the meaning of the work. It is characteristic that in this concerto, when one feels that the limit of climax has been reached, and more force would develop into rant, there will come a chord or a note so clear, gentle and peaceful that it is as if a small voice had said "Peace!" and the fury of the elements obeyed. His runs often glide over the keys with crystal clearness, then become wrapped in a mist as they ascend, and end with a crisp snap, which, according to Liszt, is as if one said "Bravo!" In addition, he has the strongest rhythmic feeling, and accents and phrases sharply.

The close of the first movement showed that the pianist had won his audience, for there was an outburst of applause from all parts of the well filled hall. As the crashing chords brought the work to a close a veritable storm broke loose. Twice he bowed his acknowledgments, and the third time he gave an encore by playing Liszt's arrangement for the piano of the music of Isolde's Death, from the Wagner opera. This is a piano work not given here before and but little known as yet to musicians.

Over and over again he was recalled, the applause rising wavelike, until in all he had returned eight times. Only the reappearance of Mr. Van der Stucken with his baton closed the ovation.

Said Mr. Zeldenrust afterward:

"I am so delighted with the audience. I never received a greater reception, unless it was in London. I had heard that the English could not get warm, but they do; and I also heard that Cincinnatians are cold, but I do not think so. And the accompaniment—was it not fine? I never had an orchestra play it better."—Commercial Tribune, November 30, 1901.

FIRST SYMPHONY CONCERT.

From going to and from upon the earth, and from walking up and down in it, the orchestral forces of Cincinnati yesterday came together to discourse of Beethoven and his followers. The orchestra, by giving subdued support, yesterday showed that Mr. Zeldenrust is not a quantity lightly to be "whistled down the wind." Possessed of all technical brilliancy, he impressed one as a musician of ideas both original and forceful. His playing was virile, noticeable for a certain fiery stress and keen appreciation of rhythmic effect.—Cincinnati Times-Star, November 30, 1901.

FIRST APPEARANCE OF PIANIST ZELDENRUST IN AMERICA.

Eduard Zeldenrust was the soloist, and it was his American première. He left the impression of being a giant of the keyboard, and, withal, a great musician. If there is anything that is imposing in his playing more than another it is his virility and sense of rhythm. His dynamic force is more than astounding—it is colossal. The first impact of his fingers sent a feeling of the virility of his touch through the hall. His playing of the first cadenza led the way to a better realization of his force in the brilliant and elaborate cadenza at the close of the movement, which was played with passionate vehemence and tonal grandeur. But this tremendous force was not more admirable than the tender poetic expression which he imparted to the adagio, and which he invested with an exquisite contrast of color. His runs in the final allegro exhibited colossal strength, and through it all there was an absolutely clean technic. The cadenza of the finale was a climax of pianistic power and played with great brilliancy.

Mr. Zeldenrust was called out several times and played as an encore Liszt's arrangements of "Der Liebestod," from "Tristan and Isolde." It was a marvelous reading from beginning to end of closely woven texture and orchestral in effect. In fact, the Dutch pianist takes his readings from an orchestral standpoint—in color, expression and dynamic effects. It may be safely said that the Grieg Concerto was never given so dramatic and orchestral an interpretation in this city before.—Cincinnati Enquirer, November 30, 1901.

NORDICA'S SEASON.

MADAME NORDICA'S season of song recital is more than realizing the most optimistic hope or desire either of herself or of Manager Charlton for her Opening in Scranton, November 14, to an audience of nearly 6,000, she sang next in Cleveland, where people were turned away by the hundreds. Then came Toronto, with the same result, and next Chicago, when the capacity of the huge auditorium was taxed to the utmost. Since then it has been but a repetition of the brilliant beginning. Here is the itinerary complete as far as the Pacific Coast, where Madame Nordica will sing between fifteen and twenty recitals late in January and early in February. The last week of that month and the first half of March will be consumed for the return journey through the North and Middle West. Four appearances with the Boston Symphony Orchestra and other Eastern bookings will use every available date until early in April, when she will sail for Europe to fill engagements at Covent Garden during the coronation celebration, in Paris for a season there of German opera, when she will present Brünnhilde and Isolde; and later, in September, she will fill her engagement at the Prince Regent Theatre, Munich.

Here is the itinerary following the Scranton, Toronto and Cleveland dates: November 25, Chicago Ill.; 26th, Terre Haute, Ind.; 29th, Fort Wayne, Ind.; 30th, Milwaukee, Wis. December 2, Minneapolis, Minn.; 3d, St. Paul, Minn.; 4th, Des Moines, Ia.; 5th, Sioux Falls, S. Dak.; 6th, Lincoln, Neb.; 7th, Omaha; 9th, St. Louis, Mo.; 10th, Springfield, Ill.; 13th, Little Rock, Ark.; 16th, Louisville, Ky.; 18th, Pittsburg, Pa.; 19th, Dayton, Ohio; 20th, Indianapolis, Ind.; 21st, Columbus, Ohio; 25th, Albany; 26th, Syracuse, N. Y.; 27th, Utica, N. Y.; 30th, Richmond, Va.; 31st, Washington, D. C. January 1, Baltimore, Md.; 2d, Norfolk, Va.; 3d, Durham; 4th, Greensboro; 6th, Spartanburg, N. C.; 7th, Augusta, Ga.; 8th, Charleston, S. C.; 10th, Savannah, Ga.; 11th, Atlanta, Ga.; 13th, Nashville, Tenn.; 14th, Birmingham, Ala.; 15th, Marion, Ala.; 17th, Austin, Tex.; 18th, San Antonio, Tex.; 20th, Houston, Tex.; 21st, Dallas, Tex.; 22d, 23d, 24th, 25th, travel; 27th, 28th, 29th, 30th, Southern California; 31st, San José, Cal. February 4, 6, 8, San Francisco, Cal.

YOUNG PEOPLE'S ASSOCIATION.—The Young People's Association of Holy Trinity Church, Harlem, presented "The Chimes of Normandy" at Carnegie Lyceum last week. The opera was quite elaborately staged, and the performances were given with a smoothness and finish seldom seen in amateur theatricals. The affair was such a success that a number of performances will be given in nearby towns.

KUBELIK.—Jan Kubelik will give his next violin recital with an entirely new and interesting program at Carnegie Hall, Wednesday afternoon, December 18. This will be followed by Sunday concerts and other recitals during December and January.

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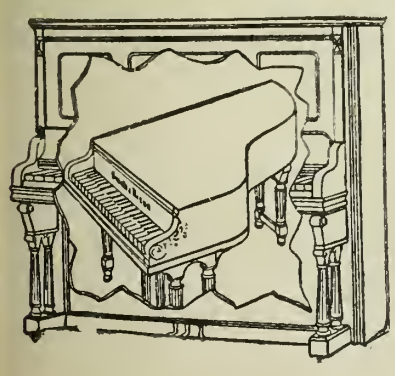

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ANGELA ANDERSON.

[By Cable.]

London, December 8, 1901.

Musical Courier, New York:

ANGELA ANDERSON, the pianist, scored an immense success here last night at her second London appearance. C.

SCHERHEY PUPILS' CONCERT.

NOTWITHSTANDING the storm Tuesday night (December 3) a large audience attended the concert which M. J. Scherhey and his pupils gave at Knabe Hall. There were nineteen numbers upon the program. Three pupils were prevented from singing on account of illness. Miss Elsa Green, who sang first, has a good soprano voice, and in her aria, from "Elijah," showed that she had been well trained. Miss Daisy Klinger, who possesses a large, warm voice, sang to advantage "The Sweetness of Love," by Homer Bartlett. Next to be mentioned is Miss Mary Jordan-Baker, a petite and charming young singer. Her selections were "Soupir," by Bemberg, and "Mignon," by Guy d'Hardelot. Miss Baker's soprano is very sympathetic in quality and her taste and style are excellent. Goetze's duet, "Still wie die Nacht," was sung by Mrs. Paula Herzig, mezzo-soprano, and Adolf Stiefel, baritone, and in this the voices of the singers blended well together. Later Mr. Stiefel sang as a solo "Das Herz am Rhine." His voice is rich and vibrant, and moreover he sings with much warmth and sincerity. Carl Schlegel, Mr. Scherhey's professional pupil, aroused the audience to great enthusiasm by his splendid singing of the Prologue from "Pagliacci." Mr. Schlegel is a singer of temperament and one of the best German baritones in New York to-day.

Mrs. Gertrude Albrecht, soprano, and Mrs. Louise Scherhey, contralto, and wife of Mr. Scherhey, also caused unusual enthusiasm with their duet, "The Unfortunate," by Saint-Saëns. Their voices harmonized beautifully, and the artistic side of their singing, too, called forth much comment. Mesdames Albrecht and Scherhey were recalled three times. The second part of the concert was opened by Miss Dorothy Reisenburger, a young girl with a good mezzo-soprano voice. Considering that this was her first appearance at a public concert she did very well indeed. Miss Riesenburger sang an "Ave Maria" by Luigi Luzzi, to a noble organ accompaniment played by Hugo Troetschel. Mrs. Paula Herzig, a charming woman with a good stage presence, sang an aria from "Samson and Delilah," and in it showed breadth and a mezzo-soprano voice of agreeable quality. Mrs. Herzig is one of the pupils who are progressing in their art. John H. Holbrook, a young baritone, sang in good style an aria from Verdi's "Don Carlos." The voice of this singer has range and the timbre is good. With further practice his tones will become more sympathetic.

One of the best numbers of the evening was the aria from "Favorita," sung by Mrs. Scherhey. Her beautiful contralto, her fine stage presence and her vocal method, all went to establish her as an artist who should not want for engagements. Artistically, Mrs. Scherhey reflected most creditably upon her husband's vocal method. A young tenor, Charles Muendel, followed Mrs. Scherhey, in Allitsen's "A Song of Dawn." Mr. Muendel succeeded in showing that he is studying with the right teacher. Mrs. Albrecht, with her coloratura, sang delightfully the aria "Casta Diva," from "Norma." This singer's range is remarkable. She reaches high F, and sings it, too, which is more to the point. The quality of Mrs. Albrecht's voice is beautiful. Miss Elsa Green and Miss Daisy Klinger sang the closing duet, "Pearls of Love," by Pinsuti, and again charmed the audience.

Miss Carrie Friedman was the solo pianist of the evening. She played brilliantly the "Kermess" from "Faust," arranged by Saint-Saëns; the Chopin "Study on the Black Keys," and "L'Alouette," by Balakireff. The piano accompaniments for the singers were skillfully played by Miss A. zur Nieden.

THEODORE THOMAS.

(Latest portrait now used for advertising purposes.)

Mary Louise Gehle.—Mary Louise Gehle, who is rapidly coming to the front as a contralto of importance, sang last Thursday evening at the New York Musical League. Her rendition of the scene and aria, "Ah! Quel Giorno," from "Semiramide," revealed a voice of much power and wonderful agility in the coloratura effects of this most difficult aria for the contralto voice. When Miss Gehle is able to give full scope to her remarkable powers she ought to find her way into grand opera. A larger tone under better training has seldom been heard here.

Miss Gehle will also sing at a special Christmas program to be given, December 23 at the new club house of the Professional Women's League.

Rebecca W. Holmes.—Miss Rebecca W. Holmes is an artist whose genuine gifts as a violinist are receiving substantial encouragement. She is having a busy season. Aside from single engagements, she is planning to fill a number of engagements for chamber music recitals to be given with Miss Mary L. Regal, pianist, of Springfield. These are especially adapted to music schools and conservatories, and in some cases are to be given with an accompanying analysis.

JOSEPHINE JACOBY.

THE front page picture of Mrs. Jacoby, the contralto, is published this week, after her decided success at the concert of the Apollo Club, at the Auditorium, Chicago. We refer our readers to the account and criticisms in the Chicago letter of this issue, from which it will be seen that this singer has again succeeded in rousing the enthusiasm of the Chicago musical community.

Baernstein the Cause of Much Discussion.

THE following article appeared in the Detroit *News-Tribune* on Sunday, November 3, 1901:

To the Music Editor:

Dear Sir—It seems a pity, with so large a field to choose from, the St. Cecilia Society could not have selected singers new to Detroit, and this with every recognition of the abilities of Messrs. Baernstein and Van Hoose. If ever there was accepted time and opportunity to make a reputation for presenting "novelties," the St. Cecilia had it in grasp the present season and lost.

On Sunday, November 10, 1901, the following answer appeared in the Detroit *Free Press*, written and signed by N. J. Corey, conductor of the St. Cecilia Society:

Although it is usually unnecessary to notice adverse criticisms of the type of the foregoing, which bear the stamp of injuring, yet, as in the present instance, it is founded upon a total lack of knowledge of what is necessary in a performance of Gounod's "Faust," and thereby may mislead the public, which has neither time nor opportunity for investigating the reasons for the choice of artists for particular occasions, therefore a few comments may be in order.

The directors of the St. Cecilia Society have never been behind in bringing novelties to Detroit, but, on the contrary, have shown a liberality far beyond that of most societies, and far out of proportion to the price of admission to the concerts.

In the intelligent selection of the artists for the performance of "Faust," the question is not what new singers can be secured but what artists can be found who are best fitted to give the proper interpretation. There are many fine singers before the public, but who, lacking the special gifts and experience requisite for the work, would be totally inadequate for the occasion. The part of Mephistopheles requires a singer with power that is sardonic; a fine voice will not answer, but dramatic gifts of an entirely special kind are necessary. I have in mind a novelty, with a splendid bass voice, and who the writer on the *News-Tribune* would have considered a fine choice, but, lacking the temperament and experience in such parts, would have turned the part into that of a church concert. The only available artist who has made any sort of a success in the role is Joseph Baernstein, and his success therein has been enormous. The directors spent six months considering the situation, but could find no other suited to the part as thoroughly as Baernstein. The public can, therefore, understand at once how absurd it would have been to have engaged another singer. An unreflecting and uninformed committee would have chosen a "novelty," and thus the Mephistophelian characteristics of the part would have been totally unpresented. It is true that there are artists of the Metropolitan Opera House that would have been capable, but Mr. Grau's terms are prohibitive, being from $800 to $2,000 a night. When the patrons of the society are willing to pay $5 a seat, as they do when they go to New York, instead of 65 cents, as at present, $2,000 artists may be engaged. It may be said, however, that these singers are not worth the prices asked for them, Mr. Grau making such figures so as to make it impossible for them to be absent from the Opera House.

What has been said of Baernstein is also true of Van Hoose; he is recognized as the leading tenor of America, and has had extensive experience in the part of Faust, especially in England, both on the stage and in concert form.

No other available singer has had an equally extensive practical experience in the part. What sort of a committee would it have been then that would have chosen an inferior singer for the part, when a superior one was at hand? The directors have had innumerable requests that these two artists be engaged, and therefore have no fear but that their patrons will be pleased. Furthermore, it may be said that it indicates a low order of musical intelligence that constantly seeks for novelties at the expense of proper artistic interpretations. One of the greatest incentives that an artist has is to please well enough to secure a return engagement. If an artist sees that there is no chance for this—but only novelties would come—he would not take half the pains to sing well.

The St. Cecilia Society has no desire to present novelties in the foolish manner suggested in the *News-Tribune*, and instead of having "lost," has most emphatically "won." Also, would it not be better for newspaper writers who are uninformed as to the requirements and reasons in certain situations, to seek the directors and gain information before appearing in print?

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Conservatory of the "Gesellschaft der Musikfreunde" in Vienna.

The new conservatory established in Vienna by the "Gesellschaft der Musikfreunde" (Society of Music Lovers) will be opened on January 2, 1902, under the direction of Emil Sauer.

Application for admission should be made before December 15, 1901, at latest, to the "Direction des Conservatoriums," Vienna.

Applicants must produce a certificate of their musical training up to date, a baptismal (birth) certificate, and, on demand, a certificate of health.

The charge for entrance fee is 10 Austrian crowns, annual tuition fee 600 crowns, the latter to be paid in advance in three equal parts.

The committee's examinations for admission will take place from January 2 to January 5, 1902.

Candidates will be required to play from memory a prelude and fugue from J. S. Bach's "Well-Tempered Clavichord"; a self-selected classical piece of some length and a modern composition for the piano. The pupils accepted must bind themselves to at least one school year.

Further particulars will be found in the Statute to be obtained at the office of the Conservatory, where all other information relative to the courses is likewise given.

EUROPEAN NOTES.

A LIST of the greatest number of performances of operas in German from September, 1900, to August, 1901, has been published. "Lohengrin," 294; "Tannhäuser" only 273, being beaten by "Freischütz," 278, and "Carmen," 277 times. Then follow "Cavalleria," 209; "Trovatore," 225; "Mignon," 214; "Faust," 199; "Undine," 192; "Magic Flute," 185; "Martha," 182; "Pagliacci," 171; "Meistersinger," 171; "Czar und Zimmermann," 154; "Flying Dutchman," 155; "Fidelio," 145; "Waffenschmied," 145; "Barber of Seville," 139; "Merry Wives of Windsor," 137; "Walküre," 131; "Le Nozze di Figaro," 126; "Daughter of the Regiment," 122; "Trumpeter of Sakkingen," 120; "Aïda," 116; "Huguenots," 104; "La Juive," 100; "Oberon," 97; "Postillon de Longjumeau," 94; "Siegfried," 86; "Fra Diavolo," 84; "Don Giovanni," 83; "Traviata," 76; "Tristan und Isolde," 72; "Götterdämmerung," 76; "Rheingold," 77, &c.

In operetta "Fledermaus" comes first with 400 performances; then come "The Geisha," 387; "Puppe," 252; "Gipsy Baron," 184; "Beggar Student," 167; "Landstreicher," 144; "Vogelhändler," 107; "Mikado," 93; "Boccaccio," 85, and "La Belle Helene," 78. The small number of performances of "Don Giovanni," only 83, must not be attributed to any dislike to it by the public, but to the sad fact that the singers cannot do it.

The Philharmonic Society, of Vienna, opened its season November 3 with a concert under its new conductor, Josef Hellmesberger. The program comprised Goldmark's overture to "Sakuntala"; Beethoven's C minor Symphony and Dvorák's "Golden Spinning Wheel." The new director was warmly received and conducted admirably. "It was a pleasure," one critic writes, "to see a conductor who did not think of himself, but of the subject; who did not produce himself, but the music. We have lately seen so many conductors with flying hair and flying batons that we are delighted to have a less 'interesting' one. It marks a return to the good traditions."

The second competition of sculptors for the design of the Wagner memorial in Berlin is over. Nineteen sketches were sent in. The first prize was awarded to Prof. Gustav Eberlein. The sketch represents the master seated with a statue of Art behind him. No decision has been come to regarding its acceptance.

Hugo Wolf, the composer of many popular lieder, who has been in an asylum for nervous patients, is reported to be failing rapidly. The medical men look for his death in a short time.

Among the papers left by the late Johann Strauss there has been found the manuscript of a fully orchestrated waltz, the last dance composition of the master.

The Spanish wonder child, the five year old Pepito Arriolo, is to be sent to Germany to complete his musical education. He began to play before he was three years old, and appeared in public in Madrid and Paris. Professor Nikisch prophesies a brilliant artistic future for the child.

The Opéra Comique, of Paris, is rehearsing "The Blue Room" and "The White Lady," and probably these may be followed by "Red Ridinghood" to make the tricolor. During the coming season at La Scala a new opera, "Germania," by Franchetti, written especially for the season, will be produced. Two other Italian operas, "Trovatore" and "Linda di Chamounix," will be given, and three German works, "Walküre," "Hänsel and Gretel," and Weber's "Euryanthe."

Raoul Koczalski is about completing his opera, "Rymond." The text, by Count Fedro, is in Polish, but has been translated into French, Italian and German. It is said to be highly dramatic. The hero is King Rymond, of Lithuania, who becomes a Christian, and finally, after many trials, offers his crown to his heathen friend Witenes.

The newly discovered tenor Von Barz has made his début as Lohengrin at Dresden, with great promise for his further development.

BIG CONCERT BY JUNGER MAENNERCHOR.—On February 22 the Junger Maennerchor, of Philadelphia, Pa., under the direction of Carl Samans, the well-known conductor and composer, will celebrate their fiftieth anniversary by giving two orchestral concerts at the Academy of Music.

Very elaborate arrangements have been made, and no expense has been spared in arranging the personnel of the orchestra.

Sara Anderson has been engaged as soloist, and will sing "Dich Theure Halle," Tannhäuser; "Senta's Ballad," from the "Flying Dutchman," with "Spring" chorus, and solo parts in a new work by Conductor Samans.

The Maennerchor was organized in 1852, and has an active membership of 100 males and sixty females, with an associated list of nearly 1,500. Arno Leonhart is president, Fred C. Rollman secretary, and Frederick Munch treasurer.

MADAME DOTTI'S SCHOOL.—Madame Dotti's vocal and operatic school will soon enlarge its scope of usefulness. Madame Dotti, who is well known as a former opera soprano, is devoting all her time to teaching.

"The Trend of Time" Song Cycle.

SONG cycles are more in vogue this season than ever before. American composers have hitherto kept out of the field, but publishers for the season of 1901-2 say that such forms of vocal composition have come to stay.

It is said the most novel one is "The Trend of Time," music by Victor Kemp, lyrics by William H. Gardner. The cycle has been heard in manuscript by prominent composers and critics, who speak in high praise of both the words and music.

It is written for quartet and piano, with solos for all of the voices, and will be given in Mendelssohn Hall Thursday afternoon, December 19, with Mrs. Seabury Ford, soprano; Miss Marguerite Hall, contralto; Mackenzie Gordon, tenor; Harry Girard, baritone, and Victor Harris, conductor.

"The Trend of Time" is styled a symphonic song cycle, the lyrics being descriptive of the year.

The January number, for baritone, deals with the arrival of the new year; February, a valentine love song for unaccompanied quartet; March is descriptive of the howling and shrieking winds, gradually dying away as the spring dawns, with intermezzo for piano; April, with its sunshine and showers, is a soprano recitative and aria; May is a rollicking boat song for baritone and quartet; June, the love song of the rose, a tenor aria, and July, a quartet of a martial theme; August, a contralto aria, suggestive of vacation and rest. In the September quartet the dreamers are awakened and bidden to work once more; October is a harvest song for baritone; November, a toast of the hunt, for tenor and quartet; December gives an aria for soprano of the Christmas-tide, followed by the dying of the year, for tenor and quartet.

W. A. HOWLAND IN THE WEST.—W. A. Howland, the baritone, formerly of New York, and who is now at the head of the vocal department of the University School of Music at Ann Arbor, Mich., has a large booking of notable concerts in the West. He will sing the bass part in "The Messiah," with the Apollo Club, December 25, in Chicago, and the same role with the Arion Club in Milwaukee on December 27. Among recent successes, Mr. Howland sang with the Germania Maennerchor, in Saginaw, Mich., and the following are gleanings from the comments of the press:

Mr. Howland surprised the German speaking people by his German articulation, rendering the difficult German music in all its beauty, and so pleased the audience that he was encored at the conclusion of every number. His voice is rich, full and strong, and the great volume filled every part of the auditorium with such melody that the audience was enraptured. The selections were sung so sweetly that when they were concluded Mr. Howland was given a great ovation.—Evening News.

Mr. Howland's work was invaluable, and he constantly gained in the favor of the audience, being compelled to respond to enthusiastic encores. * * * He has a voice of such compass as to easily carry a vastly comprehensive repertory, and his selections last evening were made with capital judgment. He was positively grand in the baritone solos of the "Normannenzug" (Bruch).—Courier-Herald.

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2046 Leavenworth Street,
San Francisco, November 30, 1901.

MRS. ERNEST LACHMUND, a recent arrival from Berlin, where she studied with Fräulein Emma Koch, the eminent concert pianist, after spending several years in Leipsic under Bruno Zwintscher, is to give a recital in Sherman-Clay Hall to-night that promises to be of more than common interest. Mrs. Lachmund is not alone a pianist, but in Milan she studied singing under Signor Pozzo, and also with Sumner Salter, of New York. The program will be both vocal and instrumental, the numbers all being rendered by Mrs. Lachmund herself. The recital is invitational, and Mrs. Lachmund, after thus introducing herself to the public, will open a studio here.

A mistake occurred in my last week's letter. The account of the grand opera confused the opera of "Die Walküre," in which Reuss-Belce appeared, with that of "Tannhäuser, in which Eames carried off the honors and won the golden opinions of the house. In "Tannhäuser" Reuss-Belce took the role of Venus, and while she did the part acceptably, she did not have the opportunity that she had in the "Walküre," and in the latter consequently created a better impression.

"After the opera is over" we shall settle down to the old treadmill again, and there will be pupils' recitals and whatnot to enliven the dull tedium of affairs, not that recitals are without their value, but I fancy it will make the old round seem duller than usual. "Flat, stale and unprofitable," by contrast of what has so lately gone before.

Apropos of the grand opera, a reception was given by the Century Club at the club rooms on Wednesday afternoon, at which a quartet of Mrs. Marriner-Campbell's pupils, "The Colonials," sang with great success, winning the praise and compliments of the artists, who were greatly pleased with the work and were unsparing in their congratulations. The quartet is composed of the following young ladies: Mrs. Mary Carpaneto-Mead, the Misses Kerr, Roberts and Arden.

Homer Barnhart, one of our new acquisitions and a valuable one, yesterday favored the people of the First Presbyterian Church of Alameda with two bass solos during the Vesper service. Mr. Barnhart holds a position on this side of the Bay in one of our big churches, but the hour of the Vesper service in Alameda permitted him to arrange for the service there.

The last concert of the Oakland Orpheus Club takes place on Tuesday evening, December 10, with a fine program. The soloists are to be Miss Grace Davis, soprano; Lovell Langstroth, 'cellist, and Edwin Dunbar Crandall, director.

A new quartet has been formed with the following voices, which are in themselves a sufficient guarantee of the success of their work in the future: Carrie Brown Dexter, soprano; Mrs. Birmingham, contralto; Algernon Aspland, tenor, and Homer Barnhart, bass. Arthur Fickenscher will be the pianist and accompanist. The object is to make the nucleus of a society which shall in the future present operatic and classic works in a worthy and creditable manner.

At a concert given at the Presidio on November 27 for the benefit of the convalescing soldiers, Miss Ella McCloskey sang two very appropriate and highly enjoyable solos. The first was for the soldiers, "When I'm Big I'll Be a Soldier for the Army Men"; the second for the Jackies, "The Jolly Sailors." Others who assisted in the program were the Misses Darling, Koch, Montgomery and Roeder, and E. V. Maginty, Herbert Williams and Edward Montgomery. The affair was under the direction of Mrs. Girard, wife of Colonel Girard, and Mrs. Buckingham.

At Assembly Hall, Stanford University, on November 22, a concert was given in which operatic stars were the attraction. Madame Schumann-Heink and David Bispham were the two well-known singers who sang to the college students, and the hall was crowded to the doors and beyond. Arthur Fickenscher furnished two piano numbers which were as heartily encored as the singers, and the concert was voted a great success by all who were fortunate enough to secure admission.

Mrs. Phœbe Hearst has been bringing some of the operatic attractions to the California University in concert, and Schumann-Heink, Suzanne Adams, Fritzi Scheff, Bispham and others have made music for the students in the pretty college town across the bay.

Mrs. A. Wedmore Jones.

Anna E. Otten.—Miss Anna E. Otten, the gifted young violinist, will be one of the soloists at the concert at the Metropolitan Opera House next Sunday night. Since Miss Otten returned from her triumph in St. Louis, she appeared as one of the soloists at the concert of the New York Apollo Club given at the Waldorf-Astoria last Thursday evening.

Owing to some one's mistake, Miss Otten's name was incorrectly printed in the advanced program published in the house bill of the Metropolitan Opera House last Sunday. Instead of Miss Anna E. Otten, the printer had it Jennie von Otten.

Max Bendix's Recital.—Max Bendix, assisted by Louis Dannenberg, pianist, will give a violin recital in Mendelssohn Hall next Friday evening.

MR. CARL GIVES HIS CLOSING RECITAL.

WILLIAM C. CARL gave the fourth and last in the series of organ recitals at the "Old First" Presbyterian Church last Tuesday evening, December 3. The night was one of those awful ones, when humane men spare their horses. Hail followed a cold, pelting rain storm and when the recital was over it was snowing hard. The fact that a large congregation assembled for the recital only again proves the remarkable drawing power of Carl at the "Old First" Church. In the program for the evening, Mr. Carl had the assistance of Miss Maud Morgan, the harpist:

Toccata and Fugue in D minor.....Bach
Pastorale in G major (first time).....Coerne
Sonata for Organ in the style of Händel.....Wolstenholme
(First time at these recitals.)
Harp, Légende, op. 122.....Thome
Miss Maud Morgan.
Allegro Con Fuoco (Sonata VI.).....Guilmant
Gavotte de Louis XV.....Le
(First time at these recitals.)
Vision, D flat.....Rheinberge
Fantaisie on a Welsh Air (March of the Men of Harlech).....Car
Harp—
Ave Maria.....Schuber
Loreley, op. 180.....Oberthü
Miss Maud Morgan.
March for a Church Festival.....Bes

Of the novelties the Pastorale by Coerne made the strongest appeal upon the tastes of the discriminating. The Sonata by Wolstenholm was listened to with pleasure by lovers of old time church music. Mr. Carl's industry was once more indicated by notes upon the printing program regarding the "Vision in D flat," by Rheinberger, and Best's "March for a Church Festival." The former is from "Masterpieces for Organ," edited by Mr. Carl, and published by Schirmer. The Best composition is from a collection of "Thirty Postludes for Organ," also edited by Mr. Carl and published by the Charles Ditson Company. Both numbers are worthy of the importance they occupied upon the program for the evening. The "Fantasie on a Welsh Air" is one of Mr. Carl's battle horses, and one that never fails to stir his listeners. Miss Morgan draws a full big tone from her harp, and her solos with organ accompaniments by Mr. Carl, were charmingly performed.

The recital was the eighty-sixth given at this church by Mr. Carl, who is, as is well known, the musical director of the church and the director also of the Guilmant Organ School. In both of these positions Mr. Carl has attracted to him a host of friends and admirers, and particularly in the Organ School, pupils that reflect credit upon him and the institution.

George W. Jenkins.—George W. Jenkins, the tenor has booked, among others, the following important engagements: In Brooklyn, December 9; Orange, N. J. December 11; New York city, with the Gounod Choral Society, on December 13, under the direction of Emilio Agramonte; Yonkers, N. Y., in "The Swan and Skylark," on December 17, under Frederick R. Burton; in Toronto, Ont., January 13; in Montreal, Canada, in "The Creation," on January 22 and 23; in Brooklyn. N. Y. a recital with Mary Louise Clary, under the auspices of the board of directors and Dr. Madison Peters, at his church on February 12, and a similar engagement in Baltimore, Md., later in February. Mr. Jenkins is also booked for a number of festivals and other engagements later in the season.

The New England Conservatory of Music School of Opera.—The management of the New England Conservatory of Music, Boston, Mass., takes pleasure in announcing the permanent establishment of a School of Opera to include all branches of vocal and dramatic art which will assist in the preparation of pupils for practical and artistic work in the operatic field. During each year public performances will be given, in which all the soloists, chorus and orchestra will be of the conservatory. Sig. Oreste Bimboni has been engaged to assume charge of this department. The School of Opera is open to all students, whether pupils of the conservatory or not.

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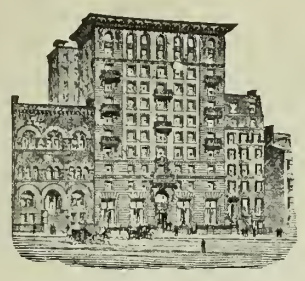

HOTEL BELLEVUE,
17 BEACON STREET,
BOSTON, Mass., December 7, 1901.

THE engagement of Miss Aagot Lunde to Dr. Homer Wright is announced, and congratulations are being showered upon them. As arranged now it is expected the marriage will take place at Christmas time. Owing to her marriage, Miss Lunde will give up all thought of a concert tour abroad, as had previously been arranged for her, and will live in Boston permanently. On the 16th of the month Miss Lunde will give a concert at Steinert Hall, assisted by Miss d'Olloqui.

The program for Carl Faelten's third recital of the present season, which takes place at Steinert Hall on Tuesday evening, is:

Sonata, D major, op. 28 (known as Pastoral Sonata).....Beethoven
Miniatures, G major, op. 28.....Moszkowski
Three Romances, op. 28.....Schumann
Allegro de Concert, A major, op. 46.....Chopin

At Carl Sobeski's "At home" on Saturday afternoon several of his pupils took part, and the musical program was greatly enjoyed by those present. Miss Margaret Loveney, dramatic soprano; Miss Evelyn Kendall, lyric soprano; Gray King, baritone; Charles Turner, bass; Herman Lythgoe, violin, and Mrs. H. Lythgoe, piano, were among those who participated. Miss Worthly and Mr. Sobeski each sang a number.

To have or not to have a vested choir is the question that is now being discussed by those in authority at Trinity Church. If it is decided in the affirmative, the organ will be moved into the chancel, some changes will be made in the present choir and chorus. Dr. Stewart, the organist of this church, had a remarkably fine vested choir in the Trinity Church of San Francisco, from which he came to Boston, and the music was really a feature of the service, all that was best in church music being given. With the fine material in Trinity Church in this city much would be expected if so desirable a change is made.

Miss Edith E. Torrey will give a concert at Chickering Hall on Wednesday evening, assisted by Miss Gertrude Edmands and Ellis C. Hammann. The program is interesting and varied. Among the English songs are two by Mr. H. J. Stewart, "Out in the Open Meadow," and "Awake! Dear Heart," both of which will be sung for the first time, the accompaniments being played by the composer.

The Boston School of Church Music has been opened in connection with the Ruggles Street Church, with 250 voices in the chorus.

On Thursday Stephen Townsend sang at a recital given by James W. Hill at Haverhill. His numbers were four Brahms songs and an Aria from "Judith." On the 6th Mr. Townsend was the soloist at the concert of the Rubinstein Club, at North Attleboro. Mr. Cheeseborough is the conductor of this society. On the 13th Mr. Townsend sings with the Harvard Musical Society.

The December playing test for the fifth season of the Faelten Pianoforte School will be held December 14 to 21 inclusive, at Faelten Hall, Huntington Chambers. These semi-annual playing tests were established several years ago, and have stimulated the ambition of the pupils and increased their confidence. The tests take place in the presence of the director, Carl Faelten, members of the faculty, students and invited guests. Three hundred and fifty pupils are to take part in the test this year, and the occasion is one of the highest importance in the education of the students.

Hans Schneider, of Providence, R. I., has written an article for the Providence Sunday *Journal* on "Piano Playing, Old and New," in which he pays a high tribute to many of the pianists of the past and present.

Mrs. Carrie Corliss Friselle, who is well known in Manchester, N. H., as a teacher of music, has taken a course of kindergarten music with Mrs. Nina K. Darlington, of this city. Mrs. Friselle is the only authorized teacher of Mrs. Darlington's method in Manchester.

Recitals during the week at the New England Conservatory of Music were: On the 5th, an organ recital by Homer C. Humphrey and a recital by the orchestral class, G. W. Chadwick, conductor, and advanced students.

Miss Mabel Monaghan, of Ellsworth, Me., pupil of H. Carleton Slack, was the soloist at a recent concert at Lewiston. Miss Monaghan has a pure soprano voice of extreme clearness and purity and of excellent compass. "Her singing is marked by flexibility, purity and marked elegance of tone and splendid technical attainments," say the critics.

William Worth Bailey.

FOLLOWING are extracts from criticisms about the playing of the violinist William Worth Bailey, now making a tour of the country:

* * * His playing is phenomenal, and the applause which he received was well merited. He played three numbers, and was compelled to respond to an encore each time.—Daily Free Press, Ottawa, Can., November 18, 1901.

Mr. Bailey's performances on the violin were the star features of the program, and every number played by him as well as those who assisted him prompted encores.—Evening Repository, Canton, Ohio, November 26, 1901.

* * * But see the conquering hero comes. Listen to the enchanting strains of the violin in the hands of William Worth Bailey. What a revelation is his playing?—Herald, La Porte, Ind., November 27, 1901.

* * * But the star artist was William Worth Bailey, whose playing was simply superb, soul lifting and heart inspiring.—Argus Bulletin, La Porte, Ind., November 27, 1901.

Mr. Bailey is a marvel. He has delighted the most cultured audiences in this country and abroad.—Dispatch, Reading, Pa., November 21, 1901.

HEATHE GREGORY'S SUCCESS WITH NEVADA COMPANY.—The young basso has made most pronounced success with the Nevada concert company, and has been engaged for the entire eight months' tour. The Worcester *Daily Telegram*, the Boston *Journal, Daily Globe*, Worcester *Evening Gazette*, Providence *Daily*, Portland *Daily Press*, and other important popers give much valuable space chronicling his successes.

Luigi Von Kunits.

LUIGI VON KUNITS was the soloist at the Pittsburg (Pa.) Orchestra concert on November 30, and the critics of that city had only words of praise for the work done by this young violinist, who is concertmaster of the orchestra, as the following show:

As for Luigi von Kunits, his work was a revelation. It had always been known that Mr. Kunits had the technic of the violin thoroughly mastered, and the fact that he played the first movement of the Tschaikowsky Concerto, perhaps the most difficult violin work written, was evidence of his mastery of the acrobatics of that instrument.—Pittsburg Dispatch.

Pittsburg Orchestra audiences have not yet recovered from the astonishment awakened by the splendid work of Concertmaster von Kunits at last week's concerts. The earnest face of this superior artist had been seen so often at the first violin desk that familiarity had bred a sort of forgetfulness of his real abilities, and nothing out of the ordinary was expected from him as solo performer. When, therefore, on Friday night he played his way through the supremely difficult Tschaikowsky and Paganini numbers with the ease, confidence and technical perfection of a consummate master, little wonder that the audience, forgetting for the moment that he was just plain "concertmeister," overwhelmed him with such enthusiastic approval as it generally reserves only for the finest of artists.—Pittsburg Post.

Our hats off to Luigi von Kunits, the Pittsburg Orchestra's brilliant concertmeister who was the soloist at last night's concert! * * * Luigi von Kunits is a brilliant and a wonder—mark that—and the magnitude of his work would stagger and appall the greatest performers on the solo violin whatever their name or reputation.—Pittsburg Post.

Von Kunits' matchless execution in the intricate Tschaikowsky composition cast all the other portions of the program into comparative shade. * * * Mr. Kunits has done much good work since his coming to Pittsburg, but that of last night surpassed any former effort and set a standard that will require great things in future performances.—Pittsburg Gazette.

The soloist of the occasion was Luigi von Kunits, concertmaster of the organization, who is a great favorite with the audiences. Never in previous seasons was he given such bountiful applause as last night, and it seemed as if his smooth, round and virile tones had even improved since last year. There was a maturity about his playing that seemed to come as a revelation to the audience, and the result was most gratifying applause for the performer.—Pittsburg Times.

FRIEDA STENDER'S CONTINUED SUCCESS.—Miss Frieda Stender's talent as a singer is more and more recognized, and those in musical circles who have heard her in public and on whose judgment a young artist may rely, predict for her a brilliant future. Everybody praises her artistic temperament, her good method, which enables her to sing with perfect ease and breath control, and to show her certainly extra ordinarily fine voice to the best advantage. Miss Stender returned to town last week from a short trip to neighboring cities, where she filled professional engagements and earned new laurels. Her recent city engagements were at the fair at the Waldorf-Astoria, for the benefit of the Hospital for Crippled Children, and last Sunday with the Quartet Club in Hoboken. The young artist has for December, January and February a large number of concerts and private musicales already booked, and several engagements of importance are now pending.

MESSIAH QUARTET: HARRIS, CORNU, SMOCK, BUSHNELL.—This is the quartet for "The Messiah," at Goshen, December 26, under the direction of Robert Bruce Clark, the founder and conductor of the Goshen Vocal Society, now in its sixteenth year.

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CONCERT AT THE METROPOLITAN.

THE concert at the Metropolitan Opera House last Sunday night drew a large audience, and the soloists of the evening were received with enthusiasm. An important announcement in connection with the concert was the reappearance of Miss Esther Palliser, the American prima donna who has won many triumphs in England. Miss Palliser is a handsome woman, and her opening number, "Dich Theure Halle," established her at once as a singer from whom great things are expected. The artist sang the Wagner aria brilliantly, and withal a better word might be used to describe her interpretation. In the second half of the concert Miss Palliser sang a group of songs, "Your Lips Have Said You Love Me," Hawley; "The Sweetest Flower that Blooms," Hawley, and "Penso," by Tosti, and with rare sweetness did she sing these simple songs. The audience applauded and applauded, but Miss Palliser wisely refrained from adding encores.

Josef Hofmann played the Saint-Saëns Concerto in C minor with masterly technic. Later the pianist played three solos, Moszkowski's Spanish Caprice, a Barcarolle by Rubinstein and a paraphrase on the "Blue Danube" waltz, by Schulz-Erler, to the delight of the army of pianists in the house. Hofmann's popularity is as great as ever, and it is popularity, too, that was honestly earned. The other soloist was Jean Gérardy, the 'cellist, and his playing was as beautiful as ever. With the orchestra Gérardy played first the Variations Symphoniques by Boellmann. His solos were the Bach air and "Am Springbrunnen," by Davidoff. The orchestra, which was conducted by Emil Paur, accompanied Hofmann in the concerto and Miss Palliser in the "Tannhäuser" aria. The orchestral numbers played were Tschaikowsky's "Marche Slav"; "Caprice Espagnol," by Rimsky-Korsakoff, and "Vltava," a symphonic poem by Smetana.

Max Liebling was the accompanist of the evening.

Grace Tonnies' Recital.

THIS soprano, a pupil of Madame Björksten, soprano of the First Congregational Church, of Montclair, gave a song recital in Brooklyn last Wednesday, and delighted her audience with her artistic singing of this program:

Deh Vieni non Tardar (Figaro).....Mozart
My Mother Bids Me Bind My Hair.....Haydn
Le Violette.....Scarlatti
Schlaflied.....Moszkowski
Ständchen.....Richard Strauss
Ich Möchte Schweben.....Sjögren
Der Nussbaum.....Schumann
Niemand Hat's Gesehen.....Löwe

Mrs. Tonnies.

Spring.....Henschel
The Rose Leans Over the Pool.....Chadwick
Violets.....Wright
Solvejg's lied.....Grieg
Ein Schwan.....Grieg
Guten Morgen.....Grieg
Villanelle.....Dell' Acqua

Mrs. Tonnies.

David Gould Proctor at the piano.

Mrs. Tonnies possesses an exceptionally pure and liquid soprano voice, full of sympathetic quality.

Another Björksten pupil is Miss Antoinette Huncke, who has been engaged by the New York Church Choir Company as leading soprano.

Nellie Wright is yet another artist pupil who has been having success in Maine, the following press excerpts showing this:

Miss Wright sang four selections, showing a very flexible and well trained voice. * * * In artistic finish she shows the results of careful instruction and excellent judgment, while the fact that this was her first apearance in concert singing may have prevented her doing her very best. * * * Her work should gain rapidly with more experience, when growing confidence adds the personal quality to her great technical skill and excellent voice.—North Adams Transcript.

Of Miss Nellie Linde Wright, who made her first appearance before a Bangor audience, it may be truly said that she fulfilled the glowing accounts which have preceded her; she scored a pronounced and distinct success. She is the possessor of a good voice, well trained and under sufficient control—a clear, high, flexible soprano voice, of great range and unusual power. As given by Miss Wright the "Bel Raggio" won the hearty approval of the most critical members of the big audience. The audience demanded an encore, to which the singer responded.—Bangor News.

Miss Wright was heard with uncommon pleasure. She has a soprano voice, clear, high and mellow, and in each of her numbers gave evidence of exceptional cultivation. She sang "Bel Raggio" beautifully, and it was this selection which made plain her unusual ability, and showed the decidedly superior qualities of her tone and the brilliancy of her technic. The audience demanded an encore, which gave equal pleasure.—Bangor Daily Commercial.

JOSEF HOFMANN IN BOSTON.

Soloist with the Symphony Orchestra.

HOFMANN added again to his laurels already won this season by his playing with the Boston Symphony Orchestra last week, and also in his two recitals there, which were given on Thursday evening and Saturday afternoon last.

The following are excerpts from the criticisms in the daily papers:

Hofmann played the Rubinstein Concerto in this city three years ago. Since then the boy has become a man and his development has been marked, for his playing at the rehearsal and concert indicated a maturity which was lacking at his previous interpretation of this work. That he is a wonderful artist is evident. He is master of all difficulties of the keyboard, his pedaling is admirable and his runs in chords, single or double, are clear and rapid. In short, his finger work is as near perfection as one is likely to hear in a long time. The opening phrases were delivered splendidly. The cadenza and coda were brilliantly played, and in the second movement the young artist gave exquisite interpretations of the gentler passages. One great charm of Hofmann's playing is the modest and unassuming manner in which he conducts himself. There are no mannerisms, no affectations; just a thoughtful young artist performing his part without any stage trickery for winning plaudits. He was rapturously applauded at the close of his performance and recalled many times.—Boston Globe, December 1.

Mr. Hofmann as a pianist is an interesting study. He has strength, speed and as a rule a fine sense of rhythm and proportion. He surmounts technical difficulties with modest ease. He sings now with more serenity and grace. Mr. Hofmann's technic is a delight and a fascination. His performance of the Finale was an astonishing feat of bravura, which shone with elegance and brilliance.—Boston Herald.

Mr. Hofmann was evidently inclined to the side of reserve, but the slow movement was admirably played and the brilliant work of the first movement and the bravura of the finale was excellently performed, yet without a trace of effort. The recalls were many and they were thoroughly earned.—Boston Advertiser.

THE FIRST HOFMANN RECITAL IN BOSTON.

Mr. Hofmann often played superbly, and the general level of his performance was very high. To speak in detail of the many excellences displayed would be to criticise at length and after the manner of the piano teacher. It is enough to remember the exquisite clearness and delicacy of tone, the unostentatious display of marked technical proficiency.—Boston Journal.

The Haydn Variations in F minor was exquisitely played; the Beethoven Sonata, op. 31, also received a broad interpretation. The Liszt Rhapsodie, No. 2, was a fitting climax to a most interesting afternoon, and the unaffecting manner and modesty, so lacking in the modern artist, shone forth as a crown above all, to even heighten the accomplishments of the young man.—Boston Advertiser.

This recital was interesting, meritorious and highly commendable. It was distinguished by intellectuality, elegance and sincerity. The Beethoven Sonata was seriously and sensibly read throughout; the Chopin selections and the executive pieces had clear, beautiful tone, bright precision and stirring vitality, all kept within their due limits of control and discretion. The Impromptu was a fine example of limpidity, and most of the "Soirée de Vienne" was noticeable for the lightest and deftest of touches.—Boston Herald.

Buck-Babcock Musicale.

ON Sunday, December 1, at their charming studios at Carnegie Hall, Dudley Buck, Jr., and Mrs. Charlotte Babcock gave their first musical of this season. The people who are fortunate enough to be invited to these musicales have learned to expect a great deal, but the array of talent offered on Sunday was exceptional. It certainly was a brilliant affair, and Mrs. Babcock was a fitting hostess for the occasion. The program:

Junger Knabe der du gehest.....Von Fielitz
Medje.....Gounod
Creole Lovers' Song.....Buck

Dudley Buck, Jr.

Si mes vers avaient des ailes.....Hahn
Where Blooms the Rose.....Clayton Johns

Mrs. Elizabeth Hazard.

Trennung.....Ries
Am Strande.....Ries
Love Is a Bubble.....Allitsen

Francis Fischer Powers.

Lungi dal caro bene.....Sarti
Spring Is Here.....Edith Dick
There Was an Ancient King.....Henschel

Mrs. Tirzah Hamlen-Ruland.

Erlkönig.....Schubert

Mr. Buck.

Untreu.....Cornelius
Nachts.....Cornelius

Mrs. Hazard.

Lotus Flower.....Schumann
Ich grolle Nicht.....Schumann
Twilight.....Nevin

Percy Hemus.

Recitations—
The Butterfly.
C'est le vent.

Miss Gertrude Bennett.

Resurrection.....Henschel

Mrs. Hamlen-Ruland.

The Passing of the Soul.....Mewson Mark

Mr. Buck.

Hungarian Dances.....Wieniawski

Master Michael Shapiro.

Mr. Buck's good voice, artistic temperament and finish were fully demonstrated in his opening numbers, but in the "Erlkönig" he rose to a very high plane. Mr. Buck certainly has a fine conception of it. He was as usual accompanied by his sister, Mrs. Blossom.

Mrs. Hamlen-Ruland made a decided hit with her magnificent voice. We should hear more of this lady for she is certainly very gifted.

Francis Fischer Powers sang the two songs of Ries in a delightful manner, and his encore, "Love Is a Bubble," was exceptionally fine vocal art.

Miss Gertrude Bennett was as charming as ever in her recitations, and the audience would not let her go until she had given one of her inimitable French selections.

Percy Hemus called forth much applause by his beautiful Schumann numbers, while his encore, "Twilight," by Nevin, was very artistically sung.

Mrs. Hazard was heard to advantage in the Cornelius numbers.

Last but not least the young violinist Shapiro played. Although this boy is only twelve years of age he is a artist with a wonderful talent, and with proper care he should develop into a truly great player.

WILLIAM BAUER AT LOWELL.—William Bauer, the gifted German pianist, has appeared already in over fifty concerts with Leonora Jackson this season, and made a host of friends. The following reports from the Lowell, Mass. press, are in keeping with the praise he wins everywhere.

Miss Jackson was ably seconded by her accompanist, a pianist of unusual merit. His touch is extremely delicate and his technic and expression admirable. Both as a soloist and accompanist he was entirely satisfactory.—Lowell (Mass.) Morning Citizen.

Mr. Bauer impressed his audience as a pianist of high value and excellence. He plays with great individuality, with a powerful technic and expressive touch. He interprets with sincerity and with remarkable breadth of color.—Lowell (Mass.) Daily Mail.

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DUSS.

"THE discoverer of genius" is the appellation which has been bestowed upon R. E. Johnston because of his discriminating managerial scent. If there is any new genius in the world of music Mr. Johnston is sure to find him, and he is credited with having introduced to the public a number of great artists.

Mr. Johnston's latest find is a notable one for many reasons. In the first place he did not have to cross the Atlantic, but made the find right here in America, not many hundred miles from New York. How he came to discover it is an interesting story.

Not many weeks ago one of Mr. Johnston's musician friends asked him if he had ever heard Duss and his concert band, of Economy, Pa. Mr. Johnston admitted that while this organization was known to him by reputation as a band of unique characteristics and merit, he had never had an opportunity to hear it play, and had never met Mr. Duss, its conductor.

Expressing a desire to enjoy this privilege, through the kindly intervention of this friend a conference was brought about between the impresario and the talented bandmaster, Mr. Johnston making a hasty pilgrimage to Economy.

A very picturesque little town, by the way, is Economy. It is located on the Ohio River not far from Pittsburg, and is owned and controlled by the Harmony Society, of which Mr. Duss is the head. The band is one of the chief institutions of the town, and every inhabitant is proud of it and its gifted conductor. Mr. Duss, although a man of affairs upon whom devolve arduous duties and great responsibilities, is not only a born musician, but a veritable musical enthusiast. His soul is attuned to harmony.

Entering deeply into the profound mysteries of the art, he is conscientious to a fault in his interpretations. To this must be added a charming personality, and he possesses a magnetism that is simply irresistible. Although a rigid disciplinarian of inflexible principles, he is nevertheless genial and easily approachable; full of the milk of human kindness. The band partakes of this good nature; in fact, so much is this the case that it has oft been remarked that his band seems like a band of brothers.

Mr. Duss exercises great care in the selection of musicians for his band. Only artists of rare excellence are admitted, and he has, therefore, gathered about him a body of exceptionally equipped performers. Mr. Duss easily controls these forces and inspires them to accomplish wonderful results. The band's repertory is very large, Mr. Duss having one of the finest libraries of band music in this country, embracing almost all standard works, both classic and popular in form.

Mr. Johnston, as has been stated, went all the way to Economy to meet Mr. Duss and to hear his band. An impromptu concert was quickly arranged for Mr. Johnston, who, with a friend, constituted the entire audience.

With regard to the performance, Mr. Johnston said: "Before the band had played half a dozen measures I was swept off my feet. It was a sensational surprise; in fact, a revelation. I have heard all the prominent bands in Europe and America, but I can truthfully say I was never so thrilled or delighted as I was by this wonderful organization. The accuracy, smoothness, balance of tone, spirit and refinement of this performance I never have heard equaled. And never have I sat under a more magnetic and forceful conductor than Mr. Duss. He controls his forces well and secures all the effects he desires, his magnetism influencing everyone within reach. Mr. Duss is a born leader. I predict that when he appears before a New York audience he will at once be proclaimed a genius."

On account of the position which Mr. Duss holds as the head of the Harmony Society it is not possible for him to leave home except at rare intervals. An obstacle so grave might have discouraged a less enterprising person than he. Mr. Johnston, after days and days of earnest entreating, was enabled to return to New York, having obtained Mr. Duss' promise to appear at a limited number of concert engagements.

Mr. Duss heretofore has never made a tour of the country. He has visited Pittsburg, Buffalo and a few other cities with his band. The success won on these occasions was phenomenal, developing at times into what might be called a sensational success.

It is definitely settled that this great concert band will be heard in New York early next spring. Mr. Johnston already has engaged the Metropolitan Opera House for the opening concert next May.

Below are some recent press notices:

John S. Duss and his musicians scored a triumph last night that Sousa might envy. The seats in the front of the stand hold 11,000, and except for a few in the extreme rear there were no vacant seats. It was a throng that established a record for concert crowds. In an excellent program there was nothing more popular than Duss' own "America Up to Date" and "Shot and Shell." Both had to be repeated three times.—Pittsburg Times.

The Duss Band, of Economy, is a crack band, and Professor Duss is a composer of reputation. His "America Up to Date" was a feature at President McKinley's reception Tuesday night.—Buffalo Express.

The appearance of President Duss before the audience at the Exposition last night was a signal for a storm of applause. Everyone was, of course, full of expectancy to hear the two latest compositions of this unique character, the musician and philanthropist. Mr. Duss certainly is an excellent conductor, being of fine form, commanding presence and having that prime requisite, musical grace. The "Limited Express" was rapturously received with two encores. "Life's Voyage" intermezzo is strikingly original and very pretty, having an introduction that would not be out of place in the works of the great masters.—Pittsburg Times.

The official attendance at the Duss concert at Schenley Park last night, as given by the traction company, is 25,000, but the actual attendance was much larger. Excepting the great crowd of the Fourth of July, last night's attendance was the largest this year. As soon as Bandmaster Duss began his program, the audience was delighted. A varied program was rendered, and during the short intermission Professor Duss kept up the good humor of the audience by pithy two-minute speeches.—Pittsburg Commercial Gazette.

The Duss' Band continues to be a big attraction, notwithstanding the fact that there are over 100 bands in the city. The band has made a big hit and is followed by immense crowds. Pennsylvania won her laurels and attracted much attention to herself by reason of the presence at the head of the department of the famous Duss' Band. The band alternately played and sang the song that Leader Duss had written, entitled, "The Great Northwest." Loud cheering followed, and great curiosity was manifested in the crowd regarding the noted leader.—St. Paul Paper.

The greatest feature of the parade (Knights Templars) was the collection of the finest bands in the country, and Mr. Duss with his band and twenty chorus boys easily carried off marked honors. He simply produced a sensation all along the line. Floral tributes were so plentiful that he had to ask assistance to carry the same. One of the most beautiful offerings was a cross and crown of honor of his new "Cross and Crown" march. This piece drew forth applause and cheers wherever it was played. The Duss' Band was gorgeous in new uniforms of the hussar style, and Professor Duss must have felt prouder than the Grand Master at the head of the column.—Pittsburg Press.

Duss' Band carried off the honors in Wednesday's parade. When Mr. Duss' three patriotic compositions, "Hail, Hail, Cincinnati, Hail!" "America Up to Date" and the "G. A. R. in Dixie" were played and sung by the band, the crowds that lined the streets threw bouquets at the musicians and cheered until everyone was hoarse. The last named piece especially created the most demonstrative enthusiasm. The band was engaged by the Sons of Veterans to play at the reception to Governor Bushnell, Senator John M. Thurston and other notables.—Cincinnati Enquirer.

ESTHER PALLISER IN DEMAND.—The young American soprano, who appeared last Sunday night at the Metropolitan concert for the first time, has every reason to feel proud at the reception accorded her by the vast audience, which filled every nook and corner of the Auditorium. Both in her aria and in her songs she triumphed and shared the honors with both Hofmann and Gérardy, who were the other soloists. Miss Palliser sang the soprano part in the special "Elijah" performance which was given in Carnegie Hall. On Tuesday evening she was the soloist with the Mendelssohn Glee Club. On Sunday evening next she will be the soloist at the second Arion concert. On the 18th she will sing "The Messiah" in Albany, and on the 27th and 28th she will sing "The Messiah" in Carnegie Hall with the New York Oratorio Society.

Julian Walker's Success.

JULIAN WALKER, the basso, gave a recital recently in Washington, D. C. The program and press comments are given below. It is needless to wonder that this musicianly singer should have advanced to the eminent position he now holds in the profession:

Who Is Sylvia?.....Schubert
Eyes of Blue.....Chaminade
The Angelus.....Sullivan
The Fountain Mingles with the River.....Gounod
Song Cycle, Selections from Maud (Tennyson).....Arthur Somervell
I Hate the Dreadful Hollow.
She Came to the Village Church.
Oh, Let the Solid Ground.
Birds in the High Hall Garden.
Go Not, Happy Day.
Come Into the Garden, Maud.
Dead, Long Dead.
Oh, That 'Twere Possible.
Die Mainacht.....Brahms
Ich Liebe Dich.....Grieg
Traum Durch Die Dammerung.....Richard Strauss
Der Tod und Das Madchen.....Schubert
Ungeduld.....Schubert
Why So Pale?.....Parry
Weep Ye No More.....Parry
My Love Is Like the Red, Red Rose.....Henschel
Folksong.....MacDowell
The Sea.....MacDowell
The Joyful Widower.....Wetzler

Julian Walker in his song recital was a success. His singing throughout a fine program was delightful. His luscious voice was in good condition and he lost no effects. The song cycle of Arthur Somervell's "Maud" (Tennyson) was interesting from first to last, and Mr. Walker executed it with intelligence, force and feeling. The other songs were selected with great taste, and it was difficult for Mr. Walker's hearers to decide which they liked best. The German songs were particularly beautiful. A large audience greeted Mr. Walker, and he left a splendid impression.—Washington Capital.

Julian Walker, of New York the well-known baritone, was greeted by an enthusiastic audience last evening at a song recital given at the Concordia Auditorium, corner of Eighth and E streets, Northwest. The recital proved one of the musical events of the season. Mr. Walker's program consisted of twenty-three songs by Schubert, Chaminade, Gounod, Somervell, Brahms, Grieg, Strauss, Parry, Henschel, MacDowell and Wetzler. The arrangement seemed almost perfect, for there were no two songs alike. Mr. Walker has sung here before on several occasions, and his audiences were numerous and enthusiastic. His enunciation, phrasing and tone production are strictly ratistic, and it is safe to count Mr. Walker among the leading song singers of the day. Above all, Mr. Walker is a musician; he accompanied himself in the last group of songs on the program. He will always be welcome among the musicians in Washington.—Washington Post.

BROOKLYN ARION MATINEE.

ARION Hall, Brooklyn, was decorated last Sunday afternoon with flags, the occasion being a special matinee arranged for the wives and daughters of the members of the Arion Singing Society, of Brooklyn. Three numbers by the New York composer, Bruno Oscar Klein, proved the drawing attractions on the program. The first played was a sonata for piano and violin, op. 10, and this was performed with sincerity and convincing musical style by the composer and Carl Venth. A group of three songs, which Mr. Klein dedicated to Miss Caroline Montefiore, the New York singer and vocal teacher, were beautifully sung by Mrs. Marie Rappold, the composer playing the piano accompaniments. The titles of these three songs are "Unter blühenden Bäumen," "Zwei Rosen" and "Versteckt." The third Klein number on the program were two (a and b) American dances arranged as piano duets—"In Old Kentucky" and "In the Cotton Fields." These characteristic pieces were played by the composer and Arthur Claassen with vim and in a manner thoroughly in accord with the themes. Another delightful musical number was offered by Carl Venth, the violinist, accompanied by his clever young wife. Mr. Venth played first a composition by himself, "Dolce Recuerdo," and then "Le Ménétrier," by Wieniawski. He added still another piece, a pretty cradle song. George Riddle, the dramatic reader, gave the program mental coloring by adding a recitation from Shakespeare's "Julius Cæsar" and New England sketches of a semi-humorous nature.

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Greater New York.

NEW YORK, December 8, 1901.

KATE STELLA BURR'S "Daisy Chain," consisting of Miss Estelle Harris, Mrs. Elizabeth Leonard, Carl Vigneron (tenor St. Thomas' Church), Robert Kent Parker, with Miss Burr as director, is preparing for exclusive drawing room work. A prominent society lady will introduce them at a large reception to be given early in January. Miss Burr is in her studio from 9:30 to 1:30 daily, coaching the largest and finest class of artists one could wish for, besides receiving socially from 5 until 6 every afternoon except Sunday. Her quartet at Grace M. E. Church is doing excellent work—the contralto, Mrs. Pearl Benham Kaighn, is a careful artist. Robert Kent Parker, the basso, is rapidly becoming known as a fine artist, and Miss Burr reports a wonderful tenor voice, which study will develop into a phenomenon; his name is Harry McCluskey.

Here are some of her engagements this week: The Sunday kindergarten concert at the Waldorf, December 12, under the patronage of Mrs. John Jacob Astor, Mrs. Oelrichs, Mrs. George Gould, &c.

Yamod Choral Society, December 13, under leadership of Mr. Agramonte, who will do the piano work, with Miss Burr at the organ. Soloists: Miss Effie Stewart, Mrs. Pearl Benham Kaighn, George W. Jenkins and Julian Walker.

Mrs. Babcock's musicale, Carnegie Hall, Saturday afternoon, December 14.

It will be seen Miss Burr is a busy woman, and she well deserves her success, for she is a brainy worker.

Carl G. Schmidt's organ recital at St. Paul's Methodist Episcopal Church, West End avenue and Eighty-sixth street, occurred on the worst night of last week, notwithstanding which a good sized audience assembled, among them Dr. Palmer, S. C. Bennett and others. Mr. Schmidt played with taste and refinement, the principal work of the evening being the Guilmant Sonata in D, with its graceful pastorale and brilliant finale. He received appreciative applause, and his "The Meistersingers" Quartet, four male voices, lent much charm to the recital. Gerrish's "Still With Thee" was most effective, the low D flat of Louis J. Geary being remarkable for depth and power, and the same singer's solo in "Annie Laurie" was fine. In this tenor Raymond W. Smith sang a high B flat which was pure and sweet. The next recital occurs Tuesday evening, January 7, 1902.

Mr. Schmidt gave a lecture recital at Miss Spence's school on Saturday, his subject being Chopin, with illustrations. He will also give a series of Wagner recitals at Miss Dana's school.

Katharine Pelton's first Tuesday in December musicale, despite the violent storm, found an unusual number of music lovers on hand, who were well rewarded by a program of fine music. Those who participated were Miss Bessie Bonsall, alto; Miss Henrietta Weber, pianist; Arthur Hofmann, violinist, and a baritone. There was especial interest in Mr. Hofmann, as he is a brother of the pianist, Josef. Miss Pelton is preparing her program for the concert at Flushing, Long Island, next week, at which some excellent artists will appear.

Charles Heinroth's second organ recital at the Church of the Ascension last Wednesday at 3:30 was attended by an interested audience. Of his program the writer heard the Widor Fifth Symphony entire, in which Heinroth played with dignity and beautiful registration. The surety and ease of his technic in the Toccata Finale are especially worth commendation. His mixing of tone colors in the Dubois "Paradisum" made the piece most effective, but the staccato of the Lemaigre Capriccio in F was lacking. Inasmuch as the acoustics of the stone church are defective, this may have sounded more as the composer intended in another part of the church.

Mme. Anita Lloyd was at home the first Saturday of this month, and between the charming vivacity of the hostess, the music and the bountiful hospitality the evening was much enjoyed. Madame Lloyd sang a Bolero by Mattei and a Valse by Delibes, displaying a brilliant soprano voice, coupled with winning grace in execution and appearance. This French-American woman has definite charm, and is full of chic. Her singing was much applauded.

At Dr. Henry M. Leipziger's, the supervisor of lectures of the Board of Education, a score or more of people gathered last week. The vast library, which completely covers the walls, interested many, while the music, which came later, was enjoyable. Miss Leipziger sang a little known sad Swedish song by Grieg in a contralto voice of pleasant quality, with excellent enunciation and perfect intonation. She could undoubtedly make much more out of her voice. Mrs. Burgdorf sang some folksongs, Tyrolean, Austrian, and a charming little syncopated thing by Harvey Worthington Loomis, accompanied by the composer, modest man and sterling musician. What he calls it I do not know, but it is of innate refinement, and will make its way. Later Loomis played some of his original piano pieces, also contributing accompanying music to recitations by Mr. Belknap. Percy Hemus, who is singing much nowadays, was heard in some quiet little songs, and these all showed his reserve power. As a climax he sang Schumann's "The Two Grenadiers" with dramatic power and intensity, accompanied by Loomis.

Pupils of J. W. Parson Price united in a studio musicale last Wednesday, and one who has attended them for some years says it was the "best musicale of all," and passed off without a hitch, with credit to the pupils, much enjoyed by the listeners, of whom there were all the spacious studio could hold. Mr. Price has many excellent voices under him. This was the program:

Duetto, Sull aria (Nozze di Figaro).....Mozart
Mmes. Wagner and Thoms.

Songs—
Parting .....Rogers
Dites moi.....Nevin
Miss Louise Drew.

My Mother Bids Me Bind My Hair.....Haydn
Miss Haring.

Ave Maria.....Luzzi
Miss Dichman.

Will He Come?.....Sullivan
Mrs. Dichman.

Ave Maria.....Millard
Miss Lochner.

Two Letters.....Pease
Miss Thoms.

Robert, Robert (Huguenots).....Meyerbeer
Mrs. Gertrude Frank.

My Queen.....Blumenthal
Miss Wagner.

Rose of Love.....Parson Price
Mrs. Grace Reed.

Scena, Tancredi.....Rossini
Miss Carpenter.

Scena (Orfeo).....Gluck
Miss Stockwell.

Sympathy (descriptive song, MS.).....Parson Price
Scena (Sonnambula).....Bellini
Miss Annie L. Walker.

Mary Jordan Baker's bright and pretty countenance appeared in a recent issue of a leading daily, and as this marks the appearance in professional ranks of this petite and pleasing young singer, a pupil of Scherhey, a few words concerning her may be worth noting. She is a soprano, originally from Baltimore, and has sung at various social and charitable events, and is now ready to do drawing room engagements. The voice is sweet and sympathetic, and much to her advantage is her winsome manner. She has been singing in Rahway, New Brunswick and Philadelphia with success, and later she expects to sing in Washington, Philadelphia and Baltimore.

Arthur Farwell's "American Indian Melodies" has just been issued by the Wan-Wan Press, and contains many highly interesting things, gotten up in the printer's best art. The pieces are given the following titles: "Approach of the Thunder God," "The Old Man's Love Song," "Song of the Deathless Voice," "Ichibuzzhi," "The Mother's Vow," "Inketunga's Thunder Song," "Song of the Ghost Dance," "Song of the Spirit," "Song of the Leader" and "Choral." Musically, they vary from the most melancholy to the happy sounding, and each piece is accompanied by a sentence relating to the poetic content. In an advance circular the Wan-Wan Press says: "The melodies thus treated, ten in number, are short, as are all Indian songs; in some instances they are those sung at the Wan-Wan and other ceremonies of the Omahas. They present but little technical difficulty, many of them none whatsoever, but afford great opportunity for refinement and variety of expression."

The cover bears a reproduction of an original design by a Kiowa Indian. Mr. Farwell wishes it understood that in this work he appears not as a composer, but merely as a harmonic interpreter of the Indian melodies.

Oley Speaks was called West last week by the death of a brother. His friends extend condolence.

A charity concert was given last week at the studio of Nora Maynard Green. Several of her advanced pupils took part, Mrs. Geo. A. Smith, Miss Theo. Boone, Miss Cecilia Bradford, violin, and Miss Sibyl Worthington, pianist, assisting.

At the Hospital Guild concert, at 170 West Fifty-seventh street, last Tuesday evening, the Misses Hibbard were the principal soloists.

Mrs. Antonia Sawyer sang and Mr. Jarvis played at a recital which took place at Rev. Dr. and Mrs. Gardner's school, on Fifth avenue, last week. Mrs. Sawyer teaches at this school.

Mary Fidelia Burt gave a practical exposition of sight singing, ear training and musical stenography at her Carnegie Hall studio last Friday. People in the audience made the selections for the children to sing, which they did at sight. The coming Saturday afternoon the exhibition will be repeated.

Albert Gérard-Thiers told the story of "Eliland," from the German of Karl Stieler, including the song cycle of the same name composed by Alexander von Fielitz, at the home of Mrs. Esther Herrman, No. 59 West Fifty-sixth street, on Tuesday last.

Miss Virginia Bailie issued cards for a studio musicale last Friday, from 5:30 to 7, when some superior piano playing was heard in her artistic Carnegie Hall quarters.

Richard Carden is at home informally Sunday afternoons, 225 West Seventy-first street; the energetic and popular musical salon man is always sure of many callers and much good music.

Mme. Marie Cross Newhaus is having an exceptionally busy season, and will give a musicale at her Fifth avenue studio next Sunday evening. A special feature of her musicales is her own participation, whether as singer or story teller.

ANDERSON—BAERNSTEIN.—These two artists are now on a long Western tour, during which time they will sing in six performances of "The Messiah," besides recital and concert appearances.

This trip extends as far West as Minneapolis and St. Paul. In February they are West again, as far as St. Louis, and in April, as far as Chicago. On these trips they will appear in Chicago, Minneapolis, St. Paul, Indianapolis, St. Louis, Detroit, Toledo and Binghamton.

For January joint recitals are under way for New York, Brooklyn, Philadelphia, Newark, and a return to Englewood, N. J.

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SEE PAGE 39.

DUSS

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NEW YORK CITY

At the Powers-Alexander Studios.

THE first of the winter series of Francis Fischer Powers' pupils' musicales occurred Saturday evening in Carnegie Hall. Mr. Powers threw open the entire suite of nine rooms, which, of course, were crowded with pupils and their friends. The program was a rare one, and beautifully presented, each pupil showing the careful training, tone coloring and placing for which Mr. Powers is fast becoming famous; while all sang with an artistic style with which all who have heard F. F. P. himself sing are familiar. It is impossible to particularize, though among the sopranos Miss Marguerite Palmiter, Mrs. Parkhurst and Mrs. Stanley stood out strongly, each having a remarkable voice and temperament as well. Their singing was greatly appreciated. Miss Mathilde Catron was a particular favorite—a wonderful contralto voice is hers; of beautiful quality and agility and great power. Better singing than hers in the "Page's Song" we have never heard in Mr. Powers' studio. Miss Catron is sure of a great future. Miss Nina Thomas, another new contralto, has a deep resonant voice of lovely quality. She sang her ballads with great feeling and skill. The audience was very enthusiastic. Miss Sylvia Elcock shows great improvement since her summer's work, and has made many friends by her beautiful singing. Of Mr. Hemus much has been said and more is expected; his gifts being of such an unusual type—every tone shows Powers through and through. There is a most satisfactoy development in his "mezzo voice." Mr. Powers asserts that never in his life has he seen a baritone more capable of such wonderful tone color as Mr. Hemus. His reading and interpretation of the "Erl King" and "Lotus Flower" will long be remembered. Tenor Epps and Bass Dailey were fine and each delighted his hearers.

The following was the program:

Romanza in F sharp.....Schumann
Sonata in G minor, op. 22 (First Movement).....Schumann
Harold Stewart Briggs.
Schlagende Herzen.....Strauss
Nachtgang.....Strauss
Serenade.....Strauss
Miss Annie Welling.
Ballads—
Song of a Heart.....Tunison
When Daffodils Unfold.....Dick
The Spring Has Come.....White
Miss Nina Thomas.
Years at the Spring.....Beach
Ah, Love, But a Day.....Beach
Sweetheart, Thy Lips Are Touched With Flame.....Chadwick
Miss Etelka Rombauer.
Ave Maria.....Raff
Edward E. Epps.
Am Strande.....Ries
Page's Song (Huguenots).....Meyerbeer
Miss Mathilde Catron.
Bell Song (Lakmé).....Delibes
Miss Marguerite Palmiter.
Lebt Wohl, Ihr Berge (Joan of Arc).....Tschaikowsky
Miss Jessamine Linn.
Prelude in E minor.....Mendelssohn
La Fileuse.....Raff
Morris Powers Parkinson.
Ah, Perfido (Fidelio).....Beethoven
Mrs. George W. Parkhurst.
Ich Grolle Nicht.....Schumann
The Lotos Flower.....Schumann
Ihr Bild.....Schubert
Der Erlkönig.....Schubert
Percy Hemus.
Liebestod (Tristan und Isolde).....Wagner
Mrs. Sherman Stanley.
Recitative, Thus Saith the Lord (Messiah).....Händel
Aria, But Who May Abide the Day of His Coming (Messiah).....Händel
Clarke Gibson Dailey.
Aus Meinen Grossen Schmerzen.....Franz
Trahison.....Chaminade
Miss Sylvia Elcock.
Bitte (op. 13).....Moszkowski
Und Wüsstens Die Blumen (op. 13).....Moszkowski
Mädchenaug (op. 13).....Moszkowski
George G. Daland.
Harold Stewart Briggs, Accompanist.

At the next musicale, Friday, December 20, the following pupils will sing: Mrs. Stanley Gardyne Stewart, Miss Florence Levi, Miss Belle Vickers, Miss Annette Langhorne, Miss Mary Matlack, Miss Charlotte Parkhurst, Miss Grace Thomas, George Seymour Lenox, William Nelson Searles, Jr., George C. Daland, Harvey Merwin, Miss Margaret Northrop, Rutherford Stanton, Arthur Griswold, Carl Gralow, Miss Baker and Miss Ethel Bradley.

CLAVIER PIANO SCHOOL.

THE fifth recital of the Clavier Piano School season of 1901-1902 was given in Clavier Hall Tuesday evening, November 26, at 8:15 o'clock, by Miss Jennie Wells Chase, of Lyndon, Vt., assisted by Miss Mary Lansing, contralto. The program:

Prelude and Fugue, C sharp major.....Bach
Allegro Vivace, op. 31, No. 1.....Beethoven
Nachtstück.....Schumann
Sognai.....F. Schira
Miss Lansing.
Preludes, Nos. 23 and 21.....Chopin
Valse, op. 70, No. 3.....Chopin
Mazurka, op. 33, No. 4.....Chopin
Fantaisie Impromptu.....Chopin
I'm Wearing Awa' to the Land o' the Leal.....Arthur Foote
Niemand Hat's Gesehen.....Carl Loewe
Miss Lansing.
Moment Musical, No. 3.....Schubert
To the Sea.....MacDowell
Improvisation.....MacDowell
Rhapsodie, No. 6.....Liszt

This recital was a special one, differing from the regular Friday evenings in that one pupil played the entire program. Miss Chase showed much versatility in this rather conventional program, ranging as it does from the Prelude and Fugue of Bach to the compositions by the more modern composers. The climax was undoubtedly the Liszt Rhapsodie, which Miss Chase played with a dash and brilliancy that was remarkable. Special mention should also be made of the Chopin Fantaisie Impromptu.

Miss Chase repeated this program at the school founded by Mr. Moody at Northfield, Mass., on Thanksgiving evening, Thursday, November 28, to a large and enthusiastic audience.

At the recital in Clavier Hall Miss Chase was assisted by Miss Mary Lansing, contralto, who was heard with so much enjoyment at one or two of the school's recitals last season. Miss Lansing's rich, warm voice, together with her artistic phrasing and sympathetic rendering of the several numbers added greatly to the pleasure of the evening.

John R. Rebarer, another pupil of the school, is to play a recital in Lebanon, Pa., on Tuesday evening, December 3.

HERBERT WITHERSPOON.—Very few singers have been as busy this season as has Herbert Witherspoon, the basso cantante. His beautiful voice and artistic singing have made him one of the most popular singers now before the public. At St. Louis, Pittsburg and Atlanta, cities in which he has recently sung, he was immediately re-engaged, and the newspapers united in praising his work. Other engagements which he has filled or which he will fill in the near future are: Song recitals at Philadelphia, October 21; Stamford, Conn., October 24, and Brooklyn Amateur Musical Club, November 18; concert with Jean Gérardy, the 'cellist, Concert and Festival Association, Atlanta, Ga., November 26; recital St. Louis, December 2; soloist Union Musical Club, St. Louis, December 3; recital at Tuesday Musical Club, Denver, Col., December 5, and Boulder, Col., December 6; concert with Mrs. Ford, Cleveland, Ohio, December 11, and "The Messiah" at Oberlin, Ohio, December 12 and December 13; soloist at Women's String Orchestra concert, December 18, New York city; "The Creation," Montreal, January 22 and January 23; soloist Brooklyn Institute, February 6; Twentieth Century Club, Buffalo, N. Y., February 13, and Detroit, Mich., February 28. In January he will be heard with the Pittsburg Orchestra in Pittsburg. Of his last appearance in that city the papers spoke as follows:

The opening reception of the Art Society was given at Carnegie Hall last night to a genuinely musical audience. The program, arranged with a view to beginning the season auspiciously, consisted of a group of quartets from Brahms' "Liebeslieder Walzer," rendered then for the first time in Pittsburg, some miscellaneous songs and the ever-popular and always lovely "Daisy Chain Cycle," by Liza Lehmann. Mrs. S. C. Ford, Mrs. Morris Black, James Moore and Herbert Witherspoon made up the quartet of singers, a group worthy in every way of the fine program. The Brahms quartets from an artistic point of view were most important of the evening's numbers, and in these the four singers accomplished truly admirable work. The voices blended beautifully and the entire rendition was worthy of the highest praise. Mr. Witherspoon, the basso, proved himself an artist of unmistakable calibre. The emphasis and artistic conception with which he rendered the Hungarian song, "Had a Horse," was as satisfactory as it is, unfortunately, rare in concert work.—Pittsburg Commercial Gazette.

Herbert Witherspoon, the bass, got most of the applause of the quartet, and did the most delicate work. He sang a group of songs, but none of them reached the dramatic and artistic quality of Korbay's Hungarian ballad, "Had a Horse."—Pittsburg Times.

MENDELSSOHN CLUB OF ROCKFORD, ILL.

ROCKFORD, Ill., boasts one of the most prosperous musical clubs in the United States. It is the Mendelssohn Club, and being prosperous, it has been happily named. Both the active and associate membership lists are filled. Then the club owns its own pretty home well furnished, and equipped in addition with two concert grand pianos and a fine two manual vocalion organ, with seventeen stops, full pedal, six mechanical registers and six combination pedals. The Mendelssohn Ladies' Chorus of fifty-five voices is making progress, under the direction of John Ostengren, of Chicago. This chorus sang with pronounced success before the Amateur Club of Chicago at the Music Hall in the Fine Arts Building. The chorus was also one of the chief attractions at the Dedrickson testimonial concert given at Rockford recently.

The Mendelssohn Club gave what is termed a "study" program at a concert at the clubhouse on December 5. It was a program of children's music, and interpreted as follows:

Fiddle-Dee-Dee.....De Koven
Song, If No One Ever Marries Me (from Daisy Chain)..Liza Lehmann
Miss Caroline Radecke.
Six Little Cuban Dances.....Ignazio Cervantes
Mrs. Addison Bidwell.
The Frog.....Neidlinger
The First Flying Lesson.....——
The Rainbow Fairies.....Mrs. Thomas
Tiny Little Snowflakes.....Batchellor
Good-by to Summer.....Eleanor Smith
Mrs. Charles Reitsch.
Cradle Song.....Grieg
Little Boat.....Nevin
Old French Dance.....MacDowell
Miss Josephine Phinney.
April Day.....Remington Fariland
Slumber Song.....Adam Giebel
Mrs. Winthrop Ingersoll.
Pierrot and Pierrette.....J. Burgmein
Mrs. George Nelson Holt, Miss Annie Walton.
Mrs. Elliot West, Reader.
The Wind.....De Koven
The Bird's Nest.....Gaynor
The Sailor.....——
The Gingerbread Man.....——
Miss Maud Burnham.
Children's Ball.....Westerhout
Dance of the Elves.....MacDowell
Mrs. Helen Sabin Browne.
Little Darling, Sleep Again.....Sullivan
White-caps, Night-caps.....——
Sleeptime in Darktown.....Stone
Marching Song.....——
The Wind.....——
System.....——
Slumber Song.....——
Mrs. Carrie Nutting Stone.
Wynken, Blynken and Nod.....Nevin
Mrs. Brouse, Miss Garlick, Mrs. West, Miss Williams,
Mr. Barnes, Mr. Hallberg, Mr. Holt, Mr. Olson.
Soprano Obligato, Miss Radecke.

The Mendelssohn Club during the season will give the usual number of artistic concerts. December 18 is the date of the first concert in this series. Goring Thomas' cantata, "The Swan and the Skylark," will be sung at the concert to be given January 2.

Mrs. Chandler Starr, an officer of this club, is one of the prominent leaders of musical matters in her section of the country.

GERARD-THIERS.—On Tuesday night, at the residence of Mrs. Esther Herrman, Albert Gérard-Thiers, the celebrated voice specialist, told the story of "Eliland," from the German of Karl Stieler and sang the beautiful song cycle of the same name composed by Alexander von Fielitz.

WM. WORTH BAILEY,
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NOTE: Touring the South in January and February. Touring the Middle West and East in March. Touring Ohio, Indiana, Illinois and Michigan in April. Touring Wisconsin, North Dakota and Manitoba in May.

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131 East 17th Street, NEW YORK.

London Music.

HOTEL CECIL, LONDON,
November 23, 1901.

TWO interesting concerts have been arranged by Walter Ford in Bechstein Hall, of which the first took place on Monday afternoon. The concerts are designed to show, as far as is possible, the growth of German vocal music during the last six centuries, and though it is, of course, impossible to do full justice to so enormous a subject in two recitals, Mr. Ford is to be congratulated on the manner in which he has arranged his programs. On this occasion he gave three groups, consisting respectively of the Volkslied, the Volkstürmliches Lied and the Kunstlied, and he included among them some of Brahms' arrangements of Volkslieder and songs by Hassler, Heinrich Albert, Melchior Franck, Bach, Schubert and others. Mr. Ford's vocal powers are, perhaps, not very great, but he is an earnest and interesting singer and his performances are always well worth hearing.

On the same afternoon a violoncello recital was given at St. James' Hall by Henry Bramsen.

In the evening Bechstein Hall was the scene of yet another vocal recital, given by Leonhard Sickert, a young and promising singer with a good voice and unimpeachable taste. When first he appeared in London a couple of years or so ago his singing was unfinished, but since then he has made great progress and his interpretation of songs by Mendelssohn, Löwe, Schumann and Franz and of a number of old English songs had many good points. He was assisted by Miss Edie Reynolds, who played violin solos.

Much metaphorical blowing of trumpets heralded the first appearance of Miss Amy Castles, a young Australian soprano, at St. James' Hall on Tuesday evening. Miss Castles certainly has a voice of remarkable power and beauty, and there is every probability that she will turn into a great singer. Her present intention is to continue taking lessons in England, and the best advice that one can offer her is to persist in that intention and not to allow her head to be turned by the very enthusiastic reception which was given her on Tuesday. She has a very remarkable voice, but she does not make the most of it at present, and her singing of the "Air d'Ophélie," from Ambroise Thomas' "Hamlet," and of "O Dieu Brama," from Bizet's "Les Pêcheurs de Perles," was lacking in variety. When she added style to her accomplishments she should make a great hit. At this concert William Lavin made a successful first appearance in London, while among the other performers were Miss Ada Crossley, Reginald Davidson and Dr. Theo. Lierhammer.

On the same evening concerts were given by Miss Clara Blumenthal, a pianist, and Miss Lilian Foulis, a violinist, at Bechstein Hall, and by Miss Josephine Wood at the Salle Erard.

The second of the Queen's Hall organ recitals, at which E. H. Lemare, the organist of St. Margaret's, Westminster, is now acting as soloist, took place on Wednesday afternoon. These recitals are so much appreciated and attract such excellent audiences that one would like to see the standard of the programs raised. A single work by Bach, even if it is the great Toccata in F, is surely rather short measure, while organ arrangements of extracts from "Lohengrin" and Brahms' "Academical Festival" overture, clever though they be, are quite unnecessary when orchestral concerts are of such frequent occurrence. Mr. Lemare is a brilliant organist, and it is to be hoped that he will see his way to giving us rather more interesting programs.

In the evening Marie Brema gave a concert in Bechstein Hall, under the auspices of the Curtius Concert Club. Miss Brema's programs are always interesting, and she has a dramatic power that enables her to do full justice to them. On Wednesday she was suffering from a cold, and an apology was made for her. The apology, however, was hardly necessary, as the influence of the cold was almost inperceptible. She opened the concert with four old German songs, "Leichte Wahl," written in 1544; "Linde im Thal," of a year later; "Im Wald bei der Amvel," and Melchior Franck's "Kommt, ihr Gespielen," while later in the evening she sang a particularly fine song by Brückler, called "Gebet." These, together with songs by Schubert and Jensen, formed an interesting and uncommon selection, to which she did full justice. Francis Braun, a baritone, with a very pleasant voice, also sang, his best effort being Löwe's "Tour der Reimer," while he joined Miss Brema in a number of duets. Madame von Stosch was the violinist, and she played some selections from Bach's Second Sonata particularly well.

On the same evening the Royal Amateur Orchestral Society opened its season at Queen's Hall. Under the conductorship of Ernest Ford the orchestra gave excellent performances of Tschaikowsky's "Casse Noisette" Suite, the "Tannhäuser" Overture and Beethoven's C minor Symphony, the vocalists being Miss Margaret Macintyre and Richard Green.

On the same evening Miss Keevil gave a mandolin recital at Steinway Hall, while in the afternoon a ballad concert took place at St. James' Hall.

On Thursday afternoon the indefatigable pianist and composer, Donald Francis Tovey, gave the third of a series of chamber concerts. In both his capacities Mr. Tovey is a very serious man indeed, both in his aims and in his style. He is obviously a devoted admirer of Brahms, and his works reproduce that composer almost too faithfully, in that they have but little originality. His Piano Quartet in E minor, which he played on this occasion, is an excellent example of his work. It is undeniably clever, but as music it is uninteresting. A little more originality, and, be it said, a slight sense of humor, would make Mr. Tovey into an excellent composer. Madame Soldat joined him in a fine performance of Beethoven's Sonata, for violin and piano, in C minor, and Miss Cecilia Gates, Percy Such, W. Malsch and Miss Fillunger also appeared.

On the same afternoon the second of the Ysaye-Becker-Busoni concerts took place. The ensemble of the trio had much improved since last week, and the performances they gave of Beethoven's Trio in B flat and Saint-Saëns' in F were excellent. As solos Signor Busoni played Weber's Sonata in D minor, M. Ysaye gave Bach's Prelude and Fugue in G minor and Herr Becker gave a Sonata of Valentini.

The most important of the many concerts that took place in the evening was that given by Madame Patti in Albert Hall. Patti is still a name to conjure with and the huge hall was packed. Her voice is, of course, not what it was; that is hardly to be expected. But there is no denying that it is marvelously well preserved and her singing still retains the wonderful charm that made it so famous. In the program she was only announced to sing three songs, but that meant seven, with an encore to each of the first two and a double encore to the third. She confined herself principally to old favorites, such as "Batti Batti"; the Jewel Song, Tosti's "Serenata"; "Home, Sweet Home" and "Comin' Through the Rye," without which no Patti concert would be complete. She also, however, sang Wagner's "Traüme" and she sang it with really remarkable charm. At this concert Mme. Clara Butt and Kennerly Rumford also scored big successes and a number of other performers appeared.

At Bechstein Hall Mlle. Maria Pevy, an excellent pianist, gave a very successful recital from an artistic point of view. Her technic is good, her phrasing is original and very interesting, and she furthermore has a very real understanding of the poetry of music. Tausig's arrangement of Bach's Toccata and Fugue in D minor and Beethoven's Variations, op. 34, were her best performances.

On Friday afternoon the band of the Royal Artillery, conducted by Cav. Zavertal, gave a first-rate program at Queen's Hall. This orchestra is a remarkably good one, and its performance of Mendelssohn's "Reformation" Symphony left nothing to be desired.

At Bechstein Hall Miss Hope Morgan gave her second song recital.

MADAME OHRSTROM-RENARD'S MUSICALE.—The following program was given at Madame Ohrstrom-Renard's studio last Friday evening:

Aria from Hamlet.....Thomas
Miss Rebecca MacKenzie.
Adagio from Second Concerto.....Godard
Miss Josefa.
Song, My Heart at Thy Sweet Voice.....Saint-Saëns
Mrs. Robert Seligman.
Duo from Der Freischüts.....Von Weber
Misses Maud Silberberg and Helen Fox.
Songs—
Se tu m'ami.....Pergolesi
Lady Ann Bothwell's Lament....(Old Scotch from 17th century)
Ouvre tes yeux bleus.....Massenet
Miss Rebecca MacKenzie.
Mazurka.....Wieniawski
Miss Josefa.
Songs—
He Loves Me.....Chadwick
Thy Beaming Eyes.....MacDowell
Mrs. Robert Seligman.
Ave Maria.....Mascheroni
Miss Helen Fox.
Violin obligato by Miss Josefa.

The rooms were crowded with friends of the pupils—all of whom showed excellent vocal training. Miss MacKenzie is the well-known professional pupil of Madame Renard. The other pupils will soon be heard of in public. Miss Josefa, the young violinist, has just returned from César Thomson's class.

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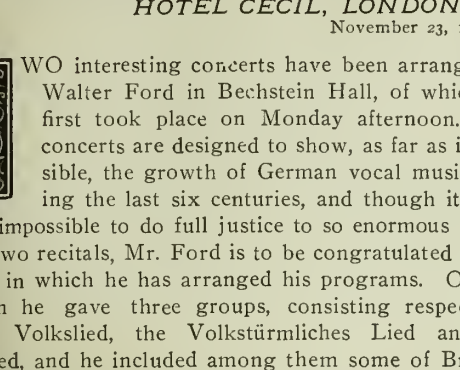

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Louis R. Dressler
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A song of vocal quality, easy to sing, and of pleasing melody. The violin obbligato adds to its interest.

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NORDICA IN ST. LOUIS.

[By Wire.]

St. Louis, Mo., December 9, 1901.

"NORDICA'S recital at the Odeon here to-night an immense success. Many people turned away. Capacity of the hall 2,000. CHARLTON."

La Sourdine Musicale.

MR. and Mrs. Ludwig Breitner, piano and violin, and Leo Schulz, 'cello, played at the meeting of La Sourdine last Monday afternoon. One interesting number of the program was Otto Floersheim's "Gesang," for the G string of the violin. This was charmingly played by Mrs. Breitner, accompanied by Mr. Breitner. The Breitners, with Mr. Schulz, played the Schütt Trio; Mr. Breitner and Mr. Schulz the Brahms Sonata for piano and 'cello. Beethoven's Trio, op. 70, No. 1, was also played by the three artists of the afternoon. As piano solos, Mr. Breitner performed an Aria by Schumann, a Barcarolle by Rubinstein, and a study by Chopin. The afternoon's program was closed with César Franck's Sonata for piano and violin, played by Mr. and Mrs. Breitner.

LE GRAND HOWLAND.—Le Grand Howland's opera class was heard at Carnegie Lyceum last Friday evening before a large audience.

The "Garden Scene," from "Faust," and Mr. Howland's own opera "Sarrona," were given, the latter having its first production. Among his pupils who made their début were Harry Warren, Sybra Glykera, Edith Longford and Duryea Bensel; also two pupils of Miss Thursby, Josephine Aleene and Miss Summers. The works were sung in English. The performance was highly creditable, and showed careful training both in acting and singing. Notable was the excellent diction of all the débutants.

"Nita," another opera by the same composer, will be repeated during Easter week. Mr. Howland ought to be encouraged.

JOSEF RHEINBERGER.

JOSEF RHEINBERGER died in Munich November 25 of lung and nerve troubles. He was born March 17, 1839. Rheinberger was well known in this country, principally because of his American pupils—Horatio Parker, Henry Holden Huss, Louis V. Saar and many other prominent composers and organists. The dead man was a fertile producer of choral, instrumental and organ works. At the age of seven he was playing the organ regularly in church, and after eight years' study at the Royal School of Music, Munich, he became teacher of theory there in 1859, Royal professor in 1865 and Hof-Capellmeister in 1877. As head of the Royal Chapel he made the choir celebrated for revivals of ancient church music, and he was forty years a busy teacher. His wife, the poetess Franziska von Hoffnas, a lady seventeen years his senior, died in 1892.

JOSEF RHEINBERGER.

Rheinberger's organ works figure frequently on the programs of recitals, and his Piano Quartet in E flat and Piano Concerto in A flat were at one time fairly popular. He has written operas, oratorios, masses and cantatas. His "Stabat Mater" and Requiem for the dead of the Franco-Prussian war are heard occasionally in Germany. He wrote scholarly, never great music, though his melody is agreeable. "The Chase" is the best known of his smaller piano pieces. After all, it is as a great pedagogue that Rheinberger will be remembered.

MISS COTTLE'S PROGRAM.—Miss P. Ethelwyne Cottle played the following program at the Conservatory of Music, 2105 Seventh avenue, on Tuesday evening:

Faschingsschwank, op. 26	Schumann
Sonata, for violin and piano, op. 18	Niemann
Mazurka, op. 68, No. 2, in D	Chopin
Valse, in E minor	Chopin
Revolutionary Etude, op. 10, No. 12	Chopin
At the Spring	Joseffy
Nocturne in F, from op. 23	Schumann
Valse de Concert, A flat	Rubinstein

RIEGER SOUTH.—William H. Rieger, the tenor, is now on his way to the South. He will sing in Atlanta, Ga., on December 16, and he is booked for an extensive tour previous to his Northern appearances.

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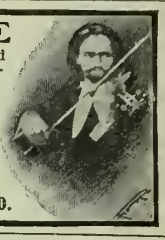

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Florizel's recent tour of fifteen concerts in Switzerland, Norway, and Sweden has created a *furore* the like of which has not been known in the memory of man or in the annals of music.

Florizel will be assisted on his American tour by the charming young soprano, Miss Lucy Gates, of Utah, this being her first appearance on the American concert stage.

Mr. Adolph Glose, the favorite American pianist and famous accompanist, has also been engaged for the tour.

Major Pond is now booking Florizel's time. Appplications should be made at once to

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WETZLER'S MUSICAL SERVICE.

HERMANN HANS WETZLER gave a musical service last Monday night in the Collegiate Church, Fifth avenue and Forty-eighth street. He was assisted by the quartet of the church—Mrs. Marie Kunkel Zimmerman, soprano; Mrs. Gertrude Stein-Bailey, alto; Dr. Ion Jackson, tenor, and Julian Walker, basso. The vocal numbers of the program comprised Mozart's "Ave Verum"; three excerpts from the Bach cantata "O, Ewigkeit, Du Donnerwort," and the terzetto from Saint-Saëns' Christmas oratorio. Mr. Wetzler played Liszt's "Evocation à la Chapelle Sixtine"; "Benediction Nuptiale," Saint-Saëns; Prelude, Fugue and Variation, César Franck, and Prelude and Fugue in A minor [Book 2, Peters edition], J. S. Bach.

Despite his virtuosity, and it is considerable, Mr. Wetzler always suggests the musician first, the organist afterward. His control of his instrument is unmarred by the too familiar mannerisms of many organists. There is no sense of pedantic interpretation, and his phrasing, crisp accentuation give a plastic quality to his play. His registration for each number was apt and illustrative of this musician's individuality. Eschewing violent, so-called orchestral effects, he made his organ speak its own idiom, yet with much richness of color and tonal fullness. The Saint-Saëns is a happy piece of writing, in texture melodic and thoroughly idiomatic. Of more interest, because more original, were the Franck selections. Full of the shimmering mysticism, saturated with churchly atmosphere, Franck always appears at his best in his organ compositions. The Prelude was like a Gothic arch and the Fugue free from the dusty formalism that makes most organ fugues things of horror. It need hardly be said that on pedals and manuals Mr. Wetzler's work was clear, effective, musical. His Bach playing deserves separate praise. It was vital and full of power.

CAMILLE BIRNBOHM.—A large and fashionable audience greeted Camille Birnbohm on the occasion of her début last Wednesday evening in the Myrtle Room of the Waldorf-Astoria. Mrs. Birnbohm adds to a soprano voice of agreeable quality an attractive personality. She made a successful début. Notable among her assistants was Hans Kronold, the 'cellist, who was heard in several numbers, which were thoroughly appreciated, judging from the applause.

Breitner Pronounced as Teacher.

NEW YORK, December 9, 1901.

Editors The Musical Courier:

"IN order to discontinue any controversy, I wish to state that my teacher is Ludovic Breitner, to whom I owe whatever I may have accomplished as a pianist. I did state to you that I intend visiting my relatives this summer in Germany, and incidentally to study with various masters while abroad. Thanking you in advance for making this correction,

ANNA JEWELL."

Mendelssohn Trio Club Concerts.

THE Mendelssohn Trio Club organized this autumn will give a series of five afternoon concerts at the Hotel Majestic. The dates are December 17, January 7 and 28, February 11 and March 4, all Tuesday afternoons at 3 o'clock. The members of the club are Alexander Saslavsky, violin; Victor Sörlin, 'cello, and Charles Gilbert Spross, piano. The program for the first concert next Tuesday afternoon will include the Mendelssohn Trio in C minor and the Gade Trio, op. 42. M. Saslavsky will play Wieniawski's Concerto No. 2, and Albert Quesnel, tenor, will sing two groups of songs.

MRS. PENNINGTON HAUGHEY.—Townsend H. Fellows has taken the sole management of Mrs. Pennington Haughey, the sweet voiced singer, who has taken the soprano position at the West Presbyterian Church (Dr. Paxton's).

She is already booked for a large number of affairs this season, including an engagement at Chicago to sing "The Messiah" on December 18, as well as a number of private affairs during the month of December. At Huntington Woodman's recital at Greenwich, Conn., she scored a big success, and was several times recalled. Mrs. Haughey will be heard at the Lotus Club "Ladies Day," in January.

MADAME LIPPA'S MUSICALE.—Mme. Ockeston Lippa and her pupils gave a musicale on December 4 at her residence in Ellsworth avenue, East End, Pittsburg. A large audience applauded the distinguished pianist and several of her pupils. The vocal numbers were contributed by Miss Henrietta Keil. A social hour followed the musicale.

HOCHMAN PLAYS SCHARWENKA'S CONCERTO.—The important novelty of the concert given by the Brooklyn Saengerbund at the Brooklyn Academy of Music last Monday night was the Scharwenka Piano Concerto. The work was performed by Arthur Hochman with rare skill. Mme. Louise Scherhey, contralto, was the other soloist. An extended criticism of the concert will appear in the next number of THE MUSICAL COURIER.

VOORHIS AND THE KALTENBORNS.—Arthur Voorhis, the pianist, assisted by the Kaltenborn Quartet, will give three concerts at the Jersey City Club on December 17, February 11 and April 15.

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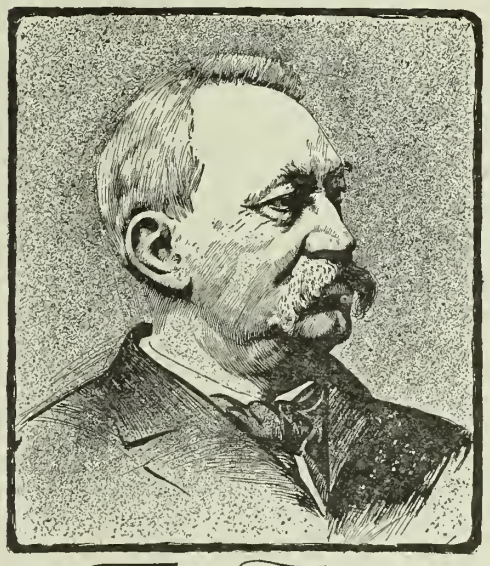

Theodore Thomas.

This Musical Library is the 1901 edition of *Famous Composers and Their Music*, edited by Theodore Thomas, John Knowles Paine and Karl Klauser. Musical instructors and the foremost musicians universally recognize it as the best of all musical libraries. It is the standard of the world and over 50,000 sets of the earlier (six volume) edition have been sold at more than double our price per volume. There are sixteen Imperial Octavo volumes measuring about 9 x 12 inches—six of reading matter and illustration, and ten of music. The text volumes contain all you want to know about the history of music itself—the different schools of music, Italian, French, German, and so forth; the complete stories of all the great composers, their private lives and their public careers; clear and full accounts of the special peculiarities of every composer's work, and how each of them differed in essential points from all his fellow-craftsmen, yet made important contributions to the total. In short, they really form a complete encyclopedia of all musical knowledge, not written like an encyclopedia but like simple history or biography.

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The 10 Music Volumes contain nearly 1700 pages of sheet music chosen by Theodore Thomas and Karl Klauser. The pieces are neither too easy nor too difficult. Plenty of them can easily be mastered by pupils of a year or two's experience. Yet Paderewski bought five sets of the first edition—one for his own use and four for gifts to his friends.

For Young Musicians this work is invaluable. It does not preach; it is not full of "Dont's"; it does not attempt to teach how to play or sing; it does not try to take the place of a musical instructor. But after one has owned the Library a while, dipped into its reading volumes and wandered through its hundreds of music pages, there grows up insensibly a love for what is really good and an aversion to what is bad in the great world of melody and harmony.

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CORSO VENEZIA 65, MILAN, ITALY,
November 16, 1901.

NOW that the famous Italian brigand Musolino has been captured, and every detail of his arrest is being read with the greatest avidity by the public, it seemed quite natural for me to think of other celebrities of his kind, and so was attracted one evening to the Teatro Fossati, where Auber's "Fra Diavolo" was being given. While wanting to hear the bold robber sing, I really went there, I think, to witness the doing of one Beppo by the impresario of the company, Tommaso Barberis, who is well known for his buffo performances, and I was not disappointed.

But, not having seen a hand bill or program, I knew not who would sing the other characters, and was therefore most agreeably surprised to behold a vision of loveliness in the part of Zerlina. Signorina Clotilde Orlandi, a new Zerlina to the rest of the company, was much handicapped in her solo singing by the orchestra's very poor accompaniment; proof of insufficient rehearsal, and which it is to be hoped may go better a second time; yet, in spite of this, the lady, knowing her music thoroughly, sang with considerable ease and abandon.

As Zerlina, Signorina Orlandi looked "as pretty as a picture," eliciting from the gods in the Olympian gallery heights admiring exclamations of "Ah! ah! che bellezza!" which were easily heard in the parquet, and there the verdict found sympathetic echo all around me.

La Orlandi is a beauty of the petite brunette type; very shapely of figure, a bright, cheerful, happy expression of countenance with laughing eyes, and has a well formed head crowned with an abundance of beautiful hair. She certainly looked charmingly natural and most attractive, a much more tempting prize for Fra Diavolo to carry off than "my lady" with all her jewels. Signorina Orlandi, as Zerlina, really looked very pretty and altogether lovable. All her actions upon the stage were graceful and decidedly easy and unaffected; she appeared to be quite at home in her role and accustomed to the environment of the theatre. Her voice is a soprano of excellent timbre, color and quality, with a good range of round, full tones, free from that detestable tremolo so prevalent among Italian singers. Her tone placing (impostazione) is high and forward, causing the ringing and carrying ability of the singer's voice, and producing at times a fullness, a largeness of tone rarely expected of a cantatrice so daintily fashioned, or from a soprano of her kind. The schooling or musical education of Signorina Orlandi is undoubtedly good, and her voice training, I venture to say, deserves and should be pursued to a still higher finish technically. She sings very intelligently and with much expression musically, fully meriting the generous and genuine applause bestowed upon her performance in "Fra Diavolo." Shall gladly welcome an opportunity of hearing Signorina Orlandi sing again.

Signor Tommaso Barberis, the impresario who is engineering this two months season of nightly opera performances at the Fossati Theatre, is more of an artist than a manager of business. As Beppo, the vagabond robber, he was as natural and mirth provoking as when seen among a lot of chatting and laughing friends in the Galleria in the Piazza del Duomo.

Barberis is famous for his make-up and acting of buffo characters. And, as for what he knows about singing he might become, if he wanted to and were not so plain spoken and unbiased in his opinions, as successful a maestro di canto as are some others in Milan.

In "Fra Diavolo" he had a struggling, straggling, but most eloquent wig upon his head, and succeeded in greatly amusing and delighting the audience. His falsetto singing is simply wonderful; he was encored and re-encored, each time varying the embellishments with which he adorned his soprano imitations.

The operas thus far produced at the Fossati, under the management of Signor Barberis, are Marchetti's "Ruy Blas," "Lucia di Lammermoor," "Norma," "Fra Diavolo," "La Favorita" and Petrella's "Ione."

By the way, in conversation one evening with Barberis, that gentleman told me he would be willing and ready to form and engage a company to produce opera in the different cities of the United States—with past and present repertory, complete in every detail—against a fixed, a stipulated sum, per week, month or whole season. He to be the sole artistic manager and responsible for the entire production; the performance and conduct of each and every member of the company, &c. The entire personnel of the organization he would select or secure here in Italy, with the exception of some members of the orchestra and a part of the chorus, which, he thought, could be engaged in New York.

The total expense of such an undertaking and the amount for which he would be willing to embark in the enterprise were extremely modest and moderate—were indeed low beyond belief and my understanding of such ventures.

Tommaso Barberis is known here, not as a presumptuous or venturous impresario, but as a very modest, good natured, honest and deserving fellow—a most unpretending manager-artist.

The new opera, "Chopin," by Giacomo Orefici, has not yet been produced at the Lirico; but it is known that the four acts will be as follows: I., Chopin in Poland, age 17-18, studying music very diligently and with intensity; II., in Paris, youth and love affairs; III., on the isle of Majorca, in a "certosa abbandonata," seeking health; IV., again in Paris—moment of death. All the music is that of Chopin, adapted and arranged.

Orefici, the composer of "Chopin," six years ago wrote "Consuelo," an opera, for the Comunale Theatre at Bologna. His "Il Gladiatore," in one act, was produced three years ago at the Teatro Reale, in Madrid, but owing to the Spanish-American war at that time the opera was not so successful as would otherwise have been the case.

The composer of this new opera is an excellent pianist, and naturally an enthusiastic, passionate lover of Chopin's piano music, which he has now orchestrated and used entirely in the opera.

Chopin's music he is said to hold or consider more exquisite than that of Bach; yet more vigorous than Beethoven; still more dramatic than Weber.

The writer of the libretto, Angiolo Orvieto, is known favorably as a poet, and is the author of "La sposa mistica," "Velo di Maya," and a few other works.

If the poem of Perosi's "Mosè" is said to tend toward the theatrical, the libretto of "Chopin," being theatrical, has a tendency toward the poetic. The one is in four parts, the other in four acts.

Mme. Sarah Bernhardt, the celebrated actress, continues to be as indefatigable as ever, and has just given another proof of her inexhaustible energy by announcing a series of Thursday matinees, commencing this week, in which she will revive the creations that have made her famous.

During the winter, therefore, she will mount "Phedre," with Massenet's music; "La Samaritaine," "L'Aiglon" and "La Princesse Lointaine," all three by Rostand; "Hamlet," "Theodora" and "La Tosca," by Sardou; "La Dame aux Camélias," "Magda," "Lorenzaccio," "Tartuffe" and "Le Médecin Malgré Lui"; "La Ville Morte," by D'Annunzio; and a new comedy, "La Défense du Bonheur," by Garnier.

While visiting Milan the other day on business connected with the forthcoming production of his new play, "Francesca da Rimini," D'Annunzio is said to have confided to friends that he had begun another tragedy, the title being no other than "Nero," and the play to be brought out next autumn—a year hence; the principal interpreters would naturally be la Duse and Zacconi (?).

Antonio Scontrino's music to the D'Annunzio play, "Francesca da Rimini," will be found to bear a considerable part in the performance.

In the overture the themes belonging to the story are duly set forth; while the succeeding entr'actes are entitled respectively, "Cavallcresca," "The Kiss," "The Denunciation" and "Death."

The musical interludes are intended to form a commentary upon the tragedy's action somewhat after the ancient Greek chorus.

His Holiness the Pope, after hearing a report from Monsignor Chapelle on the position of the Catholic Church in the Philippines, expressed the opinion that Christians of all creeds and nationalities ought to aid the Americans in the pacification of the islands.

"Mosè," the new oratorio of Don Lorenzo Perosi, which he terms a vocal symphonic poem, is to be given for the first time to-night (irrevocably, it is announced). The work will be heard at the Salone Perosi, which is the old church of Santa Maria della Pace, now adapted to the purposes of such performances.

The orchestra will number ninety performers; the chorus will have 130 singers, besides a boys' choir of thirty voices. Arturo Toscanini, of the Scala, will be the conductor—the composer on this occasion resisting the temptation to direct his own work. Maestro Perosi will, however, be present. For the text of "Mosè," which is in verse, two Milanese journalists, A. Cameroni and P. Croci, are responsible.

DELMA-HEIDE.

DON PEROSI'S "MOSE."

MILAN, NOVEMBER 17, 1901.

OUR theatrical season may be said to be now almost in full swing, as pretty well all the theatres have begun regular performances; the Dal Verme with the "Tosca," of Puccini; the Lirico with "Sansone e Dalila," Saint-Saëns; the Mansoni with the best prose representations, &c., and the Scala also has officially declared its "cartellone," which, however, has undergone some modification since I wrote you in regard to it some time ago.

As my colleague, Mr. Delma-Heide, will undoubtedly have chronicled in all their fullness the representations which have taken place at the two principal theatres now open for opera, it would be inopportune to weary your readers with anything further on the same subject, which might even differ from those that will have already appeared.

Consequently I will speak of a novelty which especially interests Milan, and perhaps also all Italy as well, naturally, as the whole musical world, viz., the new oratorio "Mosè," by the Maestro Perosi, presented yesterday at the Perosi Hall. The young priest Don Perosi is already known to Americans, thanks to the repeated news published respecting him in THE MUSICAL COURIER.

Less known, however, will probably be the news in regard to this Perosi Hall, which was yesterday "inaugurated" for the second time. When Perosi by his "Resurrection of Lazarus" made his name known in both hemispheres in less time than that yet taken by any genius to reap half the same glory, a cry of joy burst forth from the breasts of uncompromising Catholics, happy and hopeful in having found something, if only an oratorio, by which to make known unto men that they were in existence. It was a revolution, artistically, theatrically and, let one say, politically.

There was a moment in which theatrical managers thrust aside all other authors, both old and new, in order to run after the oratorios of Perosi and give them everywhere, and Ricordi, editor and proprietor also of these, was only too ready to fan the flame of popular enthusiasm, happy in having found a new California or a Transvaal mine to profit by.

Then came the time of the Perosian artists, who knew only how to execute that particular music; churches reduced to theatres, and theatres to churches. Everyone became possessed of this musical fever. Not everyone, however, realized that under this Perosian enthusiasm lay hidden a political party—a flag. It was this enthusiasm that gave birth to the present Perosi Hall! Milan, priding herself on having held at baptism, as it were, this rising Italian genius, could not allow that his music should only be heard in any or every church, and the idea, artfully set afloat, of building a special hall for the purpose met with an admirably hearty response. Great part of the press, although seeing the false step, had not the courage to speak up for fear of being thought ridiculous or perhaps accused of want of patriotism, and so the company was at once formed and the shares immediately subscribed for.

I was one of the, perhaps, very few who, although admitting Perosi's undeniably great merit, yet disapproved of that exaggerated enthusiasm which could not otherwise than cool.

In the *Corriere dei Teatri*, of March 10, 1900, in an article entitled "Bayreuth in Italia," I wrote among other things as follows:

According to what the best informed papers say, the Perosi Hall may be said to be financially an accomplished fact, and soon also it will be materially so, as the work of adapting the Church of Santa Maria della Pace is being pushed forward with all alacrity. The dream of the young Maestro Perosi is therefore about to be realized, thanks to the activity of Cav. Cabella and the promptitude of the subscribers. We shall have therefore by next May a Bayreuth also in Italy; with this difference, however, that it will be ecclesiastical instead of being theatrical!

* * * * * * * * *

But the strange part of the business begins with their intention of giving only Perosian sacred music in the new hall, and with the emission of shares which, to the mind of the holders, should pay a dividend.

No one questions Perosi's high musical genius, the marvelous facility with which he writes, his inexhaustible vein of melody; but

that these gifts justify the building of a hall expressly for a composer of four oratorios seems to me an exaggeration. It is true that Perosi promises much, and why should he not? He may keep his promise and write several others. He may set to music perhaps the whole history of both the Old and the New Testament, but the fact remains that as yet he has not done it.

Setting aside the rather presumptuous idea of founding a temple of art, and dedicating it to one who has no other merit than that of having written a few oratorios and some *messe*, let us see what is being prepared for the public with this new temple of sacred art. The principal attraction will be the "premières" of such new oratorios as the Maestro Perosi may write expressly for his new hall. This, indeed, should be so great as to draw not only the Milanese public, but that also of other Italian cities, and of foreign cities besides. I do not know, and have no wish to discuss, what Perosi may be preparing, but we may form some idea of the interest a new work of his may arouse, if we look at the relatively small concourse of visitors to his "Natale del Redentore" at Como, for which there were such great expectations, and this at a time when foreigners were already attracted to Como by the Exhibition. The press wrote in terms of sincere praise—Perosi had progressed, his new work was more ponderated, and ever so many other pretty things—but the public did not respond very fully to the invitation. The "Natale del Redentore" has remained since then almost * * * in the cradle; perhaps with the idea of not making it too cheap, but anyhow, the greater part of the public has, you may say, forgotten it.

The Perosi Hall will certainly have, we are assured, the monopoly of the new works of the young composer. We are assured? But who will take the trouble to come as far as Milan to hear an oratorio, when they can enjoy one, perhaps better executed, in their own country without any such trouble? Besides, it will be necessary to rely almost entirely on the Italian public, because it is improbable that foreigners will come as far as here for the express purpose of hearing an oratorio of Perosi, accustomed as they are to the grand performances of Händel, Bach and Mendelssohn; and, is it likely that the Italians, after a surfeit of sacred music—and probably Perosi's—will come journeying to Milan in order to be present at a concert?

And then, again, concerts and sacred music at Milan! One must be very ignorant of Milan, or very much deluded by the momentary enthusiasm for Perosi to believe in any such thing. Ask the management at the Scala what it was that led to their enormous deficit last season. And to think that they, too, should have sought to diminish their then small deficit by giving concerts!

But the execution of oratorios in the Perosi Hall, they say, will be such as would not be possible in any other city. But why? The orchestra and chorus will be always the same, because they will arrange to salary them, only weakening them thereby. And the salaries—where are they to come from? From the takings of just a few concerts a year? No! one must be as ingenuous as some of the shareholders who subscribed with such Christian ardor, strong in their faith that by the time the Perosi Hall would be opened the public belief would have advanced a good century.

And I was a prophet long before the time! Before the hall had begun to serve its purpose came the news of a really disastrous reception given to Perosi in Germany, whither he had been led by his party in the hope of gaining fresh laurels. This was followed almost immediately by a similarly hostile reception in France and in England, when here, too, they opened their eyes, and the Perosi Hall, which was to be the *clou* of Milan, was found to be simply a mistake.

In fact, at the end of the first series of concerts, the company found themselves out of pocket by an amount exceeding their paid up capital, but the shareholders, good devout Christians, contented themselves with the triumph of their faith in lieu of dividend!

Now the new Perosi Hall, although still retaining the name of the maestro, is an entirely different thing to what it was before; in the first place it is no longer a church, but a real and proper concert hall, of which Milan was feeling the want, and besides this it will be available, no longer for Perosi's music alone, but for any sort of concert that anyone may wish to give.

The restoration and adaptation, which have been a work of patient and intelligent study, unite in admirable harmony a scrupulous reproduction of the ancient and venerable temple with a strict practical consideration of the new use to which it is to be put. As the eye wanders round the ample hall objects of extreme artistic value meet its view: a beautiful fresco of Bernardino Luini, which decorates one of the walls; the wrought iron lamps, reproduced from examples of that same period; the loggia, with the columns that formed part of the ancient Coperto dei Figini; all its church-like appearance has disappeared, a new apse has been constructed and a spacious flight of raised steps for the chorus, a convenient orchestra placed below the level of the hall pavement; all the services of buffet, cloak room, medical assistance, heating, illumination, &c., excellently provided for—in short, a real concert hall, which will compare favorably with the best in Europe.

Anyhow, the inauguration of yesterday took place with the quite new oratorio of Perosi entitled, as before said, "Mosè."

The poem, which is divided into a prologue and three parts, is the work of two esteemed colleagues, Agostino Cameroni, music critic of the *Lega Lombarda*, and Pietro Croci, London correspondent of the *Corriere della Sera*.

They have evidently not sought to create a strictly literary work, a biblical poem, but simply to put before the maestro the plot for a musical work of notable proportions, and of a character no longer strictly sacred, such as were the first oratorios, but a mixture of the mystic and the heroic in a free and frank dramatic form without being theatrical. Therefore their care has been to furnish a rapid succession of pictures of the life of Moses, comprising also that of the Hebrew people and their liberation from the yoke of the Pharaohs.

The prologue, taken from the eleventh to the twenty-fifth verses of the Second Chapter of Exodus, tells of Moses among the Midian shepherds. It is evening; Reuel is before his tent; from afar are heard the songs of the shepherds and of the women who are tending their flocks. But suddenly Reuel sees his daughters hastening to him; they tell how the shepherds came and drove them away when they were drawing water, and how they were delivered out of the hands of the shepherds by a stranger—Moses—who at that moment approaches; Reuel calls him that he may eat bread, but Moses, declaring himself only defender of the oppressed, sighs and remains absorbed in meditation; Zipporah timidly questions him, and Moses tells of the bondage of his people, his flight, his need of peace; and peace Zipporah offers him in her home, whereat Moses, overcome and abandoning himself to the sweet vision of happiness opened up to him, accompanies Reuel into his tent.

It is an Oriental afternoon; we are among the tents of Reuel, at the foot of the mountain of God, Horeb. Moses is returned with the caravan from the distant oases, to which he had driven his father-in-law's flocks. His tale is interrupted by shepherds, who relate how the bush burned with fire on Mount Horeb and yet was not consumed. Moses runs to see the miracle, and the voice of God called unto him out of the midst of the bush, and said: "Moses, Moses!" And he said: "Here am I."

To the doubts of Moses, Jehovah promises to smite Egypt with all His wonders, so that the Hebrews shall be allowed to go.

Moses communicates to Zipporah the command of Jehovah and departs; but Zipporah determines to follow him with her children. Reuel and the others, blessing them, salute the parting Elect.

The fifth and twelfth chapters of Exodus furnish the argument for the second part, entitled "The Exodus." Moses tells Pharaoh the command of God; the king laughs at him, while the courtiers urge him to acts of severity; Aaron threatens him with the anger of God, and, with Moses, prophesies the plagues; but still Pharaoh does not relent.

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them by Jehovah, while the people raise heartrending cries. With the termination of the interlude the dialogue is renewed.

It is the night of the Passover before the Exodus. In the land of Goshen a family is gathered together, as Moses commanded, to partake of the lamb. The song of the head of the family alternates with the chorus of the children, which becomes afterward confused with that of the Egyptian people, who in the streets are lamenting the loss of their first born.

The last part is the crossing of the Red Sea. We are in the Israelite camp before Baal-zephon, between the desert and the sea. It is early morn. The people are sleeping in their tents. Moses is contemplating the rising sun, thinking of the peace in the land of Midian, when from afar arises the din of the Egyptians, who are advancing. In a subdued chorus they are whispering their design: to fall on the Israelites and destroy them. But the voice of Jehovah arouses Moses and commands him to stretch out his hand over the waters. The noise of the advancing Egyptians increases, and the people of God awake, upbraiding Moses. He encourages them; stretches out his hand over the waters and divides them, and the people pass over in safety. The Egyptians arriving, stand astounded on the shore; but Pharaoh orders the advance. The army rushes forward and is swallowed up by the falling walls of returning waters. Meantime, from the opposite shore, which the children of Israel have reached, Mary, sister of Aaron, chants the final hymn to the Omnipotent.

The tone of the poem is lofty, strong, incisive, and its pleasing variety of verse, rhythm and strophe gives the composer opportunity for investing his symphonic and vocal comments with ever new features.

And the music?

First of all we must remember one quality or defect (according to the different opinions) of the oratorios already written by the Maestro Perosi, and that is, that they had rather too dramatic a flavor, almost theatrical, and consequently not at all adapted to the scholastic form of oratorio. Now the subject is changed; it is not an opera in its true sense, but something very near it; the libretto would admit perfectly well of being staged. It is clear, therefore, that Perosi would have progressed, even remaining faithful to his old style. And, in fact, he has not changed much. The melody is richly transfused with artistic sentiment and most loving passion. The orchestral part, on the other hand, is greatly improved; it is much more accurate, more studied, with descriptive intention after the manner of Wagner—indeed, the school, style and system of this great master are apparent And in certain *brani* of his new "Mosè" Perosi has orchestrally revealed real and undeniable power of extraordinary richness. Perhaps, by keeping to his new path, and studying carefully what he produces before giving it to the public, he may come back to the point to which, on a not too solid basis, his party had raised him.

It is almost superfluous to say that the audience on this first night was composed of the best of Milan; that the concourse of people was extraordinarily large; that the applause was unstinted, and that the artists and the orchestra, led by Toscanini, conductor of the Scala, gave a rendering throughout that may justly be described as a marvel.

F. ORLANDI.

AMY ROBIE.—Miss Amy Robie, the violinist, played last week at a concert given under the direction of Mme. Evans von Klenner, at the residence of Mrs. Esther Herrman. She has recently been heard at a musical in New Bedford, Mass., and has offers of engagement at Hazleton, Pa., and elsewhere.

ELIZABETH HAZARD'S MUSICALE.

MRS. ELIZABETH HAZARD is planning to give a series of musicales in the assembly room of Ardsley Hall, where the singer herself occupies one of the handsomest apartments. During the autumn Mrs. Hazard added a number of cycles to her repertory, and her singing, particularly of the lieder by Schumann, Schubert and Cornelius, shows marked artistic advancement. This, however, does not mean that she is neglecting the English ballads and songs by budding American composers. Mrs. Hazard has studied with the best teachers in the country, but she is an artist who is not content with past achievements, but works right on, mindful of the future. At several of the musicales at which Mrs. Hazard sang this season she was accompanied on the harp by Charles Schuetze, whom Mr. Pauer has engaged to take Cheshire's place at the Philharmonic concerts. Assisted by Mr. Schuetze, Mrs. Hazard has several dates to fill after the New Year. Her own musicales will be given between January 1 and Lent. Mrs. Hazard's voice, a pure lyric soprano, is admirably suited to the unique character of the recitals with harp accompaniments. That form of accompanying reveals the purity of a voice, and Mrs. Hazard has again and again illustrated that fact.

CLIFFORD ALEXANDER WILEY.—Clifford Alexander Wiley, the baritone singer, who recently returned from Europe, will sing here this winter. Mr. Wiley is a singer who has received many favorable criticisms. We add a few:

I heard a baritone the other day who will create something of a sensation, I believe, when he begins to be heard. He is Clifford Alexander Wiley, from New York. Mr. Wiley's voice is beautifully cultivated; he has tenderness, dramatic force and a beautiful method. He is not afflicted with any airs or mannerisms, and his voice seems never to tire. It is magnetic.—Washington Capital.

Mr. Wiley is the possessor of a baritone voice of beautiful quality, which has been cultivated to a high degree of excellence.—Baltimore News.

While every one of the participants acquitted themselves in a most creditable manner, particular mention must be made of Clifford Alexander Wiley, the famous baritone, whose rendition of Gounod's "Ever Bravest Hearts" was the masterwork of the evening.—Alexandria, Va., Gazette, January 24, 1900.

During the World's Fair in Paris, Mr. Wiley sang with success at several important functions. Later he sang with equal success in London. Since his return to this country. Mr. Wiley has sung at concerts in New England with other leading artists.

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MUSIC IN BROOKLYN.

Hochman Plays the Scharwenka Concerto.

IT was eight years ago at a musicale given in the ballroom of the Hotel St. George in which the writer was interested that a gifted boy pianist played. The boy was very modest, and his parents, who came over to Brooklyn from their New York home, were equally retiring. The boy's Brooklyn début on this informal occasion was without the fuss that usually accompanies the first appearance of a prodigy. It was, however, in the performance of a group of short pieces that the boy stirred his hearers. Subsequently the young pianist played at a Seidl concert at the Academy of Music. Then no more was heard of the remarkable boy until this winter, when he returned a young man, after a long sojourn in Berlin. His wise parents put an end to the "prodigy business" in time, and their son, Arthur Hochman, now is entitled to enroll his name among the pianists of the day whom we describe as great. Mr. Hochman, a worthy pupil of Xaver Scharwenka, Eugen d'Albert and Dr. Ernst Jedliczka, played at the concert of the Brooklyn Saengerbund the third piano concerto by his former master. The concert was given at the Academy of Music, December 9, under the auspices of the Brooklyn Institute of Arts and Sciences. Mrs. Louise Scherhey, contralto, was the other soloist. There was an orchestra of forty musicians, and Louis Koemmenich, the regular conductor of the Saengerbund, conducted the concert. Now, these are the facts. Regarding the program, there was no end of favorable comment.

Of the six novelties heard at the concert, the most important was the Scharwenka Concerto. When this composer published his first piano Concerto in B flat minor the work found great favor, and musicians expected even greater achievements in the future, but the expectations were somewhat disappointed in the second concerto, the one in C, which technically did not prove nearly so strong a work as No. 1. No. 3, in C sharp minor, the one which Hochman played, is a most harmonious work. The three movements are built upon the same thematic material, and are treated with skill. The orchestration is modern and sonorous. The piano is brilliant, even rhapsodical, and is reminiscent of Chopin, Schumann and Liszt. Three years ago, at Steinway Hall, New York, the composer, with a local pianist playing the orchestral part at a second piano, gave a private performance of the work before several critics and guests.

At the Brooklyn concert young Hochman gave a wonderful performance of his former master's work. If it is true that music begins where technic ends, then young Hochman may be proclaimed an artist of supreme attainments. A most beautiful touch and technic that seems fully equal to all demands characterize his playing. But there is something more than touch and technic in his playing. He is an artist endowed with the talents that come from spheres unknown to most men. Although the program was very long, young Hochman was recalled many times, and finally added an extra number, the Tschaikowsky Berceuse, and he played it in a way that compelled the tears to flow.

Madame Scherhey sang to orchestral accompaniment the Penelope aria from Bruch's "Odysseus," and her sympathetic voice, taste, intelligence and convincing vocal style established her as an artist. Her success was all the more remarkable because there were no advance "puffs" about what she could do, and, being recommended by Mr. Koemmenich, she was spared the foolish "trials" at Association Hall. A singer like Mrs. Scherhey should be heard oftener in Brooklyn, and elsewhere for that matter. Good contraltos are rare. Later in the evening Mrs. Scherhey sang two songs. "O, lass dich Halten!" by Jensen, and "Mignon," by d'Hardelot. The piano accompaniments were artistically played by Alexander Rihm. Both in the piano concerto and in the Bruch aria the orchestra, conducted by Mr. Koemmenich, did better than most of the orchestras which for the want of a better word are described as "scratch."

The Maennerchor of the Saengerbund sang better in the last half of the concert than in the opening numbers. Rheinberger's "Hunting Song," poem by Sir Walter Scott, translated into uncommonly good German, was the first choral number. The German composers knew their Shakespeare, Scott and other poets of Great Britain as well as they did those of the Fatherland. Schubert especially showed that he was fond of the "foreign" poets. His "Hark, Hark, the Lark!" is a setting to Shakespeare, and Scott wrote the verses for the "Ave Maria." One of the finely dramatic numbers was the singing of Hagar's "Todtenvolk" (Spectres of Tydal), by the male chorus. "An Hour Ere Break of Day," by Thuille, the Munich composer; "Old Black Joe," arranged by Van der Stucken, and sung in English, and "Elfin Whisp'rings in the Forest," by Bünte, were beautifully sung by the men. Here it was plain to see the work of a conductor like Koemmenich. The Ladies' Chorus sang Sucher's setting of Heine's "Visions," and this writer never heard the Saengerbund Ladies' Chorus sing so well. Mr. Koemmenich was proud of the young women, and he had a right to be. Unfortunately, much cannot be said for the orchestral numbers, an overture to d'Albert's musical comedy, "The Departure," and Smetana's symphonic poem, "From Bohemian Fields and Forests."

Tuesday night, December 10, there were many concerts in Brooklyn, and the word many is used here without exaggeration. By dint of running and the trolley the writer managed to hear parts of three of the concerts. First came the concert of the Brooklyn Apollo Club, at the Academy of Music, where Miss Estelle Liebling, soprano, and Miss Augusta Cottlow, pianist, made their first Brooklyn appearance since the artists returned from Europe. Miss Liebling proved a winsome young woman with a rarely beautiful voice. It seems rather unnecessary to exploit her as a coloratura singer. She does sing florid music beautifully, but she has a rich, medium register, and with further development she is going to have noble chest tones, and that means that some day she is going to be a dramatic soprano. The young artist must be forgiven for singing that wearisome air, "Thou Charming Bird," from David's "La Perle du Brésil." The concerts of the Apollo Club are social rather than musical affairs. Years ago the artistic aims were higher. When Dudley Buck was in his prime the program at each concert contained at least one pièce de résistance. But musically the club has no future. There may be some people who will resent this statement, but, if you please, it was an active member of the club and not the writer who separated the "sheep from the goats" in declaring that the concerts are just social assemblies and nothing more. If any persons do resent this, they will be quite justified. The writer, who lived in Brooklyn over ten years, knows that the best people in the borough are musical, and this applies especially to the women of Brooklyn. There is no use hiding facts, but the Apollo concerts are not what they were socially. As Dr. Holmes would put it, "The two-story people are having their innings now," and there is a lot of "two story" people in Brooklyn.

Since last season there have been many changes in the personnel of the active membership. Whether on account of the Brooklyn climate or to Mr. Brewer, as the acting conductor, the leading tenors and bassos have withdrawn, and in numerous cases their places have not been filled. Mr. Brewer, however, proved equal to the emergency by having the club sing the most trivial songs—songs that the same number of men anywhere might have sung as well. But to return again to the soloists, Miss Liebling was recalled enthusiastically after her "bird" solo, and as an encore sang Liza Lehmann's "You and I." Her father, Max Liebling, played her accompaniments in that musicianly style for which he is noted. After the intermission Miss Liebling sang again "Bergerette," an eighteenth century song; "At Parting," by Rogers, and "The Nightingale," by Alabieff. Miss Cottlow opened the second part of the concert with three piano soli, the Brahms Rhapsodie in B minor, Liszt's "Waldesrauchen" and "Marche Militaire," Schubert-Liszt. Her playing proved the musical feature of the concert. She is a rarely gifted young woman, and in her playing reveals a fine balance of the emotional with the intellectual. When Miss Cottlow finished the military march, the writer was obliged to leave, but later we heard that the pianist was compelled to respond with another solo. Miss Bertha Bucklin, who has played often in Brooklyn, was the other soloist. The numbers sung by the club were "Serenade to Juanita," Jouberti, arranged by Max Spicker; "On the Rhine," by Beschnitt; "Within a Mile of Edinboro Town," arranged by Homer Bartlett; "The Fir Tree and the Palm," by Sokolow; "The Folksong," by Edward Kremser, and "The Viking's Farewell," by John H. Knowles. Hugh Elmer Williams, a basso with a good voice, sang the incidental solo to "On the Rhine," and Miss Liebling sang the solo to the Scotch melody, "Within a Mile of Edinboro Town," and again astonished the audience with her high notes. Herbert S. Sammond played excellent accompaniments.

Assisted by Mme. Berta Grosse-Thomason, pianist, the Venth-Kronold String Quartet gave their second concert at Wissner Hall last Tuesday night, and the writer reached the hall in time to hear the Rheinberger Quintet in C major, for piano and strings. The performance by the five artists was a most musical one, and, moreover, a musical audience applauded them at the close. The writer regretted very much missing Mr. Venth's Sonata, for violin and piano, which was played earlier in the evening by the composer and Madame Thomason. One who did hear declares it is very poetic, and yet withal is healthful and modern in construction. Grieg's Quartet in G minor completed the program for the evening offered by Messrs Venth and Kronold.

Sometimes it happens that late concerts have their advantages. The meetings of the Tonkünstler Society, held at the Argyle, begin late, and therefore the writer on last Tuesday night arrived in time to hear another quintet, the Brahms, in F minor, played by Alexander Lambert, piano; Ludwig Marum, first violin; David Mannes, second violin; Jacob Altschuler, viola, and Leo Schulz, 'cello. The names of the artist bespeak the quality of the performance. At the close the artists were greeted with prolonged applause. A quartet by Louis V. Saar was played as the first number of the meeting by Messrs. Mannes, Marum, Altschuler and Schulz, and while the writer did not hear, one who did proclaims it one of Mr. Saar's strongest compositions. Miss Dorothy Moller, contralto, sang songs by Franz and Cornelius, accompanied at the piano by Mrs. Florence Brown Sheppard, and this completed the interesting program presented by the Tonkünstler.

Mrs. Minne Humphryes, the soprano soloist of the Greenwood Baptist Church, gave a concert also on last Tuesday night at the church in aid of the Building Fund. She was assisted by Miss Henriette Weber, pianist; McCall Lanham, baritone, and Charles Russell, 'cellist. As a rule, church concerts do not attract musical audiences, but the people who assembled to hear Mrs. Humphryes and the other artists proved an exception to the rule. The character of the program was enough to convince that artists and not amateurs were to appear. The compositions played and sung follow:

Fruhlingsrauschen ..... Sinding
Marche Grotesque ..... Sinding
Miss Henriette Weber.
Aria, Qui la Voce, I Puritani ..... Bellini
Mrs. Minne Humphryes.
Nina ..... Pergolesi
Caprice Slav ..... P. Scharwenka
Charles Russell.
Arioso, Benvenuto ..... Eugene Diaz
McCall Lanham.
Abendlied ..... Schumann
Tarantelle ..... Popper
Mr. Russell.
Die Soldatenbraut ..... Schumann
Dein ist Mein Herz ..... Schubert
Mrs. Humphryes.
Valse Caprice ..... Rubinstein
Miss Weber.
Thou'rt Like Unto a Flower ..... Ludwig
Because She Kissed It ..... Gaynor
Mighty Lak' a Rose ..... Nevin
Mr. Lanham.
Violets ..... Ellen Wright
Come to Me, Sweetheart ..... J. C. Bartlett
Mrs. Humphryes.

Mrs. Humphryes' beautifully trained voice made the very most of the Bellini aria, and in the lieder of Schumann and Schubert she evinced still greater possibilities. As one of the professional pupils of Miss Caroline Montefiore, Mrs. Humphryes is making fine progress, both as a singer and a teacher. Both as a soloist and as an accompanist Miss Weber is a delightful artist, and it was evident that the Greenwood audience heard her with pleasure. Mr. Lanham is an artist who seems altogether modest. His voice and style should bring him more prominently before the public. Mr. Russell, the 'cellist, also proved an agreeable surprise at the concert. He is a thorough musician, drawing from his instrument a rich, full tone, and his legato playing is particularly fine.

The Chaminade Club and the Midwood Club also gave concerts last Tuesday night. The concert at the Midwood Club was for the benefit of St. Paul's Protestant Episcopal Church, Flatbush. The same evening, Mrs. Lucie Boice Wood, soprano, assisted Mrs. Stuart Close at a musicale

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which the latter gave at her home, 209 Hancock street. Mrs. Close is a professional pupil of Dr. Henry G. Hanchett, and on the night of her musicale she played a Fantaisie by Saran; "Woodlawn Sketches," by MacDowell, and Liszt's transcription of the "Liebestod."

As the program of the concert by the Boston Symphony Orchestra at the Academy of Music last Friday night is almost the same as that performed in Manhattan Saturday afternoon, there is no need here of extended criticism. Josef Hofmann played the same concerto at both concerts, the Chopin in E minor. The orchestra played Mozart's C major Symphony and the new overture, "In London Town," by Edward Elgar. The review of the Manhattan concert will be found on another page of this issue of THE MUSICAL COURIER.

Last evening (Tuesday) the Handley Musical Society gave a public rehearsal at Crosby Hall.

To-night (Wednesday) at Association Hall, George Riddle will read Milton's "Comas," and the original music by Henry Lawes will be played on old-time instruments. Arthur Claassen, the musical director of the evening, will assist at the spinet, and the stringed instruments, to be led by Carl Venth, will be tuned down one-third and otherwise "doctored" to resemble the instruments of former centuries.

The pupils of Alexander Rihm and Henry Schradieck will give their second joint recital to-night at Wissner Hall.

The Kaltenborn String Quartet will give a concert to-night at the Bay Ridge Presbyterian Church. The series of concerts Sunday afternoons, at the Crescent Athletic Club on Clinton street, began last Sunday.

To-morrow evening (Thursday) "The Messiah" will be sung at the Academy of Music by the Brooklyn Oratorio Society. Four fine soloists are announced, Miss Estelle Liebling, Mrs. Marian van Duyn, Ellison van Hoose and Whitney Tew. The oratorio will be presented under the auspices of the Brooklyn Institute. Walter Henry Hall will conduct. The program of the Christmas concert by the Institute was published last week. The artists to appear at this Saturday next in Association Hall are Mrs Katharine Fisk, Gwilym Miles and Avice Boxall.

Friday evening, December 27, Mme. Schumann-Heink and Emil Fischer will give the recital postponed from October 17.

THE RISE OF THE WESTERN CHURCH SINGER.—Year by year the displacement in church choirs of long standing favorites, and the introduction of new Western singers into their places, is becoming more apparent. Their fresh young voices, together with marked ability for application and hard work, is slowly accomplishing the inevitable end. What elixir the Western air breathes on the native born—infusing both vigor and the determined application to labor of study—is a mystery yet to be solved. But it is becoming more and more evident that in the coming spring, when, as Mr. Fellows, of the Townsend H. Fellows Choir Exchange, said in a recent interview, all indications point to a most remarkable coincidence of purpose among musical committees, to secure entirely new choirs for the year beginning next May. It becomes increasingly apparent that the coveted posts will many of them be filled by the young Western singers, who possess all the requisites—voice, temperament and repertory.

DRESDEN, FRANKLINSTRASSE 20,
December 1, 1901.

RICHARD STRAUSS, whose musicianship has revealed itself in his symphonic dictions and songs, was given a first hearing here November 21, as an operatic composer of a one act work entitled "Feuersnoth." The composer calls it "a Sing-gedicht" (a song poem), though it has but little in common with this title, for it is, truly speaking, musical philosophy—"overmusic"—altogether an immensely interesting creation of demoniacal virtuosity, a stunning proof of the composer's contrapuntal genius, his orchestration, his abnormal harmonization and his brilliant coloring.

Charged with sardonic humor, free and large in its patterns, it is perhaps the biggest music, not dramatic but symphonic, penned of late in the form of opera, which in Von Schuch found a congenial interpreter. His grasp, his intelligence and his spirited conducting elated the listeners, even those unable to fathom the depth of the composition, to the heights of the author's lofty fantasies and feelings, which later, by the by, are always strictly controlled by intelligence and thought.

If one does not believe in Richard Strauss' impulse nor in his sentiment, one has an unshakable belief in his brains, his broad mind, his wit and his "rabbiates Können," as one of our critics had it. "Feuersnoth" should be called a subjective epic, a rhapsody on love's old story and all the fuss of it.

The scenes are laid in Munich in the time of fabulous antiquity, "fabelhafter Unzeit," which in German has a double meaning, covering a multitude of anachronisms, such as are actually contained in Wolzogen's libretto. As for the latter, so much has been written against it, that I, truth to tell, expected it to be worse. I should therefore state here that whoever is able to digest the second act of "Tristan," or the plain language of Shakespeare as used in his plays, will not feel offended by Strauss-Wolzogen's distinct mode of expressing things with their proper names. To me the all encompassing, beautiful, spiritual idea of the diction, that of love's triumph (without love, nothing but darkness), stood out too prominently to lose itself in petty criticism of the antiquated language of the book, such as is probably used in fabulous antiquity.

The title "Feuersnoth" is hard to translate; "want of fire"? or "distress caused by want of fire"? as you like.

The tale is founded on an old Netherlandish myth, according to which a maiden once upon a time insulted her lover so severely that he in his turn, as a sorcerer, took revenge upon her by conjuring absolute darkness over the town in which she lived, no fire burning there anywhere. This darkness, causing great distress, lasted until the moment when the maiden, full of repentence, opened the door to her lover to enjoy love's happiness and he united with her. In this very hour the extinguished fires suddenly glowed anew, and light, comfort and luck came back again to the distressed inhabitants of the town. Musically this is the climax of the opera, worked up in a dazzling fashion, the soaring grandeur of which recalls the most glorious parts of the author's "Zarathustra" music.

That Strauss has studied his Wagner to good account nobody will deny. Though he has not, however, been able to impregnate his "Feuersnoth" with equal dramatic vitality as his great namesake, Richard (of Bayreuth), and though it contains some painfully long monologues and symphonic interludes, the work will not glide unnoticed down the stream of oblivion. Who knows, perhaps motifs from it will be added some day to the chapter, "the hero and his works," from the composer's "Heldenleben" score, to live there for longer time to come than on the stage, for popular Strauss' "Feuersnoth" is not. It is caviar to the people, and it remains to be seen how long it will hold the boards.

The performance under von Schuch's conductorship was beautiful and artistic in every detail. Tributes of thanks were paid to Count Seebach for having taken the initiative in the production of this remarkable work. The orchestra was marvelous, the choruses—particularly those of the children—likewise. Of the vocal numbers Kunrad (Scheidemantel) and Diemut's (Fräulein Krull) love duet, their monologues (very long!) and the terzett of Diemut's playmates are beautiful. The leading roles could hardly find better interpreters than they did in Scheidemantel and Krull, the minor parts being equally well sung by Nast, von Chavanne, Staudigl, Schäfer, Erl, Wachter, Pelter, &c. The artists, the composer, the librettist, the stage manager (Herr Moris) and von Schuch were called at least a dozen times at the conclusion. The house was crowded. The King and the Queen attended.

The evening was brought to a close with a revival of the ballet, "Coppelia," by Delibes, artistically conducted by Dr. Rabl. Fräulein Zanini appeared as a guest in the solo part.

Needless to say, the second symphony concert by the Royal Orchestra was an equally enjoyable occurrence as the preceding first recital some weeks ago. Alberto Geloso, the Parisian violinist, as soloist, captivated the audience by the beauty of his tone production, the fire and temperament of his execution. He is a sterling virtuoso. Saint-Saëns' Concerto, a paraphrase on an Arabic theme, by Lenormand, and a Habanera of his own were his numbers. The novelty of the evening was an orchestral Legend by Jean Sibelius, of Finland, "The Swan of Tuonela," which last summer at the Heidelberg Tonkünstler meeting—when produced under the composer's own baton—was very favorably criticised by Mr. Floersheim in the columns of this paper. The proof given here of the composer's quite remarkable talent is originally a part from a Symphonic Diction in four movements, called "Lemminkäinen," the subject being an episode from "Kalewala," treating of the fate and the adventures of Lemminkäinen, the Achilleus of the Finnish mythology. The parts of the symphony, produced first in Helsingfors some years ago, are entitled: (1) Lemminkäinen and the maidens; (2) His stay in Tuonela; (3) Tuonela's swan; (4) Lemminkäinen fares homeward. Tuonela, according to the myths, is the realm of death, surrounded by a broad river of black, turbulent water upon which a swan swims about singing in lonesome majesty solemn and melancholy tunes. Those interested in the subject will find it in cantos 26 to 31 of "Kalewala," the national epos of the Finns.

Cut out (like as is this program) from the frame of the composition in its entirety, the beautiful musical legend of the swan cannot, of course, impress the hearers in equal degree as when heard contrasted by the preceding and the adjoining movements. Nevertheless, even in this shape it does not fail to call attention to Sibelius' strong creative powers, his bent being the deep, melancholy style, expressing the unutterable, intense, passionate plaint such as is characteristic of his nation. As to form, content, orchestration and harmonization the composition is original. Di-

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vided violins form the background for the principal theme, played on the English horn. It is a sad tune running through the whole movement, the climax of which is beautifully worked up, until finally the song ceases, ending gradually in a fleeting, evanescent pianissimo of a rare and desolate effect.

Among the hearers there certainly was none who did not deeply regret that the items of this program were not conducted by Schuch. Herr Hagen took his place. Borodin's "Steppenskizze" followed. It is a most interesting composition, which (like Sibelius'), sad to say, was too short to make the effect effective when heard as a part of the work to which it belongs. Both compositions were warmly received.

Sauer was the soloist of the last Philharmonic concert. More about all the numerous recitals which occurred of late in my next. A. INGMAN.

HANCHETT.—Dr. Henry G. Hanchett has planned his season so as to allow of a maximum of activity, giving attention in turn to the interests with which his name has become associated. He has already played fourteen recitals or concerts since the opening of the season in October, all of them in this city. Of these the most important was his first series before the Brooklyn Institute. Although he has now given ninety-seven recitals before this one body in seven consecutive years, his audiences at his latest series have been much the largest in the entire history of his courses. From the beginning he has steadfastly adhered to the one purpose of making the thought of the composer and the true value of his writing apparent to the audience. He has treated his hearers as students and has tried to teach them something that should be of permanent educational value. A similar aim, but worked out on somewhat different lines, may be discovered in his recitals before the New York city Board of Education, which now number up to thirty-four. It is surely noteworthy that an artist can make a record of such extensive courses in this metropolis with constantly growing audiences.

Dr. Hanchett now begins his work at a distance from the city, but he has so arranged it as to interfere as little as possible with his private teaching. After playing before the Pennsylvania State Music Teachers' Association and at Wilson College in the same State, he goes West to Chicago and Galesburg, Ill., and South as far as New Orleans, resuming his recitals in this city and vicinity March 1.

Dr. Hanchett announces an interpretation and analysis class, which he is to conduct in his studio in this city for advanced students and young artists (pupils of any teacher), beginning in January and meeting twice a month. This class will study the interpretation of standard and classical works for the piano, and the best practical means of expressing their significance, the playing being chiefly that of the members of the class. The class is now organizing.

KUBELIK THIS AFTERNOON.—Jan Kubelik, the violinist, will give his second recital this afternoon in Carnegie Hall, assisted by Mrs. Jessie Shay, pianist, and Rudolf Friml, accompanist. Here is the program:

Concerto for violin, F sharp minor.....Ernst
Herr Kubelik.

Piano soli—
Wedding Day.....Grieg
Scherzo, Valse.....Moszkowski
Miss Jessie Shay.

Violin soli—
Andante (Concerto No. 7).....Spohr
Souvenir de Moskow.....Wieniawski
Herr Kubelik.

Piano solo, Allegro Appassionata.....Saint-Saëns
Miss Jessie Shay.

Violin solo, Witches' Dance.....Paganini
Herr Kubelik.

PARIS, NOVEMBER 29, 1901.

An Overture by Mozart Heard in Paris for the First Time!

AN unpublished work by Mozart heard for the first time surely merits attention. This is what is said to have happened at the first concert of the season given at the Paris Conservatory last Sunday. In going through a quantity of manuscript music, G. Marby, the conductor of the Conservatory concerts, discovered a number of orchestral parts of the eighteenth century covered with dust, which seemed to have accumulated since the founding of the institution. Some of these parts bore the following inscription in French:

"Overture for grand orchestra, by Mozart, Paris. Printed and published by the Conservatory Press, 152 Faubourg Poissonière." No score was found, but from the orchestral parts, and which apparently had never been used, Mr. Marby was enabled to reconstruct one. It is perfectly true that this overture is quite unknown. It forms no introduction to any of Mozart's operas, and does not appear on the published list of any of his works, symphonies, serenades or divertissements. The style of the work is distinctly Mozart's. It begins by a short solo for the oboe andante, followed by an Allegro Spirituoso, the principal movement of the overture.

Tierrot, the French critic, in speaking of the authenticity of this work, says: "It is to be noticed that this composition was published at the Conservatory Press, which, at that period, under the control of the institution, brought out many didactic and artistic works of the most serious character. But how came this overture to have rested so long in the library of the Paris Conservatory and to be quite unknown to the German publishers? It must be remembered that Mozart was in Paris in 1778. The future composer of 'Don Giovanni' came to the capital of France to seek his fortune at the very worst moment for him, as it was the very year when the dispute between the Gluckists and the Piccinists was at its height, and attracted the attention of musical amateurs to the exclusion of the claims of any other composer. Mozart had asked for an opera libretto, but as this was not furnished immediately, he occupied himself with composition for concerts. On October 3, 1778, in writing to his father, he says: 'Le Gros, director of the Concerts Spirituels, has bought from me the two overtures (symphonies), and the Concertante Symphony.' Now it is one of these two overtures (the other one having been rewritten and published in Germany) that has just been brought to light." The style is Mozart's, but tempered a little by the French school, and the fact that it was written for a French public; the orchestration is that of Mozart's other works written for grand orchestra, and so a work presumably composed by this illustrious composer has been heard perhaps for the first time in Paris after a lapse of 123 years. Better late than never!

The first concert given by the new Philharmonic Society was a great success. The Rosé Quartet, of Vienna, appeared for the first time in Paris, and made a most favorable impression. The program was very long—three quartets, in this order: Haydn, Brahms and Beethoven, with songs by Liszt, Schumann and Schubert, sung by Mme. Félia Litvinne, some in French and others in German. I cannot tell why. These were accompanied in a marvelous manner by the pianist, Alfred Cortôt. By the way, they were announced on the program: Voice, Madame Litvinne; piano, A. Cortôt, thus giving due recognition to what is a most difficult and often thankless office. In acknowledging the recalls the vocalist appeared always in conjunction with the pianist.

The report on the budget of fine arts has just been published. It proposed the augmentation of the grant to the Opéra from $16,000 to $240,000, and a new concert hall for the Conservatory, the present one being quite unfit for its purpose. The budget also advised that the course of teaching of musical composition shall be thoroughly investigated.

Alexandre Guilmant has just handed in his resignation of the post of organist at La Trinité, an appointment he has held for the last thirty years.

I spoke a little while ago on the fact that among composers and performers in Paris it was the thing to be a foreigner, but surely for an eclectic program the one given by Colonne at the Nouveau Théâtre on Thursday cannot be surpassed. It begins with Henry Purcell and ends with Richard Wagner, and includes Chopin, Liszt, Cherubini, Bach, Lulli, Vivaldi, Grieg. The only native composer on the list is Gabriel Pierné. The vocalist is Hildur Fjord, in Norwegian songs. A performance of "Peer Gynt" is shortly to be given under the direction of Lugné-Poe, on December 10. Grieg's music to the play will be performed by the Lamoureux Orchestra, under the direction of Chevillard.

I notice the journals publish the approaching marriage of Mlle. G. Leblanc to Maurice Maeterlinck. Mlle. Leblanc is a singer who created the role of Charlotte Corday in an opera by Alexandre Georges, when it was produced last season at the Opéra Populaire, of Paris. The work is shortly to be mounted at Lille.

At the last concert of Colonne was produced "Adonis," symphonic poem, by Th. Dubois. The work seemed to me scholarly, but somewhat uninteresting, the second movement being heavy and dull.

Harold Bauer with the Philharmonic.

DECEMBER 5, 1901.

The second concert of the New Philharmonic Society was a decided success. The artists were Harold Bauer, pianist; Eugene Ysaye, violinist, and Thérèse Behr, vocalist. One can say nothing new about the surety of technic or the magnetic charm and imagination of Harold Bauer as displayed in the "Carnival" of Schumann. Criticism has already been exhausted on his superb performance. He was recalled again and again with the utmost

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enthusiasm. Mlle. Behr gave a number of lieder with great purity of diction, which greatly pleased the auditors. I should say at least 400 or 500 people were unable to gain admittance to the concert, the hall being quite inadequate for its present purpose.

To those unfamiliar with Paris it will be somewhat of a surprise to learn that there is no real concert hall where can be given symphonic or choral concerts. Of course halls for chamber music or recitals are numerous, but no place such as is possessed by the larger cities of the States—New York, Boston, Philadelphia, designed and built originally for concert purposes. Why we have no such building it would be hard to say. The great symphonic concerts, such as those of Lamoureux, Colonne, &c., are given in theatres. But a theatre and concert hall can never be successfully combined. The construction of a first-class theatre for opera or drama renders it unsuitable for purely musical performances only. In case of symphonic concerts so much of the sonority and brilliance is lost by the orchestra being placed on the stage, the back and sides of which are closed by a canvas scene. A well constructed concert hall of suitable dimensions in a suitable and accessible locality is needed in Paris.

This brings up the question as to whether the majority of halls built for large concerts are not entirely too extravagant in size. Of course I am aware that a hall must hold a sufficient number of people to make the enterprise a profitable one. The Mormon Temple in Salt Lake City is, I believe, the solitary exception—at least so far as I am aware—of an immense auditorium combined with perfect distinctness of sound. Dion Boucicault, writing over ten years ago on the tendency to build halls of such huge dimensions that all artistic efforts had to be forced and exaggerated, gave a conversation that he had with Balfe on the subject, and as many of the remarks they made have become really prophetic, it may be interesting to reproduce it. Said Boucicault: "When monster concerts were beginning to become popular, Balfe, the composer, and I visited one of them, given I forget where. In the orchestra were upward of 150 executants. Of these, of course, two-thirds were strings. Mario came forward and sang. After his pure, rich, tenor voice rose like a lark in the first bars of the recitative, down came a hundred strings in a thumping chord. It was out of all proportion with the voice. It was an outrage on the ear.

"Balfe," I said, "What do you call that? To me it sounds awful."

"C'est magnifique," he replied; "Mais ce n'est pas la guerre! But we are monstrefying everything, as if size and extremity were elements of art. We are tearing the throats of our singers to get one note higher in the compass, to arrive at which we spoil all the rest of the voice. Listen!"

Mario was singing the tenor solo from the "Borgia."

"In twenty years hence," continued Balfe, "there will be no such voices heard. Quality will yield to quantity It will be all yell and roar."

"In an orchestra of those gigantic dimensions is it easy to hold all together in perfect unison?"

"You may ask, 'Is it possible?'" remarked the musician. "Precision in time suffers when the orchestra and chorus are too wide for the scope of the conductor. I doubt if perfect execution can be obtained by an orchestra of more than eighty pieces; that is, eighteen in the brass, fifteen wood and fifty strings, excluding the batterie de cuisine. The best execution I ever heard was from an orchestra of these dimensions. But you will see that monstrosity of art will characterize the coming age."

Certainly the remarks on the fatal results to the singing voice by augmenting the size of the orchestra into all disproportion to the vocal instrument have become so apparent that the prophecy has been remarkably fulfilled.

It is also a pressing question of altering the Opéra Comique, which is found to be most dangerous in case of fire during a performance, and perfectly inadequate, from an artistic point of view, for the proper staging of the works produced there. This house, it will be remembered, was burned down in 1887 during a performance of Thomas' "Mignon." Nearly thirty people lost their lives, and, the theatre being a subventioned one, the Director Carvalho was cited to appear before the tribunal. It appears from the report issued by the Minister of Fine Arts that if the safety of the public is so little more assured in the present building, that of the artists is not any more so, combined with which is the smallness of the stage for the production of the pieces at present produced at the Opéra Comique, necessitating, frequently, a very exacting and elaborate mise en scène.

The beautiful symphony in D minor, by César Franck, which was given at the last Colonne concert, with the excellent reception accorded to it, caused one to wonder why it did not appear more frequently on our programs. There is in this work such a fusion of beautiful, flowing melody, with a complete knowledge of the most abstruse resources of harmony known to modern science. The prelude to "Les Barbares," Saint-Saëns' last opera, was also performed. As I have already said in my notice of the production of the work at the Opéra, it is a sort of symphonic movement, in which most of the principal themes appear, and are treated, and developed with the skill and ingenuity for which Saint-Saëns is noted. Mme. Rose Caron was the vocalist and gave "Elsa's Dream" from "Lohengrin" and the romance of "Marguerite" from "La Damnation de Faust," Berlioz.

At the Lamoureux concerts the performance of Beethoven's symphonies in their order have brought us to No. 5 (C minor). The concert ended by a really admirable reading of Mendelssohn's music to "A Midsummer Night's Dream," which provoked the utmost enthusiasm. A novelty was produced in "The Vision of Dante," by Raoul Brunel, who is, I believe, a Prix de Rome for composition. This is a really interesting and original work, and met with a very warm and encouraging reception.

DE VALMOUR.

THE LAST ITALIAN SINGER.

HE is called Baldelli. I do not know much about his life or career. They tell me that he has sung during the greater part of his life on the lyric stages of St. Petersburg and Madrid, singing such roles as Pandolphe in the "Serva Padrona," and Beckmesser in the "Meistersinger," and Figaro in Mozart's "Nozze." There is versatility for you! Baldelli at the present time must be about fifty-five years of age. He has just come to Paris, and to the great joy not only of our ears but of our hearts he still consents to sing from time to time in public.

I heard this great artist a few days ago. On his program were works of Scarlatti, Caldara, Cimarosa, Pergolesi. A single modern: Rossini. I will say at once and quite frankly that I was never so delighted before. Perhaps my early musical education has made me a too passionate admirer of the old Italian method of singing, of the "bel canto." But since a great virtuoso, and believe me that I am not using this word in any contemptuous sense, is teaching us something of which the tradition seems to have been entirely lost; since an exquisite singer in whom, as by a miracle, all the qualities of Italian lyricism are centred, has just moved us by his gifts of expression and beautiful tone, surely such a lesson should be taken to heart? Would it not be ridiculous to remain inattentive because we are so accustomed to modern methods? We are too often the victims of fashion. In Parisian artistic circles Bach, Rameau, Gluck are in turn à la mode. All Italian music, unless it belongs to the seventeenth century, is looked upon with suspicion. Pergolesi and Cimarosa are considered as belonging to the "basse époque." It is exactly as if Watteau and Fragonard, on the pretext that they were born 100 years too late, and that they have sometimes done painted frivolous work, should be entirely sacrificed for the benefit of Poussin. As for myself, I confess without shame I have an instinctive love for these Italian masters of the eighteenth century, and I love them still more since their genius has been made familiar to me through the talent of M. Baldelli.

"What is there so extraordinary about your M. Baldelli?" you ask. "If he is so astonishing as you say, everybody would know his name."

M. Baldelli has not a very big voice; think of his age and his long career! He has not, then—or rather he has no longer—the qualities which please the multitude. "The resources of his art should attract the attention of the critics," ou say. But critics in general are people who say what others say, and as it is agreed that the art of singing is dead, they will no longer give themselves the trouble to be sure that there is no one still living who is an exponent of what they believe to be a lost art.

M. Baldelli at his concert at the Bodinière commenced with a mournful Cantilène of Caldara, which he gave with a grand severity of style, exquisite limpidity of tone, and the most profound expression. After that he gave us the famous bass airs of "Il Matrimonio Segreto" and the "Cenerentola," with a volubility of diction, a wit, a fantasy and a gaiety of the most delightful character. We noticed that, even in these *bouffonneries,* the art of M. Baldelli always remains distinguished and eminently musical. After that the singer gave us a dramatic scena from the "Povero Tracollo" of Pergolesi, with intense pathos. Whether the work is comic or pathetic, the melody lively or glad, the tone always remains pure and of beautiful quality; whether the note be insisted upon, or merely whispered, it always preserves its intrinsic beauty. The "grand art italien" lies wholly in the secret of this technical perfection. "If the voice were stronger and deeper," said one of my neighbors, who had in former days applauded the famous singers of the Salle Ventadour, "I should think I was listening to Lablache."

I am not in the least exaggerating the merit of M. Baldelli. I am anxious to attract the attention to him of young artists, and not only singers but also composers. One knows in what esteem Wagner held the Italian singers. The public are right in requiring from our lyric artists a complete understanding of poetical and musical language, and this need of living declamation has developed since the works of the Bayreuth master are so universally performed. But why are these legitimate requirements so meagrely satisfied? Why are the interpreters nearly always incapable of translating the beauty of a classical or modern work? Because the voices are badly or insufficiently trained, because the organ, without which one can do nothing, is always imperfect and will not do the work that it is required to do.

I will return one day to this capital question, with which the future of drama and lyric comedy is bound up. In the meantime my readers should try and hear Baldelli and hasten to profit by his teaching. His present address is 6 Rue Euler, Paris.—H. Fièrens-Gevaert, in the Guide Musical.

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November 30, 1901.

IF the quality were equal to the quantity, violinists would have no reason to complain about new compositions for their instrument this season in Berlin. Since last writing three more new works for violin have been performed here for the first time.

Arrigo Serato introduced a violin concerto by Leone Sinigaglia, an Italian who received his musical education in Germany. The work, which is still in manuscript, is dedicated to Serato, otherwise he probably would not have played it. It is a stilted "Machwerk," crude in structure, superficial in contents. Now and then a theme takes a promising start, but it soon lags and disappoints.

Serato's performance of the work was mediocre, and did not show it off in the best light. He redeemed himself, however, in the Wieniawski Concerto later. He played this with technicical finish, good tone and rousing temperament. It was some five or six years ago that Serato made a successful début here. He has improved greatly since then. He has lost his former crudeness; he has gained much in finish and repose, without losing his natural warmth. He always succeeds with the public, and this is due to his temperament, for he is by no means a great violinist. His greatest fault is his small tone, which was often entirely smothered by the orchestra.

This consumptive tone is no doubt due in large part to his manner of holding the violin. He has acquired the bad habit of playing with his head turned over so that the left ear almost rests on the violin. He undoubtedly thinks, with the vibrations so near his ear, that he is drawing a big tone. So it sounds with the head in that position.

Serato is a talented young violinist, and if he could learn to draw a tone twice as large, and to play his passages a trifle slower, giving here also more tone, he would have three times the success he now has.

Another young Italian gave a recital about the time of Serato's appearance, Aldo Antonietti, who has been heard in Berlin several times before. Antonietti, too, is a very talented violinist. He has a smooth, sweet tone, a clear technic, almost perfect intonation. He plays with warmth, though he has not Serato's fire. What Antonietti most lacks is color contrasts. He plays everything mezzo-forte. He never brings out a good fortissimo nor a real pianissimo. Then, too, there is no energy in his attack. Rapid passages that should be played forte and with tone and energy, he goes over smoothly and softly, always with a beautiful tone quality, but not in a satisfying manner. Moreover, he drags the tempi often; his allegro is a moderato. Antonietti with his talent ought to play much better. Since last year I see no progress at all.

Carl Halir gave a concert on the 16th with the Philharmonic Orchestra. He played the Mozart A major Concerto, the Brahms Concerto and his own Concerto in D major, which he played here for the first time.

So Halir, like his teacher, Joachim, at times feels the desire to compose. This concerto will not, I trust, injure his reputation as a violinist. At least, Joachim has composed during the last fifty years, more or less, without having in any way hurt his reputation as a performer. Why, then, should Halir not compose?

This concerto is not new. Halir composed it in Weimar some years ago. I heard him play it there for the first time. So I have heard the first and last performance of this work.

Halir played the Mozart Concerto exquisitely. What beautiful music it is! And how refreshing after the striving and straining of some of the modern impotents. Halir has just the tone, the canary-like trills, the phrasing and repose for this classic jem. Really, the best cure for the hyper-modern critics who are tired and sick of the old in music is to let them hear a concerto of the Sinigaglia stamp every night for a month. Then let them hear a finished performance of this Mozart Concerto, and say Amen!

Halir gave a broad and virile reading of the Brahms Concerto, for which he received a storm of applause.

The artist couple, Alexander and Lilli Petschnikoff, gave a well attended popular concert in the Philharmonie on the 18th. They played together the Spohr double Concerto in B minor, a rarely heard work. It is a pity, for it is beautiful music, bright and fresh as a summer morning in the first movement, and noble and dignified in the slow movement. True it is old-fashioned; you see grandfather's old beaver hat and grandmother's hoop skirts, but nevertheless it is good music. The finale is weak.

The two Petschnikoffs played the work beautifully. I was surprised at the amount of technic Mrs. Petschnikoff displayed. She worthily held her ground with her husband, except in tone volume. His tone was larger, but then what a difference in their fiddles.

Petschnikoff plays Ferdinand Laub's famous Strad., one of the best violins that ever came from old Antonius' workshop. I met an old musician here the other day, Dr. Pohl, who lived thirty years in Moscow. He knew Laub well, and often heard him. He said the tone Laub drew from this violin was marvelous. He remembered distinctly hearing the Bruch G minor Concerto for the first time as played by Laub. The work was then new, and in Laub's hands it made a wonderful impression on him. He considered Laub a much greater violinist than Joachim ever was.

There is something very peculiar about Joachim's reputation. I have read criticisms and biographical sketches of thirty years ago, when Laub, Vieuxtemps and Wieniawski were still living. It is always: "Joachim, the greatest living violinist." Yet, in every instance when I have talked with musicians who heard them all, the verdict has been that Laub, Vieuxtemps and Wieniawski were all much greater than Joachim. This was invariably the verdict unless it was someone connected with the Berlin Hochscule. Isn't this strange?

To-day it is still the same thing. Read about violinists. It is always: "Joachim is still the greatest." People seem to be afraid to write and say what they think, or, in other words, the truth.

Or are we all deaf, and is it true that Joachim, who is seventy years old, and who cannot, twice out of ten times, play even the Beethoven F major Romance in tune and without scratching—is it true that he is still the greatest living violinist?

On the same evening of the Petschnikoff concert Halir played, for the first time in Berlin, C. M. Löffler's Divertimento for violin and orchestra. It was in the second of the new Symphony concerts, under Richard Strauss, in Kroll's Theatre. It is an interesting work, one of the best of the six novelties for violin that have been played here thus far this season.

I liked especially the variations on the theme from the "Dies Iræ." Also the "Fête des morts," which is very characteristic. The elegance and polish of the work, as a whole, the discreet orchestral background, the characteristic and effective treatment of the solo violin, all reveal the composer-violinist.

Halir's playing was not quite up to his usual standard. He evidently had not practiced the work much, either, as he played from notes. Yet it was heartily applauded.

Z. Alex. Birnbaum, the young Polish violinist, who made a very successful début in Berlin three years ago, is, I am told, having great success on a concert tour of France. He recently played in Paris at a charity concert gotten up by the *Figaro* with rousing success. He is a violinist of unusual talent. He draws a tone from his instrument, warm, rich and throbbing with life. He has the genuine Polish fire, which never fails to rouse the audience. Birnbaum is concertmaster of the new orchestra that has been founded in Paris, which is directed by "guesting" conductors, Mottl, Strauss, Weingartner, and others.

Another gifted young Polish violinist is Arthur Argiewicz, the protégé of Mr. Landecker, owner of the Philharmonie. After several years of study he is to come out of his seclusion. He will give a concert with the Philharmonic Orchestra in Beethoven Hall toward the end of January, playing as his principal work the Brahms Concerto.

ARTHUR M. ABELL.

MRS. STOCKER'S LECTURE-MUSICALE.—Mrs. Stella Prince Stocker gave a lecture-musicale at her residence-studio, 17 West 103d street, Tuesday evening, December 10, for her pupils and their friends. A unique thing in connection with her work is the little orchestra organized by Mrs. Stocker. She was engaged to give several orchestra numbers at the Jewish fête on December 13, and she has also been engaged for the two Christmas celebrations at St. Michael's Church. The program presented at her musicale follows:

Piano duet, Die Schmiede.....D'Ourville
Mrs. Stocker and Miss Clara Stocker.
Vocal solo, The Holy City.....Stephen Adams
Miss Katie Wrissenberg.
Notes on Chopin.
Miss Edith Gouley.
Piano, Mazurka, op. 7, No. 2.....Chopin
Miss Clara Stocker.
Piano duet, Intermezzo.....Mascagni
Miss Florence McGloine and Mrs. Stocker.
Piano duets—
Chorale .....Luther
Melody .....Donizetti
Miss Anna Hoogkamp and Mrs. Stocker.
Vocal duets—
Slave Song.....
The Miller.....Veazie
Miss Katie Wrissenberg and Miss Emma Wrissenberg.
Toy Orchestra music—
Bohemian Carneval.....De Kontski
Vacation Song, with orchestra.....
A Russian Sleigh Ride.....Chwatal
Members of the juvenile orchestra include Edith Gouley, Mildred Dick, Frances Hodgson, Grace Paine, Helen Messmer, Clara Stocker, Arthur Stocker, Irving Campbell, Alice McGloine.
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Musical People.

Miss Jeanie Rankin will give a recital at Montreal December 10.

Adolph Carpe has recently given a recital at his studio n Pittsburg, Pa.

Miss Edythe B. Lott and Mrs. Alice Calder Stock are wo young Detroit, Mich., singers.

E. M. Walker has a large, successful class at Carlyle, ll., besides being busy playing at concerts.

Ad. M. Foerster issued a large number of invitations or a recital at his studio in Pittsburg, Pa., on the 4th.

A new addition to professional musical circles in Cleveand, Ohio, is Mrs. Ruth Ellis Hart, formerly of Chicago.

A notable presentation at New Castle, Pa., last week was he opera of "Martha" by the Mikado Company, all home alent.

The annual recital by the pupils of Miss Florence May Currier took place in Sargent Hall, Merrimac, Mass., recently.

An organ recital was given at Zanesville, Ohio, by Mrs. Wilbur Thoburn Mills, of Columbus, assisted by Miss Anna Allison Jones.

The third Peabody recital was given November 21 by Edwin Farmer and J. C. Van Hulsteyn, both instructors t the institute, Baltimore, Md.

Frank E. Drake, of Newark, N. J., gave the first in a eries of three piano recitals arranged by him for this eason in Association Hall, November 29.

A song recital was recently given at York, Me., by Miss Suzanne Mae Snow and Willis Sikes Fisher, assisted by Miss Jessa Saunders McDaniel, of Portsmouth, N. H.

Mrs. Rose Bloch-Bauer's class gave a recital at Portland, Ore., the last week in November. Miss Ethel Douglass Warrens, one of her pupils, sang at Vancouver recently.

A program was rendered at Pittsfield, Mass., late in November by the orchestra of the Pittsfield Symphony Society, conducted by Frederick J. Liddle, and assisted by Ben. Franklin, tenor.

The first of the six piano recitals to be given by Prof. . J. Davis for the benefit of his pupils for the season of 901-2 took place in Hermann's new music rooms, Calmet, Mich., November 25.

Edward Stuart's pupils gave a recital November 26 at his tudio in the Kent Building, Truro, N. B. In January a eneral recital will be given in one of the public halls, at hich all the pupils will perform.

At Wallingford, Conn., an organ recital was given by Miss Florence A. Wells, in November, at the First Baptist Church, of which she is organist, assisted by Mrs. Maria C. Clark, soprano soloist, of Portland, Me.

A sacred concert arranged by M. P. Champoux was given n November at Syracuse, N. Y. Among the musicians ho took part were Mrs. Champoux, Mr. Ward, Mr. Madson, Mr. Marsh, William Chase and Mr. Borch.

The soloists at the concert of the Augusta (Me.) Festival Chorus, which occurred on the 3d, were Miss Sara Miller, Mrs. C. S. York, Dr. H. M. Nickerson, A. D. Ward, Robert C. Adams and Llewellyn B. Cain.

The second public recital of the students of the University School of Music, Lincoln, Neb., took place November 26. A program of ten numbers was given without a lip of memory or untoward incident of any kind.

The Baker String Quartet, of Denver, Col., consisting of Genevra Waters Baker, Fred A. Baker, Ida Askling and Louis Appy, gave a concert recently, when they were assisted by Miss Evelyn Knapp.

At the twelfth musical service given at the First M. E. Church, Cortland, N. Y., "The Daughter of Jairus" was sung, the soloists being Miss Alice Van Eiderstine, John F. Byrnes and L. L. Wellman. Geo. Oscar Bowen is choirmaster of this church.

In a recent concert played by Miss Lottie Demuth, at Oberlin (Ohio) Conservatory of Music, the program, without previous thought, contained numbers by Belgian, French, Spanish, Norwegian, Hungarian, German, Italian and Polish composers.

Mrs. Wilbur Thoburn Mills gave an organ recital in Zanesville, Ohio, on Thanksgiving evening, November 28, opening the new organ in the First Presbyterian Church of that city. Mrs. Mills was assisted by Miss Anna Allison Jones, of Zanesville.

A recital by Miss Lina Drechsler Adamson, violinist, was given at Association Hall, Toronto, Ont., November 25. Miss Adamson was assisted by two Canadian artists, Emiliano Renaud, pianist, of Montreal, and Miss Lillian Littlehales, 'cellist, of New York.

The faculty of the Hasbrouck School of Music, Jersey City, N. J., gave a recital November 21. Victor Baler, superintendent; Gustav L. Becker, associate superintendent; Benjamin Monteith, Moritz E. Schwarz, Claude J. Holding, Señor Carlos N. Sanchez and Emil M. Mueller appeared.

A brilliant recital by Miss Kelly and her pupils, at Findlay, Ohio, was a notable success. Miss Priddy, Miss Anna Crall, Mrs. Will Kwis, Mrs. A. M. Oliphant, Mrs. W. B. Keator, Miss Sala Moore, Frank Firmin, Miss Ella Pentzer, Miss Ethel McLachlan, Orville Joy, Dr. Brake, Miss Carolyn Renninger and George Woodley took part.

A musical evening was given on Thursday, December 12, at Tuxedo Hall, Fifty-ninth street and Madison avenue, mainly by the pupils of Mme. A. Saxby Hall, a West Indian pianist of merit, in New York city, both as a performer and instructor. Artists known to the musical public assisted. The list of patronesses includes Mrs. C. E. Latimer, Mrs. S. B. Hill, Mrs. Hoagland and Mrs. Schute.

Another fine musicale was given at the residence of S. N. Noyes at West Newbury, Mass., recently. The participants, composed of members of the Pentucket Orchestra, of Haverhill, and the Adelphi Orchestra, of Newburyport, were: E. F. Hoyt, J. K. Nichols, William Aitken, F. W. Noyes, Max Schlegel, G. M. Holmes, S. N. Noyes, G. B. Whitman, E. H. Aitkin, A. B. Cony, Chas. Higgins, John Netsch, G. Rowell, W. Scott Johnson; Horace N. Noyes, at the piano.

FLETCHER MUSIC METHOD.—An interesting letter just received from Evelyn A. Fletcher-Copp, who left for Europe early in November, is dated from Brussels, in which city she was en route to Leipsic. She had just given a lecture in Brussels on the Fletcher Music Method which was well attended and well received. Mrs. Fletcher-Copp says: "I find the music methods for children in Brussels away behind the general American methods, but in many ways the Belgians are ahead of us—I mean in the way of giving free advantages in music to the poor children. * * * What seemed to interest my audience this afternoon more than anything else was the Fletcher Method idea of drawing out the individuality of the child in musical composition so that he would express himself in music as readily as he would express his thoughts in words. After the lecture I had to give them instance after instance of my own personal experience of this natural result when the child is dealt with from the new musical standpoint."

ALEX. LAMBERT'S CONCERT.—Alexander Lambert will give a concert at the New York College of Music on Tuesday evening, December 17, with the assistance of David Mannes, Elliott Schenck and Mrs. Hunt, the contralto.

CHARLES W. CLARK.

THE eminent baritone, Charles W. Clark, whose picture adorns the front page of THE MUSICAL COURIER this week, appeared with much success in the Chicago Orchestra's first historical program at the Auditorium on December 13 and 14. A detailed account of his singing on this occasion will be found in this paper's Chicago department.

Among American artists Mr. Clark occupies a prominent and influential position. Glowing tributes paid to him by the press of the country would fill a book of liberal dimensions. And these estimates are just. For exceptional musical gifts, an artistic temperament, unrelenting study of the great masters, intellectual qualifications which embrace the ability to interpret sympathetically and dramatically, and the cherishing of high ideals, constitute a number of the excellent causes which have resulted in this vocal achievement and general musicianship.

As previously announced in THE MUSICAL COURIER, Mr. Clark will spend the next two seasons in Europe, making Paris his headquarters. The advisability of his entering grand opera, for which he is admirably adapted, has been discussed by his many friends and associates. But Mr. Clark as yet has made no statement to the effect that he will devote himself exclusively to operatic roles. Nor are able exponents of oratorio and song so multitudinous that such an announcement would prove wholly welcome to the musical world at large.

Under the direction of the Hamlin Company, Kimball Hall, Chicago, Mr. Clark will be called upon to fill many important engagements in the United States during the remainder of the season 1901-2. It has been proposed that before leaving America he should be heard in several of the large musical centres of Canada.

ONTARIO LADIES' COLLEGE.—The Ontario Ladies' College, at Whitby, Ont., Canada, has been giving a series of musical recitals that have reflected great credit upon the students and the teaching staff. The following program was given by Misses McTaggart and Rice in the Music Hall, Wednesday evening, December 11, and is a sample of the class of work being done at the college:

Sonata, No. 18.....Beethoven
Miss McTaggart.
Your Voice.....Denza
Miss Rice.
Polonaise.....Chopin
Miss McTaggart.
The Rose.....Noel Johnson
The River and the Sea.....Noel Johnson
Miss Rice.
Si oiseau j'etais.....Henselt
Souvenir.....Sokalsky
The Witches' Dance.....MacDowell
Miss McTaggart.
O Divine Redeemer.....Gounod
Miss Rice.
Midsummer Night's Dream.....Mendelssohn-Liszt
Miss McTaggart.

NATIONAL CONSERVATORY TO AID THE MCKINLEY FUND.—The National Conservatory Orchestra, composed of advanced pupils and teachers of the National Conservatory, will play at the concert to-night at the Madison Square Garden Concert Hall for the benefit of the McKinley Memorial Fund. The orchestra, conducted by Leo Schulz, will play Mendelssohn's Symphony No. 4, in A major, and the overture to "Egmont." There will be three soloists, all pupils of the conservatory. Miss Grace Halleck, pianist, will perform the first movement of the Schumann piano Concerto. Harry T. Burleigh will sing a number from "Tannhäuser," and Master Julius Casper, violinist, will play the "Fantasia Appassionata," by Vieuxtemps.

The opera class at the conservatory, directed by Eugene Dufriche, is planning some interesting performances for later in the season.

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MR. JOSEF KELLER, Violoncello.
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Musical Clubs.

The Friday Musicale, Houston, Tex., met last week with Miss Juliet Raphael.

At Houston, Tex., the Quartet Society has just given its second musicale of the season.

The Mozart Club has just given its 100th concert in the Carnegie Music Hall, Pittsburg, Pa.

Miss Leonora Jackson appeared before the Middlesex Women's Club at Lowell, Mass., in November.

The Knox Glee Club gave its first public entertainment at Galesburg, Ill., in November.

Miss Nellie Lynde Wright was the soloist at the Bangor (Me.) Symphony Orchestra's concert last week.

Mrs. Timberman prepared the program for a recent recital before the Women's Musical Club, Columbus, Ohio.

The first musicale of the seventh season of the Euterpe Club was given at the Conservatory Hall, Peekskill, N. Y., in November.

The annual holiday performance of Händel's "Messiah" by the Mozart Club will be given on December 26 at Carnegie Music Hall, Pittsburg, Pa.

Some of the active music clubs in Newark, N. J., are the Orpheus Club, the Music Study Club, Tuesday Musical Club and the Philo-Musical Club.

The Musical Union of Oberlin, Ohio, under the leadership of Professor Andrews, a chorus of over 200 voices, will give concerts during the holidays.

A choral union has been formed in Union Church, Ludlow, Mass., with James Henderson as president and director and Miss Lillian Keith treasurer.

Miss Anna Stuart, a former member of the Treble Clef Club, Portland, Ore., and a pupil of Mrs. Walter Reed, has a class in Newberg, Ore., this winter.

Mrs. Emma Wilkins Gutmann, by request, repeated a large portion of her Wagner lecture, delivered last fall in the Women's Club at Peoria, Ill., last week.

Miss Etta C. Keil, soprano; E. G. Rothleder, violinist, and W. K. Steiner, pianist, were soloists for the musicale given by the Sphinx Club recently at Pittsburg, Pa.

The main purpose of the Cecilian Choral Society of Troy, N. Y., is to entertain their friends, consequently music of a light and popular order claims the first place upon their programs.

The St. Louis (Mo.) Choral-Symphony Society presented Verdi's Requiem on November 28, with Miss Marie Zimmerman, Miss Jessie Ringen, Mortimer Howard and Whitney Tew as soloists.

A chamber music recital was given at the residence of Dr. and Mrs. A. E. Rockey, Portland, Ore., in November, by the Hidden-Coursen String Quartet, consisting of Reginald L. Hidden, Anton Zilm, Edgar E. Coursen and Ferdinand Konrad. The numbers included the Haydn Quartet in D major, Beethoven's in F major and the Violin Concerto in D minor (Wieniawski).

At Rome, N. Y., November 25, the St. Cecelia Club gave its first musicale of the winter season, there being a large attendance, the program being devoted to American composers.

The last concert of the Philharmonic Society was given at Liederkranz Hall, Louisville, Ky., December 11. The soloists on this occasion were Mr. and Mrs. Douglass Webb, Mrs. Katherine Whipple Dobbs and T. C. Barr.

The Oratorio Society, Nashua, N. H., has secured soloists for its coming concert on December 27, when "The Messiah" will be given, having engaged Mrs. J. P. Walker, Miss Gertrude Edmands, George J. Parker and Arthur Beresford.

The second concert of the Mozart Club will take place in Carnegie Hall, Pittsburg, Pa., on December 26, "The Messiah" being given. The soloists will be Mme. Charlotte Maconda, Miss Christine Miller, Gregory Hast and Edward Brigham.

The last members' recital of the Musical Art Society was given at Louisville, Ky., December 3. The principal feature of the program was Mrs. Katherine Whipple Dobbs' musical declamation. Miss Alice Wunderlich was the violin soloist, and Mrs. Frances Evans Crawford played the accompaniments.

The first concert given under the auspices of the Mendelssohn Choral Club, Minneapolis, Minn., took place on November 11, the soloists being Miss Beatrice Alice Pickthall, William J. Hall, Miss Louise Taylor, Miss Louisa Hathaway Chryst and Mrs. Katharine K. Hall.

At Galesburg, Ill., in the last week of November a song recital was given under the auspices of the Woman's Guild of Grace Episcopal Church for the benefit of the church. Mrs. Linda Holmes-Chappell, Mrs. Helen Carlton-Marsh and Charles E. Poston were the soloists. Miss Blanche Boult and W. H. Cheesman assisted.

The Bach Society, of Louisville, Ky., has begun work on Saint-Saëns' "Christmas" oratorio, which will form part of the program of the society's first recital, to be given some time during the holidays. The second part of Bach's "Christmas" oratorio and the second part of Berlioz's "Childhood of Christ" will be sung at the same time.

The annual meeting of the Apollo Club for the election of officers has just been held at Louisville, Ky., and resulted as follows: President, Granville W. Shaw; vice-president, L. T. Davidson; secretary and treasurer, E. G. Reimers; musical director, Osbourne McConathy; executive committee, A. W. Thompson, J. G. Roach and C. L. Locke. The next recital of the club will be given December 19.

The most attractive program presented this season by the Woman's Club, Worcester, Mass., was the one recently given under the auspices of the art and music department, Mrs. Carrie King-Hunt, chairman. It was members' afternoon, and the hall was crowded to the doors. The subject was "Music of Many Lands," and the various countries were represented by the following in appropriate costumes: Miss Bertha M. Titus, Arabian; Mrs. Louie Erville Ware, Venetian; Miss Georgie Coombs, German; Mrs. Mabelle Lynn Childs, Spanish; Miss Edith Viola Ellsbree, French; Miss Abbie Bemis, Indian; Mrs. George M. Bassett, Russian; Mrs. H. E. Mitchell, Chinese; Miss Luella Flagg, Scotch; Mrs. Samuel E. Winslow, Neapolitan. Mrs. J. L. Brand and Miss Adeline M. Biscoe were at the piano.

The Philharmonic String Quartet's first concert of its season, given at Association Hall, Cleveland, Ohio, Tuesday evening, December 10, repeated the Haydn Quartet in G major that was heard at the Fortnightly Club. The other quartet of the evening was the Brahms A major, for piano, violin, viola and 'cello, with Mr. Basset at the piano.

The Ladies' Choral Club, of Houston, Tex., with choral music as a study, was organized recently at the residence of Mrs. E. A. Peden. About fifteen or twenty members were enrolled, forty to be the membership limit. Mrs. Willie Hutcheson was elected president, Mrs. Baltis Allen secretary and treasurer, Miss Mary Kidd director and Mrs. E. A. Peden librarian.

The first concert of the Troy (N. Y.) Choral Club of the season of 1901-2 was held at Music Hall in November, under the direction of Conductor Allan Lindsay. The club was assisted by Mrs. Hissem De Moss, Miss Clara Stearns, Arnold R. Janser, the choir of St. Paul's Church and the Troy Philharmonic Orchestra. At the Lenten concert of the Choral Club Haydn's oratorio, "The Creation," will be sung.

A concert was given last week at the Eloise, Providence, R. I., by the Philharmonic Quartet, assisted by Timothee Adamowski, of Boston, Miss Maud H. Tower and Henry Goodrich. The Philharmonic Quartet is a new aspirant for public favor, and is made up of the following well-known local singers: Miss Harriot E. Barrows, soprano; Miss Addie Iola Hicks, contralto; James F. Armstrong, tenor, and Charles H. Everett, bass.

Following are the officers and members of the Schubert Vocal Society, Newark, N. J.: Dr. A. C. Ward, president; James A. Coe, vice-president; Louis A. Russell, conductor; Dr. George E. Potter, Frederick C. Russell, Benjamin Atha, Joseph N. Byrne, William H. Barnett, Morris Cohn, Laban W. Dennis, Frederick Frelinghuysen, John R. Hardin, Charles Hartdegen, Julius Lebkuecher, Louis Lelong, Rev. L. S. Osborne, Wallace M. Scudder, William V. Snyder, Jerome Taylor, Harrison van Duyne, Allen B. Wallace, Dr. W. S. Washington, Noah Woodruff, Thomas Cressy, John F. Dryden, F. Wolcott Jackson, Gottfried Krueger, Stephen J. Meeker, Alexander Lelong, George Simonds, Dr. William E. Seidler, James S. Higbie, Tonzo L. Sauvage, J. Henry Bacheller, Carl Ammann, William T. Carter, Dr. H. J. F. Walhauser, Dr. Edward O. Schaaf, Dr. R. Dieffenbach, Dr. Edward Staehlin, Hon. James M. Seymuor, J. Wilbur Kennedy, Dr. J. D. Lippincott, Dr. Edward J. Ill, Michael T. Barrett, Dr. Charles L. Ill, Dr. Herman C. H. Herold, Hon. Edward C. Harris, George A. Allsopp, Felix Fuld, Oscar Michael, Gustav L. Erb, Dr. Theron Y. Sutphen, Professor Henry Coleman, Hon. Francis J. Swayze, Frederick Kuhn, Frank C. Gregory, S. J. Derby; Ladies' Auxiliary, Mrs. Orrie K. Taylor, chairman; Mrs. E. R. Ferrall, Mrs. C. E. King, Miss Anna Burgyes, Miss Cora Ingersoll, Miss Grace Fee, Miss Gertrude M. Dwyer, Miss Emma Cohn, Miss Jane Harding and Miss Helen Smith; accompanist, Miss Anna Burgyes.

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HAROLD BAUER IN ENGLAND.

HAROLD BAUER'S playing at the Hallé concerts in Manchester, England, recently caused a sensation. t was his first appearance there, and seldom has the press of that great city been so enthusiastic over the work of an artist. Here are some of the opinions:

HAROLD BAUER AT THE MANCHESTER HALLE CONCERTS.

Last evening the first appearance took place in Manchester of Harold Bauer, whose name adds another to the list of excellent pianists. The first piece was Brahms' Concerto in D minor, which has been heard here several times, but why artists choose it is not very clear. The first movement is very tame and uninteresting, but here is some improvement in the second and the third is quite tolerable. His second effort was Gluck's beautiful "Air de Ballet," arranged by Saint-Saëns. It was most daintily played. He then gave Chopin's well-known Polonaise in A flat, one of those pieces written for the display of virtuosity. He was heartily recalled after each piece, and was no doubt well pleased with his reception.—Manchester Evening Mail, November 15.

Notwithstanding the grumblings of a few people who crave for lighter fare, the Hallé programs maintain their high standard, consisting of large scale works only. The Concerto for piano in D minor was the first work given to the world by Brahms beyond the scale of chamber music. In it there is the obvious intention to restore the classical traditions in music which had seriously suffered at the hands of the romantic school. The work was coldly received on its first performance at Leipsic, but warmly welcomed at Hamburg. Afterward it was produced in Vienna, and by the London Philharmonic Society in 1871. Its character is distinctly academic, grave and reflective, and although it was magnificently played by Harold Bauer, we must confess to finding it dry. The rendering of the piece showed that Harold Bauer is a player of the first rank, with great executive powers, original conception and individuality.—Manchester Evening News, November 15, 1901.

Harold Bauer, who was the chief star at Hallé's on Thursday, is a pianist of the first rank, absolutely without affectation. He possesses the highest gifts, and his performances stamped him as the true artist. Moreover, it is so refreshing to find an artist who does not seek the adventitious aid of theatricalism.—Sunday Chronicle, November 17, 1901.

The fifth concert of the series, like the first and second, was wholly instrumental and not a whit less attractive. Harold Bauer is a pianist of the highest ability, already known by repute, though previously a stranger to Manchester. Had he played nothing yesterday except the "Air de Ballet" in G, which Saint-Saëns has arranged in most delightful fashion, he would have stood revealed as the possessor of a fairy-like touch and the average professional command of the keyboard. But in Chopin's Polonaise in A flat he showed true artistic feeling, giving the proper emphasis to the many thrilling passages in that work, and allowing no tinge of exaggeration to mar the value of the performance. Thus the defiant opening, a kind of challenge to all comers, led up in most natural fashion to the principal theme, which is symbolic of the determination to overcome by valor whatever may stand in opposition. In the famous passage in octaves for the left hand Mr. Bauer avoided the mistake of overwhelming the march tune, which is intended to be heard above it, and his treatment of the graceful theme which announces relief from the storm and stress just undergone was worthy of all praise. A determined effort to secure an encore was made, but in vain. In Brahms' Concerto in D minor (op. 15), Mr. Bauer had opportunities of showing that in association with an orchestra he can vary the tones of his instrument so as to claim at one time the principal share of attention, and at another to let them blend in harmonious symmetry with the rest. The first movement opens with an introduction of some length, in which a portion of the scheme is set forth by the strings and wood-wind to a rumbling drum accompaniment, in a novel and characteristic manner, after which the pianist executes a cadenza, introducing new material, and gradually the old, the relations between the sections being very precise and requiring accurate adjustment. There is a reposefulness in the second movement which in Brahms is not associated with indolence or dreaminess, but suggests a merely temporary cessation of activity. The piano is here favored with a delicious solo, one of the most excellent portions of the whole work. Of all three movements the rondo is that which the memory most easily retains, the principal theme being marked by a kind of angularity which makes it conspicuous. Between the several appearances of this theme are episodes of great interest, the second being captivating in the highest degree. In Mr. Bauer's hands all these were admirably brought out, and his success was warmly acknowledged.—Manchester Courier, November 15, 1901.

Among the very small number of really significant piano concertos Brahms' early work in D minor (op. 15) may be just as unhesitatingly reckoned as his later in B flat major (op. 83). The prancing "Don Quixote" theme is of astonishingly happy invention. The orchestral part, which, of course, has symphonic importance, was played yesterday, as on various former occasions, under Dr. Richter, with exquisite taste and with the solo part Harold Bauer made a very remarkable first impression on the Manchester public. Mr. Bauer pleases us much more thoroughly than any other pianist of the younger generation. There are a good many young players at the present day with fine technical mastery of the instrument, and in that respect Mr. Bauer has no shortcomings that we could discover. His passage playing is clear and incisive, the wrist being as well developed as the fingers, and, wonderful to relate, his pedaling is so artistic that no confusion of harmonies seems ever to occur in his playing. Such results can only be achieved by a player who is entirely free from affectation. If he is busy posing he will inevitably forget some of those subtleties upon which continuously beautiful tone production depends, and will lapse into vulgarity or, at least, into commonplace. There is also a certain extremely remarkable equipoise in Mr. Bauer's art. Vigilant as he is, no frowning concentration appears in his manner. He plays like a man who has his task very thoroughly in hand, exercising a legitimate way, and not making a furious effort to do something extraordinary. The consequence is that under his hands a composition comes out in clear outline and true proportion. The extremely clever Caprice by Saint-Saëns on an air from Gluck's "Alceste" he rendered with wonderful subtlety, and his A flat Polonaise was very satisfactory.—Manchester Guardian, November 12, 1901.

Although a stranger to Manchester, and Manchester is occasionally, if not very often, coldly critical to its musical newcomers, Mr. Bauer could not complain of the warmth of his reception Thursday. This is all the more to be wondered at, inasmuch that the Concerto—Brahms' No. 1 in D minor—with the exception of a beautiful, wistful adagio movement, is distinctly a dry work, and very much caviare to the general public. Of course, the Chopin Polonaise in A flat was rapturously received, and Mr. Bauer had to be very firm and merely content himself with repeated bows.—Umpire, November 17, 1901.

METROPOLITAN SUNDAY NIGHT CONCERT.

A FAIR audience was present at the Metropolitan Opera House on Sunday night to hear Josef Hofmann play the piano and Miss Anna Otten the violin. Mr. Hofmann was in excellent condition, and Miss Otten played with a splendid tone, which was produced by a beautiful bow movement, and she exhibited a remarkably smooth left hand technic. This young lady is one of the formidable female violinists before the public to-day, and should be more frequently heard.

Madame Lehmann did the best she could considering that her voice has no longer the facility or quality necessary to penetrate through large space and do justice to the music. It is a sad fact, but it must be touched upon constantly, in order to remind the people of it, that singers will come to this country long after their vocal usefulness is gone, merely for the purpose of utilizing their past experience to secure engagements. They are really not worthy of any attention in the columns of a music paper.

Metropolitan Independent Church.

AT the services of the Metropolitan Independent Church, Carnegie Lyceum, last Sunday forenoon Miss Josephine E. Naudin, soprano, sang Gounod's "No Night Shall Be There" and Roma's "At Parting," exhibing a powerful, sympathetic and intensely musical voice, and singing with tenderness, passion and temperament. Miss Naudin is a pupil of Miss Montefiore, of this city. She was accompanied by Miss Paula Semnacher, a pianist of intelligence, who has gauged the nature and the qualifications of the art of accompaniment.

The services at the Metropolitan Independent Church are conducted by the speaker, Henry Frank, whose discourse was an appeal to the very highest and noblest intellectual attributes and pregnant with truths that should permeate society as quickly as possible.

Mary Gardner, of Chicago.

THE Sunday *Journal* published a cablegram from Paris giving an account of the disappearance of Mary Gardner, of Chicago, an American, it says, who is a member of the Opéra Comique and who has been ill from overstudy and hazardous exertion. She disappeared immediately after singing at the Opéra, "leaving no trace." Her place at the Opéra is left open for her in case of her return. She has probably entered a sanatorium.

EFFIE STEWART.—Miss Effie Stewart, the soprano, has been engaged by the Handel and Haydn Society, of Boston, for the performance of "The Messiah" December 25. Her January engagements include the concert by the Troy (N. Y.) Choral Club.

Following are some of Miss Stewart's recent press notices:

CONCERT, ARION CLUB, PROVIDENCE, R. I.

In Miss Effie Stewart the soprano role found a most capable and satisfactory representative. She has a voice eminently fitted for the presentation of dramatic roles, a pure soprano, large, of fine timbre, and guided by ripe experience and musical instinct. In her singing is to be found no trace of self-assertion, but the composer's thought is seized with unerring insight and translated with artistic fidelity.—Providence Journal.

ORATORIO CONCERT, WORCESTER, MASS.

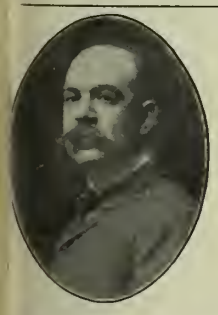
In the duet, "I Seek Thee, My Life," between Miss Effie Stewart, soprano, of New York, and Leverett B. Merrill, basso, of Boston, the audience had the first intimation in a musical way of what they were capable of performing, and the fine work done by Miss Stewart and Mr. Merrill was well seconded by the tenors when they took up the chorale, "Zion Hears Her Watchmen's Voices."

Miss Stewart is a finished singer of the dramatic order. She is endowed with a rich, melodious and powerful voice, and capable of sustaining the highest notes in a remarkable degree, while her enunciation is perfect. Miss Stewart's first notes at once inspire her audience with confidence. * * *

Miss Stewart again electrified the audience when she sang Massenet's aria, "Brightest and Best," from "Mary Magdalene," her singing of the high notes being a splendid performance.

A most delightful addition to the program of the evening was the introduction of Miss Stewart in the Bach-Gounod "Ave Maria," to organ, piano and violin accompaniment, in which she again demonstrated her superiority as a singer.—Worcester Spy.

Miss Stewart sang her role of Santuzza from memory, and was, of course, the hit of the evening. She showed the result of operatic training. She sang with a great deal of expression, which made her singing more telling.—Newark (N. J.) Advertiser.



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INDIANAPOLIS ORCHESTRA—
January 27.

CINCINNATI ORCHESTRA—
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N. Y. PHILHARMONIC SOCIETY—
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PHILADELPHIA ORCHESTRA—
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PITTSBURG ORCHESTRA—
March 7 and 8.

CHICAGO ORCHESTRA—
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MUSIC IN BALTIMORE.

BALTIMORE, December 15, 1901.

THE first concert since my last budget was given by three well-known local musicians—Dr. B. Merrill Hopkinson, baritone; Natorp Blumenfeld, violin, and Frederick Weber, tenor—at Lehmann's Hall, on December 3.

Dr. Hopkinson opened the program by introducing to Baltimore Liza Lehmann's "In Memoriam," which he gave a thoughtful and expressive rendition. He sang also Del Riego's "Love Is a Bird," Nevin's "Rosary" and "Mighty Lak' a Rose" and Sullivan's "Oh, Swallow, Swallow!" with his wonted success.

Mr. Blumenfeld has never played better here. He gave a reverent reading of Beethoven's Romance, No. 2, in F major, and a masterful and convincing performance of Bach's "Allemanda," from the unaccompanied Sonata, No. 2. The De Beriot Concerto in D was unworthy a place among its associates.

Vieuxtemps' "Reverie" displayed the player's noble tone and sincerity of expression, and the Popper-Halir "Dance of the Elves" was impeccably executed.

Mr. Weber has advanced decidedly in his art since last year, and he fully merited the enthusiastic approval accorded him. His voice was pure and even, and he sang with taste and authority ten songs from Schubert's "Müllerlieder."

Miss Clara Ascherfeld was the admirable accompanist.

A very large audience attended the fourth Peabody recital given December 6 by Emanuel Wad, of the piano staff of the Conservatory.

By his performance of the following program Mr. Wad proved that he is still what all players should hope for many years of their career to be, a growing artist, for his success excelled that of all previous appearances:

Fantaisie in D minor.....Mozart
Sonata Appassionata, op. 57.....Beethoven
Minuetto in B minor, from op. 78.....Schubert
Song Without Words, in A flat (duetto).....Mendelssohn-Bartholdy
Etude in B flat minor.....Mendelssohn-Bartholdy
Nocturne, F sharp.....Chopin
Etude, B flat, op. 25, No. 9.....Chopin
Etude, A flat.....Chopin
Etude, A minor, op. 25, No. 11.....Chopin
Improvisation on Siegmund's Love Song, from Wagner's Die Walküre.....Schütt
Caprice in G.....Paderewski
Three pieces from op. 11.....Serge Liapounow
Rondo des Fantomes.
Berceuse.
Tempete.

In the execution of this varied program, the pianist displayed individuality of conception and a highly developed technic. He was repeatedly recalled after each group, but the most successful of his renditions were those of the Chopin Nocturne and the G flat Etude. A dainty little piece of his own was given as an encore after this group.

At the second Boston Symphony concert of the season, Mr. Gericke presented Schumann's overture, "Manfred"; Liszt's Symphonic Poem, No. 7, "Festklaenge"; Vieuxtemps' Concerto for Violin, No. 5, in A minor, op. 37, and Beethoven's Symphony, No. 7. Charles Gregorowitsch was the soloist.

A more delightful program could scarcely have been arranged, nor could its execution have been excelled.

Mr. Gregorowitsch's exquisite tone, musical style and brilliant execution were thoroughly appreciated by the large audience, which recalled him numberless times.

The Kneisel Quartet and Harold Randolph presented at their second concert Beethoven's String Quartet in G, op. 18, No. 2, Bach's Sonata for piano and violin in A and Alexander Borodin's String Quartet in D.

The Bach sonata was a grateful substitute for the usual piano and string quartet or quintet. The classic was given a scholarly reading and flawlessly clean execution by Mr. Randolph and Mr. Kneisel.

Mme. Emma Nevada and her company of assisting artists gave an excellent concert at the Academy of Music Friday afternoon. Madame Nevada is one of the most remarkable coloratura sopranos ever heard here. Her voice is of light, birdlike quality, pure, but lacking color, especially in the medium register. She has consummate breath control and a masterly coloratura. Her staccato is extraordinary in clearness and brilliancy, and she is mistress of an exquisite pianissimo. In her program she devoted herself exclusively to the florid style of music, of which she is so distinguished an exponent. She sang the "Chanson du Mysoli," from F. David's "La Perle du Brésil"; the "Bell Song" from Delibes' "Lakmé"; andante from "La Sonnambula"; Taubert's "Vogel im Walde," and the "Shadow Song" from "Dinorah," in which she displayed a wonderfully facile execution, flawless intonation and charming style. She gave as encores "Shall I Wear a White Rose?" and Liza Lehmann's "You and I."

The attendant artists, all admirable, were Pablo Casals, 'cellist; Leon Moreau, pianist; Daniel Maquarre, flutist, and Heathe Gregory, basso.

Ernest Hutcheson gave another of his unique and delightful lecture recitals in the East Hall of the Peabody Institute yesterday. In an informal and happy manner he gave a most instructive sketch of his subject, "The Older Dance Forms and the Suite." He told us the old suite was composed chiefly of movements derived from dances, excepting two movements, the opening prelude occasionally met with and the air sometimes introduced.

The order of the movements was invariable as regards the first three (always allowing for the optional introductory prelude), being the Allemande, Courant and Sarabande. The last movement was always a Gigue.

Between the Saraband and the Gigue the composer was at liberty to exercise a good deal of choice, writing a minuet or bourrée, occasionally a passepied or loure, or he might select two or more of these forms, so that a suite varied between five to a possible eight movements. Mr. Hutcheson's plan was to play a whole suite by an old composer, for which he chose Bach's Partita in B flat; then to illustrate the separate dance forms by some varied examples. For these he chose this formidable list: Gavotte, D minor, Bourrée, A minor, Bach; Tambourin, E minor, Rameau; Tambourin, B flat, Raff; Minuet, E flat, Beethoven; Menuetto scherzando, Stavenhagen; Gigue in G, Bach; Gigue, G minor, Lully; Gigue, G, Scarlatti; Rigaudon, D, Raff.

Then to illustrate an entire suite by a modern composer, D'Albert's in D minor was given.

The performance of the entire taxing program was such as to leave nothing to be desired. EUTERPE.

Baernstein in St. Paul.

ST. PAUL, Minn., December 11, 1901.

BAERNSTEIN was billed as the special attraction for "The Messiah." The 2,200 seats in our hall were sold, and 300 people paid admission and stood or found seats on the steps; 200 were turned away. This is the first instance in the annals of St. Paul that such a condition came to pass.

After his "Why Do the Nations," the audience rose in their seats, calls of "Bravo, bravo," were shouted from every side; the vast auditorium was a scene of great wildness.

THE SPIERING QUARTET.—The Spiering Quartet, of which the eminent violinist Theodore Spiering is director, has entered upon a brilliant season. Among the quartet's many important engagements is a series of concerts now in progress in Chicago. The organization continues to make its headquarters at Chicago's Fine Arts Building.

PEOPLE'S SYMPHONY CONCERTS.

GOOD, staid, old Cooper Union was crowded to overflowing last Friday night for the opening of the second season of the People's Symphony concerts. Several coats of fresh paint gave a festive appearance to the large Assembly Hall, and when Conductor Franz X. Arens walked out upon the stage, baton in hand, he was received with tumultuous applause. Indeed the enthusiasm over music was something worth going miles to see and hear. The People's Symphony concerts began last winter under favorable auspices. There is no charity in the scheme. The prices of admission are small, but those who go pay their way. Apparently there is a public that wants these concerts and means to support, too, as far as it can. In the meantime the philanthropic men and women who are interested in the work purpose to raise an endowment fund in order that the concerts may be established on a permanent basis.

At the five concerts last year programs in chronological order were given. Mr. Arens began with the composers of the pre-classical period. Then came the classic writers and these were followed by the romantic and the modern schools. From the advanced programs for this season the concerts will come under the title of "Popular," or rather the popular classical. Familiar works were played by the orchestra at the first concert, but it was a program admirably arranged. Goldmark's "Sakuntala" overture, two movements of Beethoven's Eighth Symphony, Händel's Largo and Wagner's "Kaiser Marsch." Miss Kathryn Hilke, the soloist of the evening, sang the Bach-Gounod "Ave Maria" and two art songs—"The Violet," by Mozart, and Schumann's "Widmung." Mr. Arens played the piano accompaniments for the songs. Ernest Bauer, the concertmaster of the orchestra, played a violin obligato to the "Ave Maria," and both he and the singer were obliged to acknowledge several hearty recalls. It would be interesting to know how many times Miss Hilke has sung the popular "Ave Maria." She probably never sung it better than she did last Friday night. Schumann's "Widmung" she, too, sang especially well.

Mr. Arens prefaced all of the works but Händel's "Largo" and the art songs with brief analytical comment. This conductor is agreeable in his explanations, because he never says too much. Just an outline and then the orchestra plays. The orchestra, by the way, is an excellent one, numbering forty-eight men. The dampness last Friday night somewhat impaired the strings, but, on the whole, there was cause for congratulation.

A pleasant feature of the evening was the appearance on the stage of Charles Sprague Smith, of the People's Institute. The institute is interested in the concerts, and is co-operating in their advancement. In his remarks Mr. Smith referred to the endowment which is to be raised and he explained further the work and the aims of the workers. The officers of the People's Symphony concerts are: J. Hampden Robb, president; Hon. J. G. Carlisle, treasurer, and Lucien G. Chaffin, secretary. The executive committee includes S. Mallet-Prevost, chairman; Mrs. Richard W. Gilder, Miss Nora Godwin, Mrs. Gilbert E. Jones, Mrs. Edwin S. Mead, Albert Stettheimer and J. Eugene Whitney.

Heinrich Meyn, baritone, will be the soloist at the next concert, Friday evening, January 17. This will be the program for that night:

Overture, Egmont.....Beethoven
Count Almaviva's Aria from The Marriage of Figaro.....Mozart
Symphony (Oxford) in G major.....Haydn
Auf Flugeln des Gesanges.....Mendelssohn
Old English, False Phillis.....Mendelssohn
Andante Cantabile (string orchestra).....Tschaikowsky
Hungarian March.....Schubert-Liszt

BALTIMORE SAENGERFEST.—The committee of the next Saengerfest of the Northeastern Saengerbund, to be held in Baltimore in 1903, has voted to offer a prize of $15 to the poet and $25 to the composer of the prize song.

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PROBLEMS OF MUSICAL LIFE IN AMERICA.

CHICAGO, Ill., November 30, 1901.

IT is reported from Philadelphia that the conductor of the new Symphony Orchestra there, Fritz Scheel, has imported from Europe a surprisingly large percentage of the members of that orchestra. Involuntarily the question arises: Did there exist a necessity, a real cause to thus ignore the material within grasp and give to this new orchestra such a European character?

Musical affairs, as far as the writer of this article, during a great number of years in New York, Boston and Chicago, had a chance to make himself acquainted with, absolutely in no cases require wholesale importations for organizing an orchestra, save perhaps a few individual engagements of foreign woodwind instrument players and harpists. The abilities of a great number of the imported string instrumentalists are very moderate and modest, and only after a considerable length of time do these musicians acquire the external smoothness customary in the string departments of the few big American orchestras.

Now why should not an American born musician under similar circumstances and otherwise not lacking in ability succeed just as well under a conductor's severe training? Has not the time come now to give him hopes that his industry, his zeal and his technical acquirements will secure him a place in one of the large orchestras, where heretofore this ripe fruit has usually fallen into the lap of the foreign born?

Is it for an American altogether worth the while to seriously study an orchestral instrument when he knows in advance that the mere fact of having been born here acts against him? As far as the public is concerned, it is to be pitied that the proceedings of the managers of these orchestras are acquiesced in and generally approved, but that is perhaps quite natural when one considers that the press almost daily sounds the praise of the orchestra in superlative expressions. How can anyone dare under such circumstances to consider the possibility that equally good results might perhaps be achieved if there were more American blood among the performers? After all, the public plays usually only a passive part in its relation to the orchestra, and regards its performances very often in the same light as it does the purchase of any desirable mercantile article, giving little thought to its origin, whether foreign or home made. The manager believes it a bolder, financially more successful operation if he can call attention to the great number of "imported" musicians from Europe, whose work is perfection in brilliancy and refinement. And, on the other hand, where is the courageous conductor to be found who willingly would undertake to give first-class concerts with a—in the beginning—somewhat unevenly balanced orchestra? Oh, no, such an orchestra would necessitate more work all around, and might endanger the smoothness of the performance.

But even if such considerations were a good cause for ignoring and rejecting the less experienced American musician, is there not to be found in every metropolis in America a useful and partly much better material than the imported one? Must the American musician give up his hopes, one by one, of ever occupying a place according to his abilities in such orchestras? How miserably has many a one of this class to make a living, feeding himself and family from hand to mouth, and daily looking anxiously around whether or not the morrow will bring some earnings. And how sick must he feel at heart to notice that with the passing of his thirty-fifth year the first gray hair appears on his head, perhaps the natural consequence of his mental sufferings, and that with it comes the sad certainty that now no conductor or manager will deign to seriously consider him for a place in the orchestra with his sorrowful face and his gray hair. Let us be frank and state here that we may find a fair criterion for the qualifications of the average imported musician, who takes the righteous bread from the American struggler, if we recall to our minds the quality of the musicians of Mr. Winderstein's European Orchestra, traveling here for a short time last year, on whom an almost annihilating judgment was pronounced by the entire New York press; such, not better and not worse, are the average string instrumentalists who are imported under contract.

The great majority of them come to America to first learn, which favor, with more justice and generosity on the part of those powers which rule over the destinies of an orchestra, ought to be bestowed on those worthy but sadly neglected musicians who cannot help regarding themselves in the light of musical outcasts. As in the orchestra branch, so might a similar anomaly be noticed in regard to American soloists, who are likewise treated like stepchildren by the aforementioned powers, ruling here supremely. Whence shall come the enthusiasm and the inducement for perseverance in his art when a conscientious artist sees that the solo work for concerts of even smaller importance is mostly reserved for an artist from Europe? And when he has the audacity to ask the reason for such an action the mouthpieces of those musical powers have the heartlessness to tell him: "We do not want to make the reputation for an artist, we want the soloist to bring his reputation along with him." That the three or four soloistic members of the respective orchestras are yearly given a chance to play a solo does not contradict my statement.

It is a concession which has to be made, and which speedily and forever will be discarded as soon as the connection between the parties is severed. The public, in its longing for sensation, believes only too readily in the manager-prince's coarse exaggerations concerning the incomparable greatness and genius of every new artist, looming up on the musical horizon, and we now live to see even second-class institutions waiting for the price list from New York before they make their choice, thereby hoping to humor their patrons. Those agencies are in truth the musical department stores, which, with the same relentless power as in the purely commercial world, slowly undermine all individual life and ambition.

Our American musicians as a class have yet to learn the bitter lesson that selfishness, envy and insane competition, whenever these evil habits are allowed to grow, destroy all chances for materialistic improvement, and that only the principle of mutual esteem and mutual support will lend them a strength which eventually will restore to them the power and the position which by right ought to be theirs. As State laws will hardly be created to help and protect the less fortunate native musician, it follows that they themselves, by just and strict rules and by jointly and harmoniously working together, shoulder to shoulder, may gain some influence over those proud powers, diminish the existing evil and gradually push the menacing floods back into their legitimate channels.

BERNHARD LISTEMANN.

JESSIE SHAY.—The playing of Miss Jessie Shay, the piano soloist at the Kubelik concerts, has been commended by the leading critics. In addition to the press notices already published regarding her performances, we give the following:

"Miss Shay played Liszt's 'Twelfth Hungarian Rhapsody' with excellent color and with musical phrasing."—New York Times, December 8, 1901.

FLORIZEL'S LAST CONCERT IN STOCKHOLM.

THE celebrated music critic who writes under the pseudonym "Od" in the Stockholm *Vaitland,* in describing the second appearance there of the nine year old violin virtuoso, Florizel, writes in the issue of November 11, 1901:

"Truly very advanced in skill is this healthy and spirited mite, who is able to play the most difficult music on the violin with an energy and lightning-like rapidity which is astonishing. It is more like health giving play to him than fatigue. We see in Florizel the embodiment of an exceptional gift from nature. The most profound secrets of music are his—in his fingers, in his mind and in his astonishing capacity of memory. New selections are nothing to him, however difficult; he plays them as though he knew them from the beginning with their endless varieties and changes.

"A well-known Swedish violinist and musician has acknowledged with sincere admiration his wonderful faculties. Florizel can play by heart all of Paganini's caprices. You may hear people say that it is due to training and not to nature, but we think that it should be called supernatural.

"There is a difference in precocity in children. We have seen wonderful ones disappear like tiny flowers, but no one can prove that Wolfgang Mozart was injured by the concerts he gave as a clever virtuoso and composer when he was from seven to ten years of age. Nor was Sarasate's development retarded when, as a boy of ten years, he played the violin before admiring audiences. And so we believe that it is good and useful for Florizel to present his wondrous talents before the public."

KALTENBORN QUARTET.

THE Kaltenborn Quartet is meeting with much success this season. They have just finished four concerts in Tarrytown, and are booked for many other engagements. The following notices are from Yonkers and Cortland, N. Y.:

Last evening in the cosy hall of the Amackassin Club an appreciative audience listened to the second in a series of concerts by the Kaltenborn String Quartet, the members of which are Franz Kaltenborn, first violin; William Rowell, second violin; Gustave Bach, viola; Louis Heine, 'cello.

The program was a carefully selected one, and each number was splendidly played.

Mr. Kaltenborn's solo playing was, as usual, a delight to the ear This gifted violinist has become a great favorite with Yonkers audiences, and it is a matter of regret that he does not give his concerts wider publicity, so that the general public might become better acquainted with him and his playing.—The Yonkers Herald, December 7.

Lovers of fine string music anticipated a rich treat in the concert by the Kaltenborn String Quartet of New York city at Normal Hall last evening, and these anticipations were fully realized in the very excellent program which was rendered. Each number was enthusiastically encored and the large audience present would gladly have listened another hour could the concert have been prolonged. Individually and collectively the members of the organization are artists of a high order, and their masterful interpretation of the various numbers on the program was a revelation to many who heard them. Not in many a day has a more finished or artistic concert been given in Cortland than the one last evening, and a return of this quartet to Cortland would be welcomed by music lovers generally.—Cortland (N. Y.) Standard, December 12.

On December 15 the quartet played in Brooklyn; December 16, at Mrs. Charles D. Simons, Jr.'s (matinee), in honor of Mr. and Mrs. George Vanderbilt; December 17, Jersey City; 18th, Bay Ridge; 22d, Yonkers, Brooklyn and New York city; 29th, Brooklyn; January 5, Brooklyn; 12th, Brooklyn; 14th, South Norwalk; 18th, Staten Island; 19th, Brooklyn; 22d, Hackensack; 26th, Brooklyn; February 2d, Brooklyn; 5th, Ogontz School, Pa.; 6th, Philadelphia; 7th, Whitinsville, Mass.; 11th, Jersey City.

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2046 Leavenworth Street,
San Francisco, December 8, 1901.

GRAU and his company have gone and again we take up "the common round, the daily task," as before. Queer enough it seems, too, after all the gaiety of the past three weeks. The season closed with "The Marriage of Figaro."

People from abroad are inclined to make sport of us 'Friscans for our demonstrations of enjoyment during the opera season, but they do not stop to think that to the stay at homes this is a rare opportunity and the enjoyment is genuine. Never mind! We are growing, and it will soon be found that we not only can walk alone but have cut our eye teeth as well. San Francisco is a city with a musical future, and the day is not far distant when her possibilities will be recognized and she will step forward to take her place as one of the first cities of the world, even for music.

A word should be said regarding the performance on Tuesday night of "Tristan and Isolde," which was given for the first time in this city. Notwithstanding all the wise ones to the contrary, it was an exceedingly good performance and went off well. Reuss-Belce as Isolde did the best work she gave us in anything; only when she tried to rise above the tremendous orchestration did her voice sound harsh, but she gets the spirit of the thing and gave us a very realistic peformance. Louise Horner was, as always, satisfactory as Brangäne.

Reuss-Belce is not nice to look at when singing, as she uses the muscles of her mouth too hard and produces something like contortion; or, as the children would say, "she makes faces," but her work is conscientious and good, and when she does not feel obliged to scream above the orchestra her voice is pleasant to listen to. That is one thing in Wagner's scheme of things that seems a mistake. The orchestral work is so independent of the stage appurtenances that the orchestration has the effect of a great symphonic poem, and the voice is sacrificed to the orchestra rather than have the orchestral effects spoiled to spare the voice. But how many voices sound well when using such a colossal effort to keep up against an orchestral fortissimo?—and how many voices can stand it at all?

The local work has begun with renewed interest, the opera season having put the spirit of progress into students and professionals alike. Last Monday night Mrs. Ernest Lachmund, who has but recently returned from Berlin, where she was studying under Fraulein Koch, gave a most interesting and enjoyable recital of her work, both vocal and instrumental. She gave a number of songs, in which she was accompanied by Roscoe Warren Lucy, and sang some delightful Schumann numbers, also Rubinstein's "Du Bist wie Eine Blume," which of all was the best, being rendered with great tenderness and depth of expression. In her piano work Mrs. Lachmund shows splendid training and great personal ability. She has wrists of steel, and her playing has a certainty about it that gives one a feeling of uncommon pleasure in listening to her. She has an unusually fine technic, and phrases with an intelligence that shows the true artistic temperament. Her Chopin Polonaise was given with a fire rarely accorded it, and her Bach Gavotte was a gem. The Schumann Romance showed her depth of expression, and the "Revolutionary" Etude of Chopin was given in a tempo that increased its difficulties but brought out strongly the real character of the composition. Mrs. Lachmund is an acquisition to musical circles, and will be a welcome addition to the ranks of our first musicians.

The second of the Pasmore concerts is to take place in Maple Hall of the Palace Hotel, and the program promises to exceed any they have given before, even in the old days. The Pasmore Trio—Mary, Susan and Dorothy, violin, piano and 'cello—will again give some delightful selections, among which will be a "Petite Suite" by Mr. Pasmore himself, a charming composition. The soloists for the occasion will be Miss Adelaide Birchler, one of Mr. Pasmore's star pupils, and a contralto whose singing has attracted quite a little attention in former appearances; Dorothy Pasmore, the tiny 'cellist of the trio, and Mary, the talented young violinist. Besides these there is to be a complete rendering of Liza Lehman's "Persian Garden" setting, which Mr. Pasmore himself first introduced to a San Francisco audience. The accompanists for the evening will be Fred Maurer and Arthur Fickenscher.

The first concert of the Symphony season is to be given next Friday afternoon at the Grand Opera House, and a large audience is expected to be present. More than common interest is manifested in this movement, as the symphony subject itself is one around which has circled not a little argument and dissension. Paul Steindorff is the new leader, and, as it is his first taste of symphony work, there are many wise wags of the head as to results. A fine program has been prepared for the initial performance.

Next Saturday afternoon Lisser Hall, the new music hall at Mills College, is to be formally dedicated. There will be impressive exercises, and Mr. Lisser himself will play a Raff sonata for violin and piano with Minetti, the violinist.

Saturday is the date given for the second of the Zech Quartet concerts, in which Miss Chamberlain, pianist, will assist.

Mrs. A. Wedmore Jones.

Honored Beethoven's Birthday.

AT the regular musical meeting of the Tonkünstler Society last night (Tuesday) a Beethoven program was presented in commemoration of the 131st birthday of the great composer Ludwig van Beethoven was born at Bonn December 16, 1770. He died in Vienna March 26, 1827, in his fifty-seventh year. The works presented at the Tonkünstler meeting were as follows:

Sonata for Piano and Violin (A major, op. 47).
(Dedicated to Rudolph Kreutzer.)
Miss Katharine C. Linn and Henry Schradieck.

Songs for Contralto—
Busslied (op. 48, No. 6).
Ich liebe Dich.
Mailied (op. 52, No. 4).
Miss Martha Wettengel, accompanied by Louis V. Saar.

String Quartet (F major, op. 59, No. 1).
(Dedicated to Count Rasoumoffsky.)
Max Bendix, first violin; Ernst H. Bauer, second violin; Jacob Altschüler, Viola; Leo. Schulz, 'cello.

Songs for Tenor—
An die ferne Geliebte (Liederkreis, op. 98).
Auf dem Hügel sitz' ich spähend.
Wo die Berge so blau.
Leichte Segler in den Lüften.
Diese Wolken in den Höhen.
Es kehret der Maien.
Nimm sie hin denn, diese Lieder.
Anton Schott, accompanied by Josef Weiss.

$10,000 for the Best One Act Opera.

Rome, December 15, 1901.

SIGNOR SONZOGNO, whose prize of $10,000 offered for the best opera by an Italian was won by Mascagni, with "Cavalleria Rusticana," has now offered a similar prize for the best one-act opera in any language. He offers to produce the successful work at his own expense at Milan on the occasion of the international exhibition in 1904.—New York Sun.

Delina Peckham.—Mme. Delina Peckham, who is a native of Connecticut, and identified closely with the musical affairs of that State, has taken up her home permanently in this city, and expects a busy winter. For several years Madame Peckham came to this city a few days each week to give necessary lessons, but finding her classes increasing, it seemed best to live here altogether. Many of her Connecticut pupils have followed her to New York, as they prefer her teaching to any other.

Madame Peckham is a teacher of English, Italian, French and German songs and arias for church, concert and opera work. She also gives lessons in physical culture in connection with her vocal lessons. Madame Peckham teaches the old Italian method, but has gleaned the good from various teachers and adapted it to the needs of her pupils She is now planning to give a series of monthly recitals, beginning in the first week in December.

Before taking up teaching as her object in life she had attained much celebrity as a concert singer in New England, and on several occasions in New York and in Brooklyn received the most favorable comments from the newspapers on her singing. With an enthusiasm for her profession and the ability to obtain the interest and admiration of her pupils, Madame Peckham must add continually to their number and to the success of her studio.

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NEW YORK.

AUGUSTA GLOSE.

MISS AUGUSTA GLOSE, whose picture accompanies this, is a pianist and a musician of pronounced gifts. She is making a reputation with a novelty that combines poetry with music and something from the dramatic art besides. Seated before the piano Miss Glose recites the words of art songs and those of more popular kind, playing at the same time the air and accompaniment. The idea is new and one that will appeal to many because the mental picture is enhanced by her presentations.

Miss Glose has made "a hit" in the musical comedy, "The Liberty Belles." She has been on the stage several years and her popularity is growing all the time. As a member of Charles Frohman's companies, Miss Glose appeared in "On and Off," "Because She Loved Him So" and "The Surprises of Love," and in all of these appeared to great advantage, as the reports in the daily press all show.

Miss Glose is the daughter of Mr. and Mrs. Adolf Glose, and she inherits talents from both parents. She played with her father in the Wagner duets arranged by him. That she should have thought out the specialty which she made her own proves that once in a while there is something new under the sun. With this brief sketch of Miss Glose we include the opinion of one critic:

Fifth avenue patrons of "The Liberty Belles" have recognized in Augusta Glose, the girl who talks her songs, a parlor entertainer who had great vogue with the smart set here during the past two years. It was while working as a society entertainer that Miss Glose conceived the catchy idea of chatting her songs. The novelty caught on immensely. It was a new sensation to have a pretty girl sit down to a piano, face her audience and, while playing her accompaniment, sometimes with one hand, again with both, recite the words of her song, to the rhythm of the tune. Not an easy thing to do, as you may imagine, for one has to be something of a contortionist to get away with the accompaniment gracefully and correctly under the circumstances, and the proper declamation of the song requires a knowledge of elocution above that possessed by the ordinary vocalist.

If you want to know just how nicely Miss Glose can do you must hear her render "Billet Doux" in the dormitory scene of the "Belles."

Miss Glose comes by her artistic gifts naturally. Her father is a professor of music in New York, and her uncle is a painter of note. He was the first man to put the Stars and Stripes on canvas in depicting a Revolutionary battle scene. Some enterprising news-gatherer announced this fact when she was engaged by Klaw & Erlanger. This and the name of the comedy gave rise to the impression that "The Liberty Belles" was a Colonial play, an impression that the managers had a hard time eradicating.

This is practically Miss Glose's first season on the stage, as her vaudeville engagement was brief. She claims to have no ambition to become an actress. When her engagement with "The Liberty Belles" is done she may go back to entertaining society and prosecuting her musical studies.—New York World, November 29.

AUGUSTA GLOSE.

Another critic says:

Miss Glose, who is a finished pianist, did some remarkably difficult work in a very finished way. She recited, not sang, the words of several beautiful melodies, at the same time playing the air and accompaniment on the piano, and rendering the idea of the poem by varied tone and facial expression, so artistically done as to leave a deeper impression than even the singing of the song. It is a new idea and will find much favor.

In the "Lesson With the Fan" song, by Guy d'Hardelot, she manipulates the fan with one hand, playing the piano with the other.

MARY HOWE.

THE well-known soprano Mary Howe, who returned to this country recently and who will shortly appear in concerts here, was asked for an interview by a contemporary, and she gave the following, which was printed under the heading of "Singing Before Royalty":

"Having been requested by the editor of the *Vermonter* to give an account of my appearance before Kaiser Wilhelm, at the Royal Opera House in Wiesbaden, I will endeavor to give an idea of the evening's performance, which was for me an occasion of great interest and satisfaction.

"The Royal Theatre at Wiesbaden ranks in its appointments, as in the beauty of its architecture, with the finest in the world, and, thanks to a generous subvention from the Prussian Government, is able to maintain a stock company of the very first rank, both for opera and the drama. Every class of opera, from the Wagner and classical repertory to the modern light operas, and all the dramatic works of Goethe, Schiller and Shakespeare, as well as modern society plays and comedies, are to be seen there, interpreted by first-rate artists.

"The orchestra, which in addition to its work in operatic performances gives every season a series of symphony concerts, is exclusively occupied at the theatre, and ranks with the famous orchestras of Dresden, Berlin and Vienna.

"Under the direction of Herr Intendant Georg von Huelsen, and owing to his great executive ability and artistic taste, the operatic and dramatic festivals (Festspiele) given in the month of May, at Wiesbaden, have attained a world-wide reputation. During the festival season Wiesbaden, with its miles of beautiful parks and lovely surrounding country, is seen at its best, and attracts tourists and art lovers from all parts of Europe and America.

"On the occasion of one of His Majesty's visits to Wiesbaden, in May, 1898, the opera chosen, 'auf allerhöshsten Befehl' (by royal command) was Rossini's masterpiece, 'The Barber of Seville,' and I was cast for the role of Rosina.

"As usual on state occasions, the theatre was elaborately decorated with garlands of flowers and foliage which produced, in combination with myriad electric lamps, an indescribably charming effect.

"The hour of the performance was set for 7:30, which for German custom is a late hour, the rule being 7 o'clock, or for extremely long works 6:30. On such occasions full dress is obligatory, and applause is not expected except as led by the Kaiser.

"The entrance of the royal party was heralded by prolonged flourishes by eight trumpeters dressed in ancient German costume, who were stationed at the centre of the second balcony. On the appearance of His Majesty in the royal box the audience rose, the Kaiser making the military salute, and afterward giving the signal for the performance to proceed. It would be unnecessary to describe the performance, which went as smoothly as one could wish.

"The artists certainly had no occasion to complain of any lack of recognition from His Majesty, who followed the piece with the keenest interest and applauded frequently.

"After the performance was concluded I was summoned to the royal box to receive the personal expression of the Kaiser's pleasure in listening to my singing. I was the more pleased at his approval, as it was quite evident from his conversation that he had a thorough understanding of musical art.

"In bearing most dignified, yet amiable, there was no trace of distant and forbidding royalty, but rather the perfect manner and kindly nature which we love to ascribe to the true gentleman. After some conversation about musical matters, carried on in English, and a cordial handshaking, with "Good-bye—I am very glad to have you at Wiesbaden,' my first experience in singing before royalty was at an end."

Miss Grace G. Gardner has a number of fine new voices, some of which are of great promise. Many of her former pupils are now professionals, and there is no question but that her work this year will add to the number.

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THE conductors of symphony concerts are considerably agitated by the incessant applause which greets the soloists, and disgust is manifested at this habit of audiences at classical concerts. Then, pray, why not begin reform on the stage by desisting from applauding? Mr. Paur, Mr. Gericke and other conductors are in the habit of applauding the soloists that play and sing at the concerts where these conductors direct; it is most undignified and utterly at variance with good taste, and as long as it is persisted in on the part of the conductors, they must show no impatience when their audiences follow their example.

THERE need be no hesitation in agreeing with the caustic opinions of Mr. Finck of the *Evening Post* on Hugh A. Clark's stupid "Highways and Byways of Music," just published. This gentleman is professor of music at the University of Pennsylvania and he represents fossilized musical tendencies to the very verge of the incomprehensible. In addition to this he denominates himself a musical doctor, a degree that has been thoroughly discredited in the United States through the fact that hundreds of fakes and frauds in music have had it conferred upon themselves by all kinds of local or State schools.

WHILE reference is made to the fact that Patti, at her last concert in London, sang Wagner's "Träume" it must not be forgotten that, at the same concert, she also sang Arditi's "Il baccio," "Comin' Through the Rye" and "Home, Saccharine Home." No one can sing these songs as she does, but certainly they are not of the category to attract the musically intelligent. The only conclusion that can be reached is that Patti sings for the populace, and that she is not dependent upon the musician or his patronage. The musician seldom pays to attend any musical affairs, and Patti must have learned this long since, for she sings only for the people; otherwise her repertory would certainly have been changed many years ago.

IT has come to it at last that the Berlin music critics formed a combination for mutual protection. They want to change the system of modern criticism as practiced at present in the German capital. In the first place they intend to bring to public notice and legal punishment any cases of bribery that may crop out in the future. At the same time they want to try to fight against the ever increasing concert epidemic in Berlin by ignoring all concerts of mediocre artists, whose sole object in concertizing is to gain cheap notoriety through the press. The critics further agreed among themselves in this mutual protective union to force all old and worn out artists to abdicate a public concert career.

On the other hand, the adversaries of this Music Critics' Protective Union assert that the critics, by means of their contradictory reports, frequently stultify themselves to such an extent that they are now forced to combine in order to save their solidary reputation, which in the case of this protective union would seem to make a virtue of necessity.

ATTENTION is called to an article in this issue of the paper by Bernhard Listemann, of Chicago, called "Problems of Musical Life in America," in which the writer refers to the prevailing prejudice against American musicians here in their own country, and to the utter hopelessness of a successful career in music in America under present conditions. Mr. Listemann's essay is an eloquent indorsement of THE MUSICAL COURIER platform, which demands recognition for Americans and which calls for an abatement of the insane worship of foreign celebrities simply because they are foreign. To such an extent has this foreign fever infested our musical thought that even old, superannuated, worn-out vocalists, whose vocal cords are actually decayed, can come here to sing, as it is falsely called, in opera and concert—merely because they are foreign celebrities.

The American instrumental virtuoso has very small chances, and must first become a European celebrity before going for fair judgment before the world here, and as to orchestral players—Mr. Listemann hits the nail on the head—the orchestral player must be born in Europe before he can hope for any kind of remunerative occupation in the United States. Is it not farcical after all? It looks like a huge joke, but it is a grim one for certain people.

THE following item appeared in the cables of the New York *Herald* of Sunday:

The Opéra communicates to me the following, apropos of the début of Miss Abbott: "M. Affre, though indisposed, consented to play the role of Romeo, which M. Alvarez had refused to sing because he would not appear alongside of a débutante. Now M. Alvarez," terminates this "communiqué," "has been engaged for America under brilliant conditions."

They refuse to sing with Americans at both the Berlin and the Paris opera houses. This is due to the prejudices of the foreign artists entirely. Alvarez gets more money here in a month than he receives in Paris in a year, and yet he refuses to sing with an American débutante. French débutantes are constantly exploited with the regular forces at the Opéra. How much longer are the people of this country going to endure this nonsense?

DURING the month of November last Frank Van der Stucken's Symphonic Prologue, "William Ratcliff," was conducted by Dr. Franz Wüllner at the Second Gurznich concert at Cologne. His Symphonic Festival Prologue, "Pax Triumphans," was conducted at the first subscription concert in Brunswick by Court Conductor Hermann Riedel. During the same month Music Conductor Trenken conducted Van der Stucken's "Idylle," for orchestra, at Dresden; and Wagner's "The Two Grenadiers," instrumentated by Mr. Van der Stucken, was sung with great success at Queen's Hall, London, during the same month.

All this is possibly of interest to Mr. Van der Stucken's colleagues in Boston, Chicago and other cities, including New York. It seems to us that the activities of a conductor might overflow into the field of composition, provided that he has abilities to compose.

THE cable reports about Paderewski's Polish agitation are to say the least exceedingly exaggerated. The concert in question took place not at Berlin, but at Posen, where the Polish element predominates, and it is no wonder therefore that the numerous Polish barons and magnates who attended the concert lavished upon their celebrated countryman wreaths and bouquets, with ribbons in the national colors, red and white. Similar honors were conferred upon Seidl here by his Hungarian friends more than once, and upon other artists also by their respective proud and exhilarated countrymen. That part of the receipts of the concert were to go to a fund for the support of poor parents concerned in the Wreschen school scandals looks more like Paderewski's well-known kindness of heart than like an anti-German demonstration, for there are many Germans also not of Polish descent who do not believe that the Government's action in this matter was either a wise or a commendable one. Only a few days after the Posen concert Paderewski played before their majesties the King and Queen of Saxony at the Royal Castle in Dresden, which

fact does not look as if their Royal Highnesses believed him to be a Polish agitator or political intriguer. In Berlin Paderewski did not play, and will never play again, all talk to the contrary notwithstanding. He was insulted there once and treated most unfairly under the régime of the late Hans von Bülow, and Paderewski is not the sort of man ever to forget an insult.

THE experiment of playing Beethoven's violin concerto will be made at the popular concert in the Metropolitan Opera House next Sunday night. Apart from the novelty of such a work on a program usually devoted to ear tickling music, the violinist is to be Jan Kubelik, a virtuoso whose methods seem hardly in harmony with the profound and noble music of Beethoven. We have called it an experiment, and it is one that we await with much curiosity.

CORDIAL welcome should be extended to Emil Sauer's autobiographical work, "My World; Pictures from the Secret Drawers of My Art and My Life." (Meine Welt; Berlin and Stuttgart, W. Spemann.) Interesting as Sauer is as a pianist and musician he is at the same time a writer full of the powers of narrative, forcible in descriptive style, and instructive as a logician and philosopher. His book gives many illustrations of prevalent conditions of the musical life of Europe, and in relating his American experiences he does not hesitate to give the reasons for the dismissal of the late Albert Steinberg, the critic of music from the New York *Herald*, besides disclosing what from his point of view were the secret motives that were at work to thwart his success here, although the operations proved to be unsuccessful in his case. It is a question whether Mr. Sauer can produce any material evidence to prove his statement to the effect that Steinberg's favorable criticism resulted in complaints of a piano manufacturing house, with the result referred to.

No critic would ever be dismissed or suspended from this paper on complaint of a patron, for that would at once be an acknowledgment of subservience equivalent to journalistic annihilation, and, very naturally, it cannot be impressed upon us that the New York *Herald* is any less independent than this paper.

Mr. Sauer may have opened an interesting discussion with his book, but even apart from this it is worthy of a place in the literature of music, and it would be profitable to publish an English translation.

THE London *Musical Standard* announces its intention of discontinuing to notice concerts unless there is anything special to say of public interest. But how can this be discovered until the concert takes place? How are critics and reporters on events in music to know whether there is anything to be said until they attend to listen to what is being done? They cannot condemn before the event by refusing to entertain it.

This brings us right down to the very kernel of the thing by asking: "Why are concerts given anyway?" Answer: Because débutants wish to make débuts so that they may learn whether they are artists or producers of artistic effects. The students desire to enter the profession, and in the profession there are a number of careers that require public and critical indorsement which can come only by means of a public appearance and hence we have so many concerts. Appearances are not limited to one city, for it is now necessary to make public appearances here, too, besides those already made in Europe, so that an independent American status may be obtained.

Now, then, suppose the critics of music refuse to attend and report on such concerts? Then there would be no object in giving them. To criticise the concerts by refusing to attend would be highly unjust and would constitute the very worst condemnation, for it would signify that in the estimation of the critic the persons who are to play or sing are not even worth listening to. It is obvious that such a course cannot be successful.

The daily papers of this city have solved the question and with many papers in Europe the same rule obtains. They simply refuse to send their critics to concerts unless the managers or artists first recognize the paper by advertising themselves or the special concerts and recitals to be given in its columns; thereupon the critic attends. This is not unjust and the absence of the critic does not constitute a stigma upon the concert giver. The London *Musical Standard* might adopt that plan; it is commercially and financially unobjectionable; it has an ethical basis, for it establishes a rule that is mutual in its operations and it prevents a misconstruction in case a criticism of a concert should not appear in the columns of the paper. No greater blow can be delivered against a musical artist than to be passed in silence or ignored by a musical paper of influence, power and circulation; the blow is of greater severity than the most trenchant or even biased criticism—if there is such a thing as unbiased criticism. Can the London *Musical Standard* tell us whether such criticism really exists?

ACCORDING to the records last Monday, December 16, was the one hundred and thirty-first anniversary of the birth of Ludwig van Beethoven. While the date of the great composer's birth remains one of the uncertainties in the history of music, the modern world of music cannot too often proclaim the name—Beethoven, a name that towers above all names. Young people for generations to come must be inspired when they read the life of Beethoven. All men of genius are not noble-hearted, but Beethoven regarded duty as the watchword of his life. His spiritual insight was as keen as his creative faculty was great. In writing about Beethoven, adjectives seem inadequate. In these times, when the altruistic spirit is abroad, it is comforting to read what Beethoven himself wrote regarding the Brotherhood of Man:

"From my childhood, whenever my art could be serviceable to poor, suffering humanity, I have never required anything beyond the heartfelt gratification that it always caused me."

MR. KLEIN IS RIGHT.

IT is very doubtful if Hermann Klein used any expressions that justify the spirit of sarcasm manifested in the following cablegram published in the New York *World* of December 13:

HE IS COMING TO TEACH US ENGLISH.

H. KLEIN, ANGLICIZED GERMAN, THINKS OUR ENUNCIATION IS WRETCHED.

LONDON, December 12.—Hermann Klein, widely known here as a singing teacher and one time a musical critic, will sail for the United States on Saturday with the avowed intention of carrying the torch of enlightenment as to the English language into what he declares to be a dark country in respect to that tongue.

Mr. Klein is an Anglicized German, and, like the convert from one religion to another, is an ardent devotee at the shrine of the new—a purist as to the language of his adoption. In view of the intending departure of the melodic pedagogue for the land of the red man and the buffalo, leaders of the English musical world honored him with a banquet to-night at Prince's restaurant. Among the distinguished company present were Sir Frederick Bridge, Alberto Randegger, Paolo Tosti, Albert Visetti, Alfred Rothschild and Sir Arthur Trendell.

Sir Arthur Trendell presided. Extraordinary criticism was made of American vocalists. The speakers declared that Americans spend money lavishly in the musical schools of Europe, yet only succeed in learning how to sing in every language except their own.

Mr. Klein, amid applause, said that Americans, although they have wonderful voices, do not know how to speak the English language. He ingeniously admitted that he is going over with the object of remedying this defect.

The American colony here, the members of which are slowly learning how to converse with the natives, and are fast forgetting the Indian language, with its picturesque gutturals, are overjoyed at the prospect of Mr. Klein's altruistic move. They conclude that the Berlin linguistic theorist, with his expansive genius, will quickly inoculate the whole of America with the germ of his superior intelligence, and that they may eventually return home for a visit with the assurance that they will not be set down as foreign devils because of their cultivated speech, and shall thereby escape burning at the stake to make a barbecue holiday in Central Park.

But if he did say so he is very much in the right, for the very good and natural reason that there is no cause and no justification for enunciating English in song over here in the United States BECAUSE *the opera here is sung in Italian, French or German, or all three together in the polyglot performance that frequently takes place*, and also BECAUSE even in the oratorios with English text foreign singers are frequently engaged to do the English singing, and *BECAUSE* American singers are not able to make any money, even when they give great recitals of great and new songs, such as George Hamlin, with his Richard Strauss Cycle, presented last week, and with $16 receipts in New York city. Had it been Georgibusky Hamlinski, of Gregorowitchkiville, Umbillicumunkey, Turkestan, singing in a language which no one could understand, he would have had $1,600 in the house; the name alone would have done it, and with long hair hanging over his unshampooed skull $408 more would have been taken in at the door.

Why should Americans study English pronunciation and enunciation, as applied to the vocal art, when they have no paying opportunity to sing such songs, the whole professional work and opportunity being snatched from them by the annual invasion of foreign singers!

The law of supply and demand controls these matters as it does the sale and purchase of cereals, fruits, leather, iron or traffic and transportation or publication. There being no demand here for English songs by Americans, Americans have had no reason to supply them and the study of English as applied to such purpose could not exist. Vocal teachers here are chiefly occupied in instructing their pupils in Italian, German or French diction. Mr. Hermann Klein is right in saying what the cables say he said, but even after he gets his pupils here and shows them how to sing properly in English how are they going to secure the opportunity to do so in public and for money? They cannot go on forever and sing in public for nothing, and where are they going to sing in English (or otherwise even) for cash? Even vocalists need some cash; they cannot do it for love always.

COMMUNICATED.

The Art Club, of Philadelphia, which only a few years ago admitted architects and musicians into its artist membership, on half dues, at its last meeting rescinded this by-law, and thereby practically took from the artist membership both architects and musicians. It was claimed that the financial conditions of the architect differed so far from the artist painter that he did not only receive remuneration for his designing and planning, but also a percentage from the actual building expense, and that therefore he was, in the largest portion of his income, a business man. There seems to be a shade of truth in this position, but why an artistic architect should cease to be regarded as an artist because of some extraneous emolument is difficult to see. In extending this view to the musician, however, a mistake has been made that is not devoid of a grim humor. In the meeting protests were raised by several architects and also by Constantin von Sternberg, whose remarks were not successful as far as the voting was concerned, but, nevertheless, elicited repeated outbursts of applause.

He said, in brief: "Those who do not know me personally may suspect that I, in my protest against this measure, have a mercenary or at least financial motive. They can easily be corrected by those who do know me. I protest because there is an element of rank injustice in the motion before the house. It has been said that into the profession of an architect the element of commerce enters in a large measure. My knowledge of architecture lies entirely on its art side, and I can therefore not judge this question of commerce. If it is so, the architects will magnanimously concur in this view and voluntarily relinquish their artist membership. If it is not so, they are intellectually and numerically strong enough in this club to fight their own battles. I speak for the six musicians in this club. Into our profession the element of commerce does not enter unless you call the honest earning of a living

commerce. We compose or play or sing, or we teach others to compose or play or sing. Our every effort is directed toward one of the chiefest graces of life. You may call these efforts art or a profession or trade or labor—choose the term according to your own educational standard or according to your powers of appreciation—but you cannot call them *commerce!* We do *things*, we do not do *people!* Aside from these considerations, the motion before the house is in direct opposition to the spirit of the times, which is one of expansion and not of contraction. Years ago you had broadened your ideas of art, and by shrinking them again you sign a *testimonium paupertatis.* If you will raise the dues of *all* the artists in the club I will cheerfully accept it and welcome the flattering estimate upon my financial status; but I emphatically object to my profession being discriminated against as to its being one of the fine arts."

The meeting, however, was "stuffed." The measure was railroaded through in short order, and for once Constantin did not carry his point; but the defeat redounds more to his honor than the victory to that of the victors.

This communication was received and it was intended that THE MUSICAL COURIER should endorse Mr. von Sternberg's proposition. This is impossible. "We compose," he says. When you compose you dispose of your composition or secure a royalty on its sale (if you can, either, or both); that is a commercial proposition. Sometimes the highest bidder gets the manuscript just as the highest bidder gets the painting; just as the lowest bidder among architects (everything else being equal) gets the contract. "We play," Mr. von Sternberg says, and yet unless the emolument is paid to Mr. von Sternberg he will not, as he cannot in justice to his reputation, play. "We sing"—yes, Patti for $5,000 a night; Melba for $1,500 a night; Eames for $300 a night; just as the commercial value calls for it. Some singers sing for $50, some for $25 a night, but the $ sign is always to be found in the contract unless they are such fools as to sing gratuitously.

"We teach others." Free of charge? No, because then your own low estimates of your own abilities would prevent anyone from taking lessons from you. You, therefore, charge $ $ $ for your teaching. Your compositions, your singing, your playing, your teaching, has a barometrical schedule, as it were, away up or away down in accordance with your reputation. If your reputation draws up goes the figure; if it does not draw, down it falls, but the figure is the $ sign.

The misfortune with those who are artists or who are inspired with the idea that they are artists or should be enrolled among artists is the false basis upon which their views of life are founded; they insist upon discarding the vital principle; in other words they obscure the bright, illuminating light of truth and believing that art and commerce are antagonistic they consider a consideration of money as an infection that will injure their status—that will defile their atmosphere. Did Beethoven reject the fee sent to him by the London Philharmonic. Was not Richard Wagner a superb financial genius (he actually raised money out of nothing and frequently had such a lapsus of memory that he actually forgot to repay loans—a sure sign of musical genius we have learned). And Liszt? was not he a money maker. And Paderewski? is he not acquainted with the fluctuations of the bourses? And Rosenthal? does he not figure on contracts? And Brahms? did he not negotiate with Simrock on his fourth symphony? And Rubinstein? Did he not put a minimum figure on his proposed second American tour, to which he adhered so tenaciously that negotiations were broken off.

And does not Leschetizky charge? And does not Jedliczka charge? And does not Martin Krause charge? And did not Rheinberger charge? And does not William Mason charge? And why should they not charge and charge heavily? They instruct; they teach, they confer capital upon their pupils in the shape of knowledge. And Constantinius of the City of Universal Love, does not he charge? He should charge, for he is a bully teacher, and he must make money to pay club dues; he would not accept membership as a gift, for he then would sacrifice the necessary equality.

Musicians of all kinds would become capitalists if they would only look upon their profession as a valuable adjunct of the social state, which is to recognize it as one of those features that demand the same practical recognition accorded by society to architects, painters, sculptors, engineers, poets, prose writers, physicians and electricians and others. It never injured Richard Wagner because he understood financing, nor has it hurt Paderewski. It is sad for any musician and constitutes an injury to his career if he is associated with poverty, and frequently it is unjustly supposed that because he is poor he cannot be a musician of consequence. If he is wealthy it certainly will not reduce the demand for his songs; but if he proposes that music is apart from commerce as a profession he gets into ideal altitudes that blind him to the realities of life and prevent him from appreciating solid facts. Even the paper upon which he composes is manufactured and must be purchased. If he sees in his manuscript merely a revolution in art or the next stage of development after Richard Strauss it is probable that the work will never be played, because in his exaltation he will forget to pay his board, and he will be put out on the street and get chilblains and pneumonia, and that puts a stop to Heldenleben, and after such a death there will be no apotheosis. Music means money; if there is no money there can be no music.

The Art Club, of Philadelphia, made itself ridiculous by rescinding that particular by-law unless it passes an amendment which compels its artist members to give their pictures away and not accept money for them. As long as the painters get money for portraits and pictures they belong to the same category with all human beings who work for money. Rubens made about a million. Van Dyck became wealthy, and many painters to-day are measured in their art by the prices they charge. Go to! Why should an artistic mind become so oblique in its vision as not to see facts and truths as they stand before us nearly hourly!

GERMANY is fast becoming Americanized. The *Signale* records with astonishment that the "Bunte Brettl," of Berlin, gave two performances at different places on the same evening, and explains how the ladies and gentlemen, after having done their "stunts" at the Alexander Platz, drove off to the Philharmonie, while the performers at the Philharmonie drove to the Alexander Platz.

SHORTER PROGRAMS

EVERY season the question recurs, Why do orchestral conductors make up their programs as if quantity and not quality is the desideratum? Mr. Paur is a notable case, and Mr. Gericke, usually so solicitous in the matter, committed the offense of piling upon us last week at one sitting the following mixture: An overture, Goldmark; a violin concerto, Vieuxtemps; a forty minutes long symphonic poem by Richard Strauss—and a Beethoven symphony! Now we contend this is too much to reasonably digest at one concert. Not alone the variety, but the great length. A popular concert with a program consisting of short numbers, several solo performers and an intermission may cross the two hour limit; but as a rule one hour and a half is sufficient for serious music. Then the brain can absorb and quietly ruminate the material offered. Mr. Gericke's program last Saturday afternoon was a model—concise and well contrasted: An overture, Elgar; a concerto, Chopin; a symphony, Brahms. Not including the intermission, the time consumed was about ninety minutes. Mr. Paur for the Philharmonic concert this week presents another deadly array: An overture, Beethoven; a new symphony, Hadley; a long symphonic poem, Strauss, besides two violin numbers, encores not included, for the Philharmonic Society has not yet emerged from barbarism in this respect. Too long by several numbers. Make your programs shorter!

IF people wish to ascertain what is going on they must leave home and find out. This is not merely an old dilapidated maxim; it is as fresh as it was before the Christian Era, and is applicable as it was in the days of Confucius, to whom it is attributed.

AT LAST! Out on Lake Erie, in the city of Cleveland, a paper called the *Press* is printed and read, too, and in its December 2, 1901, issue it published an item of news, with great head lines and in display type, which we here reproduce:

TO CORNER THE MUSIC MARKET.

Two Cleveland Men Will Try to Form a Novel Trust.

A huge music trust, to include all the band and orchestral players, vocalists and soloists in the United States and Canada, is being exploited and promoted by Rudolph Berliner and Harold J. Bradbury, of this city.

They claim to have the approval and co-operation of Sousa, De Reszké and over 1,000 other people of influence in the world of music. The promoters say they will have a central agency, from which talent will be distributed according to demands.

The plan is to corner and control the musical ability just as the theatrical trust has gobbled up the theatrical business.

That is the thing and the very thing we needed most in music; but the only discouraging feature is the fact that De Reszké is to be one of the stars, for this shows that it is again a foreign scheme. However, if *all* of Canada is to be exploited, as it appears, why, then, of course, the native element will predominate, for our Canadian musicians with incomes of less than $500 a year are nearly all born on American soil; when they have a larger income they generally come from a foreign country.

We are also delighted to find that there are more than 1,000 people of influence in the world of music. The statement is somewhat vague and subject to several transmutable interpretations. Are there 1,000 people meant to be influential in the world of music or are they in the world of music and influential or are they in the world of music and therefore influential or are they in the world of music and influential outside of it? We hope they are all put together, for that would remove all doubt.

When the lion and the lamb lie down together, on that same afternoon the band players, orchestral players, vocalists and soloists will also all lie together—in unisono, so to speak as it were. At the present moment there is just as much difference in the relative castes of musicians as there is between some of the many Hindoo castes and just as little intercourse between the various castes in the professions of music as there is between these variegated Eastern castes; any attempt to bring them into one homogeneous fold would be as futile as its proposition is idiotic. Why should a band player or an orchestral clarionetist playing in a dime museum in Sioux Falls condescend to join a movement that allies him with American vocalists who are not even recognized at home in the land of their birth?

A Precious Tear.

[An American woman carries about with her a crystal locket in which she claims that one of M. Paderewski's tears is enshrined.—Daily paper.]

When the day is dark and dreary,
And my heart is worn and weary,
Then I fumble in my dress about the rear
Till I find the cunning pocket
Whence I take this crystal locket,
And I gaze on Paderewski's precious tear.

Women friends to whom I've shown it
Say they'd give the world to own it,
And they offer me the ransom of a peer—
Which they'd give with satisfaction
For a teeny weeny fraction
Of my master Paderewski's precious tear.

And they come in hundreds thronging
And they gaze with eyes of longing
On the relic in its crystal bright and clear;
But although they madly covet
Far too dearly do I love it
To distribute Paderewski's precious tear.

For I watched it slowly straying
Down his nose as he was playing,
And I vowed a vow 'twixt trembling hope and fear—
If I caught it I would perish
Ere I ever ceased to cherish
In its crystal Paderewski's precious tear.

So when Philistines unsoully
Come and mock my relic holy
With a vulgar jest and idiotic sneer,
Then again I seek the pocket
And restore the crystal locket
Which contains my Paderewski's precious tear.

—London Punch.

IN Mendelssohn Hall last Thursday afternoon George Hamlin, the tenor, gave a recital devoted to songs by Richard Strauss. This was his program:

Opus 10—Zuneigung.
Die Nacht.
Die Georgine.
Allerseelen.
Opus 17—Seitdem dein Aug' in meines shaute.
Das Geheimniss.
Ständchen.
Opus 19—Wie Sollten wir geheim sie halten.
Breit über mein Haupt.
Hoffen und wieder verzagen.
Opus 21—All' mein Gedanken, mein Herz und mein Sinn.
Du meines Herzens Kronelein.
Ach Lieb, ich muss nun scheiden.
Ach weh mir unglückhaftem Mann.
Opus 27—Heimliche Aufforderung.
Morgen.
Cäcilie.

This selection was culled from the earlier Strauss, the songs written in his lyrical period of transition while there were still humming in his ears reminiscences of Schubert, Schumann and Brahms, and before he had jettisoned his entire cargo of musical convention. Not that these songs—at least not the majority of them—are word-bound, not that he allows the text to determine obviously the angle of his musical arc, but simply that in these he remembers his classic training to keep it sacred. The later Strauss acknowledges no gods of music save himself—this he has voiced in the music of his "Heldenleben." Yet there is scarcely a more interesting index to the man than just these early songs. You follow some of them in amazement to find that he consumes almost the text entire to establish only his thesis and wonder how in the name of *melos* he is going to back out of this musical *cul de sac*. But you have figured without your host: a sudden transition, a brusque curve and the field opens before you. Then you realize that the problem was born only in your imagination—for Strauss it had never existed. His originality in matters of form is prodigious. And is it not refreshing to escape the puritanic lines of the eternal "*durch-componiertes Lied*"? Schubert, greatest of all song writers, was often hide-bound in this respect and many of his tremendous songs are easily divorcible from the text; not so with Strauss, his songs are a unit of word and music.

Of course, he did not design these compositions for the Kindergarten, his pattern is never "neat," nor does the thing flow glibly of the singer's tongue; which difficulties stand seriously in the way of popularity. And why should Strauss become popular? Is Beethoven popular? Heaven forbid! Buttonhole any of the numerous professed Beethoven admirers, haul him up short and hammer a confession out of him, above all coax him to talk intimately about the rude man from Bonn, and you will find that he believes Beethoven to be a necessary belief for one's musical creed—much in the same way that to most people the spring is a season of the year in which one takes medicine. Of the giant Beethoven he knows absolutely nothing, but firmly believes that he has slid gracefully down the altar steps of art if he can manage to keep awake during an entire symphony.

I fear Strauss will become a fad—the mob lets no tidbit of prominence escape its maw, but the worship will be one of hollow words, since few people can sing Strauss and fewer still understand him.

Mr. Hamlin did surprisingly well with these songs. There had come to him just before the concert the lamentable news that death had visited his family and in view of this his bravery in singing was more than remarkable. In all of these numbers he strove for the spirit of the song and resorted to no illegitimate tricks in order to get atmosphere. His *mezza-voce* was used to lovely advantage in contrasting his climaxes, and his phrasing throughout meaningful. He is that *rara avis*, a musical tenor. The accompaniments, on which the composer has reckoned heavily in his scheme, were artistically played by Victor Harris.

The betrothal of Maurice Maeterlinck to Georgette Leblanc is announced by the cables. Hasn't Maurice the Mystic been married to Georgette the Wayward for some years? C'est la même chose en français! She is a young woman of beauty and has her caprices.

Emil Paur told me a story the other day of a Viennese composer and Franz Liszt. At a musical gathering Liszt played the manuscript fugue by the young man, and as was his habit interpolated all sorts of effects, building up a coda which astonished everyone. Congratulations were heaped upon the composer; he protested: "But it is not the way I wrote the fugue." All smiled at his naïve modesty, and the Master was rated lucky in having discovered such a genius. The sequel did not prove pleasant, for when the fugue was given in concert it fell flat; and those who had heard it in private declared that the composer had changed it. Liszt simply had adhered rigidly to the score the second time.

The many friends and admirers of Rupert Hughes will be glad to hear that he has returned to his beloved New York. Mr. Hughes was in London two years engaged upon several important works. He has edited and brought to the point of publication a dictionary of music and musicians, himself a copious contributor to it. He has also found time—though God knows where—to set verses of James Whitcomb Riley to music and publish a long poem. It would not surprise me to learn that he has a novel up his sleeve. The poem is called "Gyges' Ring," and is a dramatic monologue, a form dear to Robert Browning. The story is an old one: readers of Herodotus and Theophile Gautier may recall it. Mr. Hughes—whose versatility is bounded on the north by his modesty and on the south by talent, the east and west being as yet unexplored tracts—treats his theme with Swinburnian frankness, and discovers poetic gifts of no mean order. His phrasing is musical, his narrative powers strong. The asides are illuminating and dramatic. Not yet "midway in this mortal life," I wish that Mr. Hughes would elect to pluck from the sheaf of his bewildering possibilities one art and play upon it to its utmost capacity.

I have been re-reading with unqualified pleasure two slender volumes written in delicate and distinguished prose. Ten years ago Prof. Lewis F. Mott, Ph.D., of the College of the City of New York, put forth an essay entitled "Dante and Beatrice," which revealed him as a loving interpreter of that great builder of lofty *Terza Rima*. As a contribution to Dante literature it is chiefly remarkable for the view that "'The Divine Comedy' is not a magnificent mausoleum in which he has entombed his feeling for Beatrice, amid all the miracles of mediæval art, but rather a garden in which his love grows ripe." This is the love so marvelously pictured in the "Vita Nuova," of which the later work is the logical and poetic sequel. The idea is a happy one. Professor Mott's newest contribution is a study of "The Provençal Lyric"—not the Provence of Frédéric Mistral and his Félibres, but the sweet music makers of the eleventh and twelfth centuries, troubadours whose names sound to us a faint echo. It is a study penetrating, sympathetic, and by its inclusion of translated lyrics of great value. Has not Professor Mott wooed the elusive goddess of rhythmic numbers?

Richard Mansfield tells many stories of Madame Rudersdorff. Here is one of them: While the singer's company was playing an engagement in Dublin she was forced to give an aspiring but utterly incapable relative of one of the managers a trial in an important role. The young Irishman was awkward on the stage, and was especially unfortunate in continually stepping on Madame Rudersdorff's long train. It seemed to have a sort of fatal fascination about it, and, try as he would, he could scarcely come upon the stage without rushing directly upon it.

After warning him several times to be more careful she exclaimed in an aside not loud but deep: "If you step on my dress again I will trip you up!"

A moment later she made the threat good. While the young aspirant was approaching her in amateurish ardor, she grasped her skirt and gave a quick step to one side, and her colleague measured his length on the stage.

He quickly sprang to his feet and attempted to continue, but there was no use trying. The whole house was shrieking with laughter. The effect of the incident was not lost upon the Irish audience, and its sympathies were all with the lady.

The relation of mysticism in poetry to music is the broader subject which Ernest Newman treats in the *Atlantic* for this month, although the title reads "Maeterlinck and Music." Like Walter Pater and many others, he finds that music is the most perfect of the arts, because its medium is least intractable and its appeal most direct and swift. But this perfection is achieved only through some

narrowing of scope and subject After showing the analogy between Maeterlinck's mysticism and the later music of Wagner he finds their common formula of art inadequate:

"Mysticism has this in common with music: that it gives voice to the broader, more generalized feelings of mankind, and hesitates to come into contact with the less ecstatic faculties that are exercised upon the harder facts of life. Maeterlinck, like Wagner, tries to lay hold upon the universal in art; but he does so simply because—again like Wagner—he is comparatively insensitive to other stimuli. And as Wagner's æsthetic holds good only of a musical drama like his own, so Maeterlinck's theory of drama is completely valid only for those who share his general attitude toward life and knowledge. If in the semi-swoon of the faculties before the abyss of the universal we come closest to the real root of things, then is there nothing to be added to or taken from Maeterlinck's statement of the essence of the drama. If, on the other hand, the evolution of the more acutely specialized perceptions in us points to our need of a mental system that shall embrace ever more and more of the phenomena of the world, then must we have an art that shall shape these perceptions into a beauty of their own. * * * But just as the poet relinquishes some of the formal perfection of the musician, finding his compensation in his power to touch a wider range of things, so the realist finds in the bracing, ever interesting contact with the cruder facts of life something that compensates him for missing the broader peace of the mystic—a sense of personality, of struggle with and dominion over inimical forces, that the languor of mysticism cannot provide."

Count S. C. de Soissons contributes to the *Contemporary Review* a thoughtful essay on "Dilettantism in French Literature." Renan he finds to be the father of this tendency, and Anatole France, Jules Lemaître and Maurice Barrés his worthy disciples. The critic is merciless in his denunciation of an attitude that reduces life to a spectacle and the individual to a series of impressions. Such a philosophy results in a very ignoble egotism. "One might think," writes the Count de Soissons, "that the question was about a purely speculative egotism. Not at all."

It is difficult to forget with what delicacy of heart Renan rejoices at not being present at the death of his beloved sister and thus avoiding disagreeable impressions. From the pure heights on which Christianity brought up his youth, from enthusiasm for the truth and for the progress of humanity, Renan—in direct opposition to Taine, whose broad and honest mind marched continually up from darkness to light—descended more and more, until finally he came to preach Epicureanism and celebrate good living as the only aim of life. The last lesson which in his old age he gave to the young people of his time expresses in cynical words an intellectual and moral rule of dilettantism: "Dear children, it is not worth while to torment your heads in order to change one error into another. Amuse yourself because you are twenty years old."

It is not necessary to try to overthrow such doctrines; they fall down of themselves. The only argument which is efficacious against the theory of egotism is to show that it makes an error in its calculations, that it does not given the pleasure it promises. It is a certain thing that dilettanti renounce the greatest pleasure of life, which is to be conscious of possessing real truth, and to set one's actions according to it; to look boldly into destiny and walk courageously, without fear and hesitation, by the road which leads to the summit of the ideal. How is it possible that philosophers who have made a most thorough analysis of pleasure do not see in it perfection, the flower of the energy of the deed? To cease to act, or to act without knowing why—in a word, to become indifferent to action—is the same as to give up real pleasure and to stop the source from which satisfaction flows so abundantly.

James McNeil Whistler was recently dining with a friend in London. Suddenly, when all had dined and were back in the drawing-room, Whistler said he had almost forgotten it, but he absolutely must write a letter and get it off by the night's post. He was told that in a room at the head of the first flight of stairs he would find the lights burning and pens, paper and ink at his disposal. He went up, and presently there was heard a series of bumps, ending in a heavy thud at the foot of the stairs. The master had tripped, lost his balance and come near having a bad fall. The host ran to him and asked if he was hurt. "I am not killed, if that's what you mean!" Whistler replied; "but tell me, who built those stairs?" The host mentioned a builder unknown either to Whistler or to fame. "Humph, he did, eh? The damned teetotaler," said Whistler.

"Whenever I hear a brass band," says a contemporary, "it reminds me of a funny thing that happened in my part of the city some years ago. It was a time when the brass band was enjoying a rather unique and original popularity in this section of the country, and especially among members of the negro race. And, by the way, I might remark that the brass band has a curious fascination for the negro. If he can hear the blast of horns and the thump and rattle of drums it makes but little difference to him whether there is anything in the larder at home or not. And if by hook or crook he can get into a band organization of some sort, and can wear a uniform, so much the better.

"Some years ago a band was organized in Algiers by rather a shrewd negro who dropped into town, and the fellow played the game up until he had every negro in that section of New Orleans band struck. At night one could hear horns tooting in every part of Algiers, and on the slightest provocation the band would be pressed into service. No entertainment, no dance, no festival, no occasion, in fact, was complete without the brass band. But the musical organization reached the zenith of its popularity when it came to a funeral. The negro who was buried without being marched to the tomb to the tune of the brass band—well, he simply was put away in half-decent shape. His family was snubbed. On funeral occasions it was the custom to hire the band for so many hours. The longer the band played the greater the homage paid the dead man, and the more impressive was the ceremony. I recall an instance of where a well-known negro died some years ago and the family had followed the custom of arranging for the band to head the cortège. 'How long does you want us to play?' asked the bandmaster. ''Bout two hours,' was the reply. The dead man did not live far from the cemetery. Services were held at the church. The march was made to the tomb. The band had kept blasting during the march, grinding out the most doleful airs imaginable. The cemetery was reached. A member of the famliy who had hired the band pulled out a watch, looked serious and whispered something to a friend, who in turn looked at his watch. 'Dey hasn't played but one hour,' said the dead man's relative. 'Dey sho' hasn't,' replied the friend. Something was whispered to the bandmaster, and in a short while the procession was made up again, and the band began to toot and blast over the route again until the other hour was consumed, and then the body was placed in the tomb and the funeral was over."

Henrik Ibsen, the Norwegian dramatist, was one day at dinner asked by a gushing maid how many words he wrote per day. Replied he:

"My dear miss, I haven't written a single word in ten years!"

Of course his questioner and those who happened to overhear the conversation were fairly startled. One of the party was bold enough to say it was incredible, drawing especial attention to the fact that the poet's work, "When We Dead Awake," had just run off the press, adding triumphantly:

"Now, Master, you don't mean to say you didn't write that?" And then the Norse skeptic unbent and explained:

"I did not write that play. I merely thought it out. My secretary wrote it."

A wag in the *Tribune* tells this funny story: The solemn exercises at the funeral of Mr. Black, a wealthy Brooklynite, last week were marred by a most untoward occurrence. He was a man of fads, but the one consuming fad of his existence was for musical instruments—not the ordinary piano and organ, but mechanical devices whereby harmonies were sounded by unseen forces. For instance, as one entered the house some secret connection with the door started the flattering strains of "Hail to the Chief," to the accompaniment of which the astonished guest was ushered into the reception room. Clocks of every sort sounded fitting music to the passing hours; in short, every piece of furniture in the house seemed in some way connected with a hidden orchestra.

Mr. Black's death was untimely; a hand organ, with a new and wonderful combination of every orchestral instrument that blares, suddenly began a concert in front of his house. In his eagerness to examine this new musical marvel, Mr. Black tripped and fell down the long staircase, and his life paid the penalty of this final pursuit of his ideal.

Before the funeral extreme care was taken to silence all the harmonies in the house. For two days servants labored diligently disconnecting wires and removing offending furniture. At last they rested from their labors and the last sad hour arrived. The exercises were conducted in the house, and as the minister was concluding his panegyric on the departed a belated mourner entered and was shown to the one empty seat, a chair in an obscure corner. Silently the late comer tiptoed to the chair and quietly sank into its depths.

Instantly there pealed forth a loud chord and then without interruption there came forth the loud strident notes of "There'll Be a Hot Time in the Old Town To-night." All efforts to silence the music were futile. In notes that drowned the minister and were plainly audible for blocks the music continued, and not until the last strain had died away was the minister able to conclude his remarks.

Archbishop Corrigan and Rabbi Gottheil sat at the same banquet the other night. Spiced ham was

The National Conservatory of Music of America,

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JEANNETTE M. THURBER, PRESIDENT.

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SEMI-ANNUAL ENTRANCE EXAMINATIONS: SINGING, OPERA, PIANO, ORGAN, VIOLIN, 'CELLO, CONTRABASS, HARP and all other Orchestral Instruments: January 6 (Monday), 10 A. M. to 12 M., 2 to 4 P. M., and 8 to 9 P. M. (The Instruction in OPERA will be FREE.)

passed and his grace remarked to his neighbor: "Ah, Rabbi, when will the Christian and the Hebrew eat out of the same dish?" "At your wedding, Archbishop," was the retort of Doctor Gottheil. This anecdote, a true one, I have not yet seen in print.

Arthur Friedheim, the piano virtuoso, is hard at work on his opera, "The Feast of Dionysius," which he hopes to finish by next summer. The chief characters are Alexander the Great, Diogenes, Dionysius of Syracuse and Thaïs.

Harris Directs Whiting New Cycle.

VICTOR HARRIS was in charge of the musicale given last Sunday at the residence of Mrs. Poor, on Lexington avenue. The artists and the program bespeak an enjoyable afternoon. Of special interest was the performance of the new song cycle, "Floriana," the text taken from Oliver Herford's "Overheard in a Garden," and the music is by Arthur Whiting. Before singing the new song cycle the following program was given:

Two duets—
Come Live With Me.....Foote
Abschied der Vögel.....Hildach
Mrs. Seabury and Herbert Witherspoon.

Songs—
Songs My Mother Taught Me.....Dvorák
Scotch Border Ballad.....Cowen
Mackenzie Gordon.

Two songs, with viola obligato—
Sehnsucht.....Brahms
Geistliches Wiegenlied.....Brahms
Mrs. Morris Black.
(Obligato by Sam Franko.)

Songs—
Ghazal Chant d'Amour.....Wekerlin
Had a Horse.....Old Hungarian
(Arranged by Francis Korbay.)
Mr. Witherspoon.

Song, Die Lorelei.....Raff
Mrs. Ford.

Mr. Whiting's cycle was sung by Mesdames Ford and Black and Messrs. Gordon and Witherspoon.

Pears'

Pears' Soap is dried a whole year. That's why it lasts so. It wears to the thinness of a wafer.

Sold all over the world.

Sarah Bernhardt says: "It is simply perfect."

CINCINNATI

CINCINNATI, December 14, 1901.

THE second Symphony concert yesterday afternoon in Music Hall was an impressive one.

The orchestra, under the baton of Mr. Van der Stucken, gave the Svendsen Symphony a reading which fully met the demands of its inner spirit and technical requirements. The conception of the conductor was dignified, lofty and searching, bringing to the light of appreciation its many beauties. He held the orchestral divisions under admirable control and they responded to him with directness of purpose and unswerving fidelity. It is not saying too much that the orchestra was earnest in demonstrating the fact that its forces are better in quality and in the force of cohesiveness than at any previous season. The general improvement in the woodwind and brasses made itself plainly felt. The attack was prompt, decisive, the intonation without fault. If a little blurring in the brass in the first movement be excepted, nothing occurred that would have marred its perfect enjoyment. The coda, at its close, was played with a good deal of verve and brilliancy. In the andante the character of the woodwind was finely sustained. The tone of the first horn was soul uplifting in the crescendo and vibrated with life in the sustaining of the melody. The scherzando is perhaps the most perfect of the movements, and it was interpreted with a breeziness and a buoyancy that were positively delightful. The different moods of the finale were well characterized, and the close came with concentration and emphasis. The work of the strings throughout the symphony was marked by the precision of clockwork and an admirable quality of tone. A few more firsts and seconds would put them on a par of strength with the other divisions.

The Tschaikowsky Overture is a colossal work that must be heard more than once to be properly appreciated. It is marked by the composer a fantasy after Shakespeare's "Romeo and Juliet." The overture feature is, therefore, only a general name for what far transcends the ordinary material for this kind of composition. It is more than an overture—in its nature and character it is rather a great symphonic poem. The orchestra did itself proud in its interpretation, and showed itself equal to its colossal difficulties. The instrumental fabric is closely woven, and a tremendous task it is for the different choirs of the orchestra to bring out its coloring and variety of expression. All the progress of modern instrumentation is brought to bear upon the thematic development. The love motive is almost as intensely emotional and worked out with as intricate and intimate a development as the "Liebestod" of Wagner. Admirable were the dash and vehemence with which the passages portraying the conflict between Capulets and Montagues were played. The entire reading was one that left a deep impression.

The ballet music from Massenet's "Le Cid" was familiar and effectively played. It was given with the sensuous, sometimes gorgeous coloring of the Spanish dances, and the last was played with a brilliancy that was overpowering.

The soloist, Estelle Liebling, was a new quantity and well received. She sang the bell aria from "Lakmé" and three miscellaneous numbers: "In Waldeseinsamkeit," by Brahms; "Die Bekehrte," by Stange, and "Die Nachtigall," by Alabieff. She has a light coloratura voice, the purity of which is without alloy. Her selections were for a high soprano, and C, D and E above the staff seemed to be in her range without difficulty. Yet the best part of her voice lies in the middle register. Here her notes are full, resonant and liquid. As she ascends the scale her tones are of less pronounced quality, less sure, and somewhat veiled. She was quite equal to the demands of embellishment in the "Lakmé" aria. Her trill was perfect, her intonation absolutely sure and her portamento exquisitely turned. An improvement might be suggested in her enunciation of both the French and German text, which was quite indistinct. To her miscellaneous numbers she responded with an encore, giving a pretty song, "You and I," by Liza Lehmann, which was really her best work.

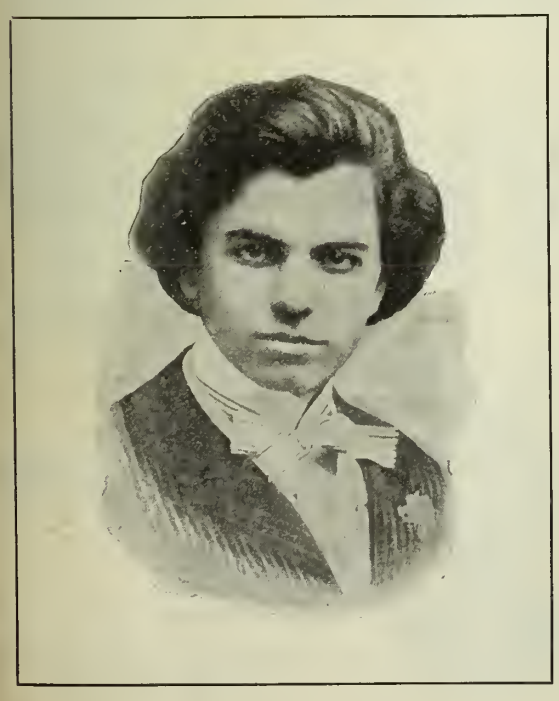
An event of musical significance was the operatic concert given by the pupils of Signorina Tecla Vigna at the Auditorium on the evening of Tuesday, December 10:

Trio from Matrimonio Segreto.....Cimarosa
Misses Irmgarde Bicker, Lillie Adam and Lottie Callahan.
Song to the Evening Star, from Tannhäuser.....Wagner
Glenn Friermood.
Aria from Hérodiade.....Massenet
Miss Lillie Adam.
When to Thy Vision, from Faust.....Gounod
Song of the Blind Woman, from Gioconda.....Ponchielli
Miss Lottie Callahan.
Duet from Rigoletto, On Every Festal Morning.....Verdi
Mrs. Charles Haynes and Glenn Friermood.
Aria from Faust.....Spohr
Miss Irmgarde Bicker.
Duet from Aida.....Verdi
Misses Antoinette Werner and Dell Kendal.
Spring Song from Walküre.....Wagner
George E. Hooven.
Mad Scene from Hamlet.....Thomas
Charles Haynes.
Slumber Song from L'Africaine.....Meyerbeer
Miss Dell Kendal.
Tower Scene from Trovatore.....Verdi
Miss Antoinette Werner and Mr. Hooven.
Organ, chorus and harp accompaniment.

The showing was that Miss Vigna is conscientious and correct in her methods. In the province of opera she gives her pupils the benefit of her operatic training and long experience. She educates them not only for the dramatic requirements but for all the details and accessories of the operatic stage. Mrs. Charles Haynes, Miss Dell Kendal. Miss Lottie Callahan, Miss Irmgarde Bicker and Miss Antoinette Werner are all pupils who are advanced enough and equipped for a public career. Particularly matured is Mrs. Haynes, of Chillicothe. Miss Callahan has a genuine contralto voice of lovely quality.

Reverting back to the operatic evening of Mrs. McAlpin in Æolian Hall last week, it is well to particularize the merits of the participants, as given by the undersigned correspondent:

"The scenes presented from the operas of 'Lohengrin,' 'La Favorita,' 'Hamlet' and 'Mikado' were beautifully staged, and the costuming of the characters was of the richest and newest kind and faithful to historic detail. In the scene and duet from the second act of 'Lohengrin' Miss May Perin showed unusual histrionic and dramatic talent. She has a contralto voice of fine musical quality



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and timbre, and she proved her ability still further in the 'Mikado' selections as Katisha. The Elsa of Jessie Langlands Thomson was a creditable conception, and her impersonation of the Mad Scene from 'Hamlet' points to the belief that she has a future. Her voice has purity and flexibility. The Frederick of Charles H. Thomson deserves praise.

"Not one of the participants of the evening left a better impression than Miss Mary Naomi Chapman, with her deep, mellow mezzo tones and handsome stage presence in 'Oh, Mio Fernando.' A prettier stage effect could hardly have been desired than was given in the 'Mikado' scene. William Hanson made up quite a laugh producing Koko, and Jessie Langlands Thomson as Yum-Yum, Ella May Bassett as Pitti-Sing and Pearl Keith as Peep-Bo presented a picture of grace and loveliness with the chorus. The latter sang with breeziness and were the following: Mary Rier, May Perin, Eugenia Pedretti, Julia Helrich, Naomi Chapman, Jessie Langlands Thomson, Bertha Calvert, Ida Ewing, Marie Blackman and Florence Keith. Mrs. McAlpin played the accompaniments with well directed judgment, and the operatic numbers were relieved by selections from the Acolian, Orchestrelle and Pianola."

The subject of the next lecture in the History of Music course will be "Luther, the Reformation and the Renaissance," and will be given by Prof. A. J. Gantvoort next Monday afternoon in the Lyceum. Anyone interested in these lectures, and not a student of the college, can make arrangements to attend them by applying at the office of the College of Music.

On account of the second Symphony concert, Dr. Wade Thrasher, who delivers the lectures on the hygiene and physiology of the vocal organs, postponed the lecture last Friday one week. The next and last lecture on the "Voice" will be given on next Friday, December 20, at 4:30 p. m., in the Lyceum. All who use the voice as a profession should be greatly interested in these lectures, for whose benefit they really are.

"Santa Claus' Lesson," a cantata arranged by Miss Elizabeth Mathias, of the College of Music, will be given on New Year's night at the Mohawk Presbyterian Church, on Ravine street. Fifty children will take part in this cantata, which will be under the direction of Miss Mathias.

The last rehearsal before Christmas of Haydn's "Seasons," by the Cincinnati Choral Union, will take place next Thursday evening, December 19, at Smith & Nixon Hall. Dr. Elsenheimer, the director of the Choral Union, is very well pleased with the progress of the organization at the rehearsals so far.

The fourth invitation affair by the School of Expression of the College of Music will take place in the Odeon next Saturday evening, under the direction of Miss Mannheimer. "An Evening of Comedy" will be presented.

The Oscar Ehrgott Vocal School will give a recital embracing selections from "The Messiah" in Suiter Hall, Friday evening, December 20. The soloists and chorus will all be pupils of the Oscar Ehrgott Vocal School, assisted by Walter C. Earnest, tenor, with Mrs. Oscar Ehrgott as the presiding accompanist.

The Organists' and Teachers' Society of the city have arranged for a concert, which will be the first of the kind ever given here. Ten or twelve of the prominent organists of the city will give a program, probably in Æolian Hall.

January 31 is the date on which there will be a concert given at the Covington Cathedral, in which the compositions will be those in à capella style. "Miserere," by Allegri, and "Crucifixus," by Lotti, are among the representative works. The concert is to precede a lecture on "Religion and Art," by Bishop Spalding. The concert is given by a chorus under the direction of Dr. Elsenheimer.

The board of directors of the College of Music paid its first official visit to the new dormitory recently. Those in the party were Mayor Julius Fleischmann, J. G. Schmidlapp, M. E. Ingalls, E. B. Taft, Larz Anderson and W. B. Melish.

George Schneider is continuing his series of piano educational recitals in his studio in the Pike Building. They are of great value, not only to the public, but especially to students. The aim is to present all that is worth hearing in piano composition.

Emil Wiegand, violinist, is employing much of his time in composition, and in that realm is earning well merited success. Two of his recent songs are "A Sunbeam" and "I Love My Jean," the latter after Robert Burns. There is an exquisite simplicity and poetry in the first, and the second is worked out as one of the prettiest Scotch songs ever brought to the notice and appreciation of the public. Mr. Wiegand displays originality of treatment as well as congeniality.

J. A. HOMAN.

Angela Anderson.

HERE are some London press notices of Miss Anderson's recent recital at St. James' Hall:

Miss Anderson, the young American pianist, showed her powers to advantage in Chopin's Waltz in E minor and the Nocturne, op. 62, No. 2. * * * There was a fairly numerous audience.—Standard.

Miss Angela Anderson, an American pianist, lent valuable assistance at the piano, being possessed of a fluent technic and sympathetic touch. * * *.—Topical Times.

Miss Anderson's piano solos were much applauded.—Sunday Times.

Miss Angela Anderson is an American, who had not hitherto been heard in this country, and her playing is chiefly remarkable for the mastery she shows of the keyboard, and the audience showed itself well satisfied.—Morning Advertiser.

Miss Anderson played with intelligence, and her rendering of Mendelssohn's "Auf Flugeln des Gesanges" was most praiseworthy. * * *.—Sunday Special.

Miss Angela Anderson, a young American pianist, has a sympathetic touch and intelligence.—Star.

The pianist Miss Anderson plays with considerable technical facility.—Queen.

Miss Anderson played a Chopin selection very well, and an Etude de Concert by MacDowell was thoroughly pleasing. She also played Mendelssohn's lovely air, "Auf Flugeln des Gesanges," with neatness and brightness.—Lady.

The pianist, Miss Anderson, distinguished herself in Bach's Fantaisie and Fugue in G minor, arranged by Liszt; in four morceaux, by Chopin, Paderewski, Mendelssohn, &c. Her playing was marked by a very sympathetic touch, brilliant technic and thoughtful reading. It was regretted that she did not respond to the demand for an encore. She met with warm applause. The recital was attended by a very large gathering.—Jewish Chronicle.

The success of the concert was also due to Miss Angela Anderson, a young and promising pianist, who played the well-known Bach-Liszt Fantaisie and Fugue in G minor with excellent execution and artistic expression. The selections from Chopin were well received. Miss Anderson also played pieces by Paderewski, Mendelssohn and others, and in all the items proved herself a well trained pianist.—Jewish World, November 29, 1901.

EUROPEAN NOTES.

AT a performance of "San Toy" at Innsbruck the management feared that there would be an anti-English demonstration against Miss Mary Halton, on account of her English name and her having to sing some lines in English. The manager, before the curtain rose, said: "I hear that a party of the audience intends to make a manifestation against Miss Mary Halton, because she sings some lines in English. Allow me to inform you that Miss Halton is not English, but a daughter of free America. You will be wrong in holding her responsible for the fact that the English language is the 'official' language of the United States." We need not add that she was applauded to the skies.

The Emperor William has sanctioned the erection of the Wagner monument by Professor Eberlein, insisting, however, on certain modifications indicated on a sketch drawn by himself.

The Philharmonic Society of Nuremberg produced lately a symphony entitled "Bismarck," composed by Major Hermann Hutter, who has already distinguished himself by his tone poem, "Lancelot." The present work is said to be inferior to its predecessor. Each of the four movements bears a motto to form a kind of program: I. Ex ungue leonem; II. Patriæ inserviendo consumor; III. Oderint dum metuant; IV. Per aspera ad astra. They are cleverly constructed and well orchestrated.

In Prague a new tone poem for grand orchestra was produced at the last Philharmonic concert. It is by Leo Blechs, and is entitled "Waldwanderung." He endeavors to paint the effect of wild nature on the human soul. The work lacks inspiration, but the composer displays great technical skill and mastery of orchestral resources.

The Lohse concerts at Strassburg, after a year's suspension, were resumed November 20, when the "Barbarossa" symphony of Sigmund von Hansegger, and F. Weingartner's "Wallfahrt nach Keoloar" were performed.

The 130th anniversary of the birth of Bortiansky has been lately celebrated at St. Petersburg. He was trained by Galuppi, who was the court musical director, and accompanied him to Venice in 1768. Thence the young man went to complete his studies at Bologna, Rome and Naples. Returning to Russia in 1779, he was appointed director of the Imperial Chapel, which position he held to his death. Under his training this choir attained the high excellence it still maintains. For it he wrote numerous works, all marked by great originality, and gained the appellation of the Palestrina of Russia.

In Italy the audiences continue the pleasing habit of talking and chattering during the performance. Lately, while Elizabeth in "Tannhäuser" was warbling pianissimo, a shrill girl's voice was heard: "My dear, allow me to present to you my fiancée." The conductor, without stopping to beat time, sang out: "Delighted, sir, to make your acquaintance." There was silence for a little while, but the gossip soon recommenced.

At Vienna the respectable title of Ueberbrettl has been bestowed on a new theatre which bears the proud name

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of "Young Vienna Theatre Lieber Augustin." The program on the opening night was very varied, and in spite of some numbers of terrible obscenity which would not have been tolerated in Paris, the new theatre had only a very doubtful success.

The posthumous influence of Wagner will bestow on the city of Venice a new embellishment. During his sojourn there the composer often said to the Banker Fiorentini that it was a disgrace that the citizens had been unable during the last two centuries to erect a façade for the church Della Pieta, close to the piazza of St. Mark, which contains the painting of "Christ at the Pharisee's House," by Moretto. The banker died lately and has left by his will 2,000,000 francs to the municipality for the purpose of erecting the façade.

In the *Münchener Post* a critic belonging to the most advanced "modern" school, Wilhelm Mankes, published a notice of a concert under Weingartner's leading, as follows: "Still less was he at home with 'Till Eulenspiegel.' Without temperament, without a left arm, almost automatically, he beat the time of his colleague's merry orchestral jest to death. Do Richard Strauss' laurels annoy him? Or does he wish to convince us that this talented tone poem can exercise its charming effect even with the most unpoetic interruption?" To this Weingartner replies that the Strauss number played was not "Till Eulenspiegel," but "Tod und Verklärung," and therefore Herr Mankes must have written his criticism without being present at the concert. This is not so uncommon an occurrence as to deserve anything but ridicule. The sting of Mankes' article is in the insinuation that Weingartner is jealous of Strauss, and mean enough to injure him. As a matter of fact Strauss and Weingartner are on such friendly terms that the conductor offers his baton to the composer whenever any of his works are on the program. It looks as if there was a clique, both in Munich and Berlin, that does its best to injure Weingartner's reputation.

The performance of Gluck's "Iphigenia in Tauris," as revised by Richard Strauss, that took place lately at Schwerin had great success and will soon be given on other stages. The revision by Strauss comprises some entr'acte music, a trio at the finale and some retouching of the orchestral work.

Meyerbeer's "Robert the Devil" attained the biblical age of seventy on November 21 last. Originally produced in Paris in 1831, it gave rise to heated discussions, and had a powerful effect not only in the musical but the literary field. Balzac in his study of "Gambara" compared "Robert the Devil" to "Don Giovanni," concluding with the words: "Robert represents ideas, the Don excites sensations." How Wagner and others judged it is well known, but Liszt in an essay stepped forth as a defender even of Bertram and the scene of the nuns.

The Wiesbaden Court Theatre is again busy in preparations for the May festival. The centre of the festival cycles will be Gluck's "Armida," and other productions will be Auber's "Domino Noir" and "The Merchant of Venice."

Massenet, to please the baritone Battistini, has made a transformation in his "Werther." The hero will no longer be a tenor, but a baritone, and Albert becomes a tenor in place of a baritone. Not merely the voices are transposed, but the whole Werther part is rewritten. It will be given for the first time in its new form at Warsaw, and then at St. Petersburg and Odessa.

The Court Theatre of Munich is arranging a cyclus of Wagner's youthful works, namely, "Das Liebesrelst," "Die Feen" and "Rienzi." The performance will be given before the commencement of the cycle at the Prince Regent Theatre, and will thus be followed by the "Meistersinger," "Tannhäuser," "Lohengrin" and "Tristan."

Mascheroni's opera "Lorenza" had a great success at Cologne, and the composer received from Karl Ebbinghaus, the president of the Beethoven House, a diploma nominating him a member of the house.

The new opera, "Zarskaja Newjesta" ("Bride of the Czar"), by Rimski-Korsakoff, will be given for the first time in the Imperial Opera House, St. Petersburg.

A symphonic poem, "Adonis," by Theodore Dubois, was given November 24 at the Colonne concert. It consists of (1) "Death of Adonis" (Lament of Aphrodite); (2) "Lament of the Nymphs"; (3) "The Awakening of Adonis" (Springtime).

MUSICAL FESTIVAL AT THE "OLD FIRST" CHURCH.

THE musical festival in connection with the four days' celebration of the Rev. Dr. Howard Duffield's tenth anniversary in the pastorate of the "Old First" Presbyterian Church was given on Tuesday night, December 10. Admission to the stately church, Fifth avenue and Twelfth street, was by ticket, and in the large congregation there were many distinguished and wealthy New Yorkers. The musical program, directed by William C. Carl, the organist and choir director of the church, was inspiring. As the opening organ voluntary Mr. Carl played the Toccata from Widor's Fifth Organ Symphony. After that the choir sang Mr. Carl's "Te Deum," in C minor, which the composer dedicated to Dr. Duffield. The work is yet in manuscript, but will soon be published. Mr. Carl's composition is strong and vitally eccleciastical in character. Dr. Duffield, who is an accomplished musician, was greatly impressed with the singing of the work. Of particular musical importance were "Noël Ecossais," by Guilmant, and the Bach Fugue in D major, which Mr. Carl played as an a and b after the choir sang his "Te Deum." The Guilmant composition is an ancient Christmas carol written in the Scotch style. It has the true joyous Christmas ring to it. In keeping with the occasion and time of year, the choir sang three beautiful Christmas carols, "To Us Is Born Emanuel" and "Lo! How a Rose," by Praetorius, and "Hodie, Christus Natur Est." The last named, by J. P. Sweelinck, was sung in Latin. The first one by Praetorius in German, and the second one in English.

Andreas Schneider, the baritone soloist of the choir, sang as a solo Allitsen's "Song of Thanksgiving," and his rich and manly voice was heard with pleasure by all. Another appropriate selection for the occasion sung by the choir was Enrico Bossi's "Hymn of Glory." This was also sung in classic Latin. Bossi's music is uplifting and the choir, under Mr. Carl's direction, sang it in good style. Beethoven's cantata, "The Praise of Music," was presented after the intermission. While we cannot here make a positive statement, we believe that this is the first time this composition was sung in New York. At all events, we can say that it has not been heard here in many years. The solos are for first and second sopranos, tenor and basso, and chorus with organ parts and accompaniment. "The Praise of Music" begins with a joyful shout:

> Hail! Music, hail!
> Heaven-born Goddess, to greet thee!

It ends with another joyful acclaim:

> Hail, Cecelia, hail! Praise and thanks to thee belong. Hail! thou Queen of heavenly song!

The choir sang throughout the evening with splendid tone and in other points showed the effects of thorough drilling under Mr. Carl. The choir of the "Old First" Church which assisted at the festival includes these singers:

Mrs. Ellen Fletcher Caples, soprano soloist; Mrs. Alice Field, second soprano soloist; Edward W. Gray, tenor soloist; Andreas Schneider, baritone soloist.

Sopranos—Mrs. Axel C. Hallbeck, Miss Addie N. Davis, Mrs. H. N. Hyneman, Mrs. Frederick William Ortmann, Mrs. A. E. Koonz, Mrs. Elizabeth Rudrauff, Miss Ray Bloomfield, Miss Ella Gibson.

Contraltos—Miss Caroline M. Holmes, Mrs. Ambrose B. Tremaine, Miss Bertha Baust, Miss Alice Elmore, Mrs. J. B. Wilson, Miss Cecil Michael.

Tenors—Hugh Fergueson Pollock, W. Andrew Hemphill, William Crawford, John A. Gallagher, Lawrence Ripley.

Bassos—Edward Paul Grout, Henry Johnson, Dr. H. J. Gundacker, A. R. Turner, N. Meltzer.

At the third meeting of the celebration, held last Wednesday night in the chapel of the church, Dr. Duffield referred to the harmonious relations which existed between him and Mr. Carl. Such a thing as differences often do prevail between ministers and their organists, but at the "Old First" Church, declared Dr. Duffield, all was harmony, with never a thought of "counterpoint between minister and choirmaster."

Mr. Carl, by the way, assumed his duties at the church a few months after Dr. Duffield, and in the spring he too will have his decennial anniversary. The closing night of the celebration, Thursday, a reception was held for Dr. and Mrs. Duffield. The ways and means committee of the church, of which Mr. Carl is chairman, arranged the series of services and entertainments to commemorate Dr. Duffield's ten happy years as pastor of the church.

DOROTHY HARVEY.—Mrs. Dorothy Harvey sang at the concert of the Musurgia Club at the Waldorf-Astoria on December 3. Among the other engagements she filled recently was at the concert of the Newark, N. J., Arion Society. Of her singing at that concert, the Newark *Evening News* said:

> The Arion Society put to its credit during the concert which it gave in the Kruger Auditorium last evening the finest choral and solo singing heard in this city thus far this season. * * * Mrs. Dorothy Harvey was the singing soloist, and her efforts were notable features of the entertainment. Mrs. Harvey possesses a soprano voice of good volume and most pleasing musical quality of tone, which was surprising by reason of its remarkable purity, sweetness, fullness, richness and carrying power, even in the most delicate pianissimo. She was recalled again and again after her aria with the orchestra, and responded with an encore.

Mrs. Harvey sings again in Newark on December 22, and in January she will be one of the soloists of "The Messiah," to be sung by the Baltimore Oratorio Society in Baltimore.

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10—Allentown, Pa.
11—York, Pa.
12—Bryn Mawr, Pa.
Dec. 13—Ogontz, Pa.
14—Reading, Pa,
16—Harrisburg, Pa.
17—Johnstown, Pa.
25—Wilkesbarre, Pa.
Dec. 26—Bethlehem, Pa.
27—Lebanon, Pa.
28—Greensburg, Pa.
30—Wheeling, W. Va.
31—Lancaster Ohio.

THE OPERA SEASON.

RATHER later than usual, the season of opera at the Metropolitan Opera House opens next Monday night with "Tristan and Isolde" in place of the usual "Faust" or "Romeo and Juliet" openings. New faces will be seen this year, and naturally new voices heard, and as the New York *Sun* of last Sunday tells most interestingly about these newcomers the article is herewith reproduced. Among other things the *Sun* says:

"Emilio de Marchi is the most conspicuous of the strangers this year, not only because of his fame abroad but because he is a tenor. He is not wholly unknown here. He was the leading figure of the last Mapleson campaign in 1896, but sang only once. That was as Raoul in 'Les Huguenots.' He made a profound impression at that time, but left the company after he had made this solitary appearance. In Europe he ranks with the best known of the Italian tenors and in Italy shares the place at the head of his profession with Ernesto Tamagno and Arturo Bonci.

"Here he will sing the Italian repertory and will probably be heard first as Cavaradossi in 'Tosca,' although his best role is commonly thought to be Raoul. But M. de Marchi modestly says that he prefers to avoid comparisons at first between him and his predecessors at the Metropolitan.

"M. de Marchi, who has the right to the title of lieutenant through his studies at the Royal Italian Military Academy and his service in the Italian army in Africa, was born thirty-six years ago in Voghera, Piedmont, and was educated in Milan and Turin. He decided when a youth to go to Rome to prepare himself for the military career His father is a general in the Italian army. After leaving the academy he was detailed to service in Africa and distinguished himself to such an extent that he was decorated with the title of chevalier and the cross at the close of his first year of service.

"M. de Marchi returned to Italy, determined to cultivate his voice and devote himself to the operatic stage. He went to Florence and studied there under Maestro Landi, father of Camilla Landi and a well-known singing teacher of Italy. He was ready in 1886 to make his public appearance.

"He accordingly came forward at the Teatro dal Verme in Milan as Alfredo in 'La Traviata.' After singing in his own country he went to South America, which is, with Russia, the paradise of Italian singers. M. de Marchi has also been highly successful in Russia, where the great Masini is still singing at the age of fifty-five. M. de Marchi has been every year since his first appearance at the opera houses of Rome or Milan and at the lyric theatres of Buenos Ayres or Rio Janeiro. He created the role of Cavaradossi in 'Tosca' when the opera was sung first at the Costanzi in Rome, two years ago next month. He was selected for the role by Giacomo Puccini, the composer of the work. M. de Marchi makes his home in Rome.

"He has sung in the Wagner operas and was the original Walther when 'Die Meistersinger' was sung in Milan two years ago, with Antonio Scotti as Hans Sachs. He also sang Lohengrin and Tannhäuser, but has dropped the Wagner roles permanently from his repertory. He sings in 'Carmen,' 'La Gioconda,' 'La Bohême,' 'Cavalleria Rusticana, 'Samson and Delilah,' 'La Traviata,' 'Rigoletto,' 'Il Trovatore,' 'Un Ballo in Maschera,' 'Mefistofele,' 'Ero e Leandro' and 'Aïda.'

"Maurice Declery is a French baritone who was called to the attention of Mr. Grau by his friend, Pol Plançon, and was engaged two years ago for Covent Garden. He was so successful there that he was engaged last summer by Mr. Grau for the season here. He is a native of the south of France and studied for his profession at the conservatoire of Marseilles, where he took a first prize for opera and singing. He then went to Paris and studied for two years more at the conservatoire in that city. He made his first appearance at Pau in the Basses-Pyrénées. Afterward he went to Montpelier and sang Wolfram, among other roles. Later he became a member of the famous Théâtre de la Monnaie, in Brussels, and then went to London.

"Albert Reiss has come here to sing Mime in 'Siegfried,' David in 'Die Meistersinger" and the other buffo roles. Mme. Lilli Lehman has said that she never saw such a representative of these two characters as this singer, whom she heard while she was at Wiesbaden, where Herr Reiss sang for several seasons. He is also well known as a singer of the Lortzing operas and in operetta.

"He is a native of Berlin and was educated there. He had dramatic talent, gave up his studies of law and acted in various German theatres before he was engaged at the Stadt Theatre in Hamburg. There Pollini discovered that he had a voice, and Mme. Schumann-Heink advised him to study seriously for the operatic stage. As an opera singer he appeared first in Königsberg and then went to Posen. He prepared himself under Jules Lieban and Benno Stolzenberg. Last year he went to Wiesbaden, and his fame in the two Wagner roles had become so great that he was engaged for the Wagner performances at the Prinz Regent's Theatre in Munich. He was invited to become a member of the company permanently, but declined in order to accept an engagement with Mr. Grau.

"Andres Perello de Segourola is a native of Spain. He studied at the universities in Madrid and Barcelona, and was for a year a lawyer in Barcelona. He then decided to make professional use of his voice and sang Marcel in 'Les Huguenots' at the Liceo in Barcelona. He had studied singing with the Italian baritone Pietro Ferrari, who teaches in Spain. His success was so great that he sang for three successive seasons at the theatre in which he first appeared. Later he went to Madrid and Lisbon, and then to Italy, where he sang in Rome, Trieste and Milan. He has also sung in Moscow, Lima, Seville, Buenos Ayres and Santiago de Chile. His repertory includes all the leading basso roles.

"Luigi Tavechia is the best known of Italian buffo singers, and has been for years famous in such operas as 'Don Pasquale,' 'Il Barbiere di Seviglia' and 'La Nozze di Figaro.' He is an Italian and sang first at Milan in concert and oratorio. He made his operatic début at La Scala as Germont in 'La Traviata,' and for some years sang in the dramatic roles. He later took up the buffo roles, and has become the best known of the artists of that school in Europe. He has sung in Paris, London and the Continental cities. Last spring he was a member of Madame Sembrich's company at the Royal Opera in Berlin, and it was at her suggestion that Mr. Grau engaged him for the Italian repertory here.

"Louise Reuss-Belce, who takes the place in the company left vacant by the retirement of Susan Strong, is a native of Vienna and prepared herself for the operatic stage there under Gaensbacher. She was invited in 1884 to sing Elsa at Carlsruhe and was immediately engaged as a member of the opera company there. She sang under Mottl's direction Sieglinde, Elisabeth, Cassandra in Berlioz's 'Les Troyens,' Bedura in d'Albert's 'Der Rubin' and the heroine of Schilling's 'Ingewelde' in addition to the regular repertory of the theatre. She attracted attention outside of Carlsruhe first in 1886 at the music festival given there, when she was especially honored by Liszt.

"Madame Belce, who was at that time married to Eduard Reuss, a pianist and composer, went to Wiesbaden from Carlsruhe. There she sang Ortrud and the Brünnhildes. In the meantime she had been active at Bayreuth and sang Fricka, one of the Norns and one of the Valkyrie maidens for several years. Last season she was a member of the German company that introduced the 'Nibelungen Ring' in Spain.

"Sibyl Sanderson may appear during the New York engagement, but, as her contract expires on January 6 and she is still sick, that has not yet been settled. Her career since she sang at the Metropolitan in 1894-5 is too well known to require repetition. Most of the intervening time was spent in retirement. She returned to the stage last winter at the Winter Garden in Berlin and afterward at the Opéra Comique in Paris. She is to return to the Opéra Comique in February. She has been ill during most of the time she has spent in this country and has appeared in opera only a few times.

"Camille Seygard, who has been engaged as one of the sopranos of the company, is well known to New York audiences, through her appearance with the Walter Damrosch Opera Company, with which she sang for two years, and from her appearances in concert. For the past three years she has been singing in Germany.

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"The occupants of the parterre boxes are:

"1, Mrs. Cornelius Vanderbilt, Jr., Mrs. O. H. P. Belmont, Gen. Samuel Thomas; 2, A. D. Juilliard, Miss Leary, George E. Dodge; 3, R. T. Wilson, W. Emlen Roosevelt and Mrs. E. Reeve-Merritt, M. Orme Wilson, Mrs. H. Mortimer Brooks; 4, James Speyer, George S. Scott, August Belmont; 5, C. M. Hyde and John Notman, Anson Phelps Stokes, E. Rollins Morse; 6, W. K. Vanderbilt, C. W. Morse, W. K. Vanderbilt, Jr., Miss Jennings; 7, Mrs. Astor, John Jacob Astor; 8, C. N. Bliss, M. C. Borden, John Claflin; 9, Stanford White, C. T. Barney, George C. Clark; 10, George F. Baker, H. C. Fahnestock, E. Francis Hyde; 11, Perry Belmont, Egerton L. Winthrop, W. G. Oakman; 12, Henry Clews, George Gould; 13, Edward Cooper; H. A. C. Taylor; 14, George Henry Warren, George L. Rives, S. B. French; 15, Adrian Iselin, James Stillman; 16, L. P. Morton, Mrs. George Bliss, Edward R. Thomas; 17, W. D. Sloane, H. McK. Twombly; 18, Charles B. Alexander, Edw. R. Bacon, Herbert L. Terrell, J. J. Emery; 19, Mrs. H. I. Barbey, H. F. Dimock, George Crocker, Mrs. C. D. Dickey; 20, D. O. Mills, Ogden Mills, Whitelaw Reid; 21, Pembroke Jones, Gerald L. Hoyt, Mrs. J. Hood Wright, John Hobart Warren; 22, W. Seward Webb, W. G. Oakman; 23, Elbridge T. Gerry, E. J. Berwind, O. G. Jennings; 24, Mrs. Robert Goelet; 25, G. G. Haven, John E. Parsons, John Sloane; 26, S. D. Babcock, D. S. Lamont, R. Fairfield Osborn; 27, George S. Bowdoin, Charles Lanier, J. M. Bowers and F. S. Wetherbee, Mr. Bowdoin and Mr. Lanier; 28, W. Bayard Cutting, Mrs. Mackay; 29, Mrs. Gambrill, Dallas B. Pratt, Mrs. Van Nest; 30, W. C. Whitney, J. B. Haggin; 31, Mrs. Vanderbilt; 32, James A. Burden, Miss Gurnee, Mrs. Bradish Johnson, John Sloane; 33, Thomas Hitchcock, Joseph Stickney, J. J. Wysong, Mrs. J. Fred Pearson; 34, H. R. Bishop, E. H. Harriman, A. Iselin, Jr.; 35, J. P. Morgan.

"Among the holders of grand tier boxes are:

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NORDICA.

NORDICA is on a great concert tour this season. She is singing in many cities and in university and college centres, and there is enthusiasm all along the route, and large audiences. The Omaha Bee, of December 8, has an unusually interesting story to tell:

Nordica. That's all. The critic's work is over.

But for the benefit of the people who were not at the concert given last night it might not be out of place to draw a few lessons from the performance, if such a commonplace word can be applied to such a remarkable demonstration of art.

The voice is a mighty voice and behind it is a wonderful mind. Such diminuendos—such vibrant, intense and distinct pianissimos; the big tones always reducible to the most delicate thread; art concealing the art.

A model of which America may be proud and to which all American singers should bring all their best efforts to imitate. There is no artificiality about Nordica's tone-production. Mark you, no smiling to the right, placing in the nose, vibration over the face; no such absurdities. Imagine one asking Nordica what method she uses!

Her singing is the apotheosis of natural and artistic expression.

She raises and expands her chest to the fullest, but never her shoulders. This is a lesson to the many singers who believe they must secure a big tone by becoming temporarily a hunchback. As an exponent of deep breathing applied to singing her visit was worth the price of many lessons to the vocal student. And there were scores of them present. Her facial expression is always of the most natural, adapted always to the sentiment and emotion of the song.

The all too brief study in recitative presented in connection with the Händel aria—the words, "Oh, worse than death, indeed; lead me, ye guards, lead me, to the stake or to the flames; I'll thank your gracious mercy"—was an inspiration. What a dignity and poise, and what a rebuke to those who think that recitative means always and at all times a strident "declamando"!

The presentation of the Strauss song and that tremendous aria of Erkel, the Hungarian, was especially gratifying to the hungry music-lovers who know how to love such music. The "Maids of Cadiz," magnificently sung, was particularly well received by the audience, as was Grieg's "Ich Liebe Dich," which was instantly resung, and in such a manner as to lead one to think that Nordica herself shared the wish of the audience to hear it again.

In Elsa's dream music one could not help picturing the scene by the banks of the Scheldt, where Elsa sings of her vision, that vision of the knight in shining armor, so soon to be realized in the advent of Lohengrin. Even in the "Song of Thanksgiving," that wonderfully virile product of Miss Allitsen's brain, one could not but think of Brünnhilde as the words "My love is a flaming sword" rang out. Yes, the artist conjured up to the mind Siegmund, Sieglinde, Wotan, Siegfried and the wonder sword Nothung. One could see Siegfried leaping through the wall of fire to awake Brünnhilde with his kiss and the words soared forth, "Thank God for you." It was a coincidence.

The music lingers in the memory. The artist's voice is still heard. May she soon return.

JANPOLSKI IN A RUSSIAN PROGRAM.—Songs of Russian composers are frequently heard in this country, but Janpolski, who is to sing at the next concert of the Orange Musical Art Society, will introduce on that occasion some arias and folksongs of Glinka, Tschaikowsky and Arensky not heard before in this country. These will have the added charm of being sung in the original texts by Tolstoi and Pushkin, which is a great advantage, as much of the weird grace and beauty is lost when translated. Among the numbers included in the first part of this same program Janpolski will make another departure in Händel's aria, "Tyrannic Love," from "Susanna," one of Stockhausen's famous numbers.

PHILADELPHIA, November 30, 1901.

THE program at the second concert of the Philadelphia Orchestra on Saturday evening was as follows:

Symphony No. 3.....Brahms
Prologue to Pagliacci.....Leoncavallo
Vorspiel zu Lohengrin.....Wagner
Aria, Vision Fugitive.....Massenet
Ouverture zu Sappho.....Goldmark

Soloist, Gwilym Miles.

If we are to have a symphony at every concert like the No. 3 of Brahms, the Friday afternoon public rehearsals will serve a double purpose. One hearing is not enough for the digestion of such a work. It is complex in a manner that could only belong to Brahms. But the real beauties of the work become more apparent at each successive hearing. Mr. Schell gave the symphony a beautiful reading, rather than a scholarly one, a point decidedly in his favor. It seems as though a good many present day musicians were dealing with mathematics instead of music. The bare fact that the symphony was technically correct argues a sufficient amount of intellectuality in the reading. The last movement, with its sombre clouds and turmoil of battle, interspersed now and again with the quiet singing of the 'cellos, was perhaps the best of the four.

The Vorspiel to "Lohengrin" was the most satisfactory number of the program. It was beautifully played, with the exception of a slight inequality of tone on the part of the strings in the final measures. The fortissimo work was very good. The brasses have improved since the last concert. There was no trace of a blur in their playing.

The remaining orchestral number was Goldmark's "Sappho" overture. It follows out the same general lines as the rest of Goldmark's orchestral compositions. There is a constant striving after unusual effects. As an example of tonal color it is a remarkable composition. The orchestra performed it in a praiseworthy manner.

The soloist, Gwilym Miles, has a powerful voice, but withal a sweet one. His high tones are beautiful and rich, but in his low voice he shows a tendency toward roughness. He sang the Prologue to "Pagliacci" very well indeed.

It is with the greatest satisfaction that one notices that even in so short a time as a week the raggedness naturally to be expected at the first concert has in a great measure disappeared from the playing of the orchestra. It can be confidently said that if this organization is supported by the people of Philadelphia as it should be, it will do a great deal toward making the city a great musical centre. Elkan Kosman, the concertmeister of the orchestra, is announced as soloist at the next concert on December 14.

I had the pleasure of hearing this week two young women who bid fair to write their names in large letters in the book of musical history. They are Miss Elsie Stuart Hand, pianist, and Miss Gretrude Isabel Keppelman, violinist, and they gave a recital at Griffith Hall on Tuesday evening. Miss Keppelman played Grieg's Sonata for Violin and Piano, op. 45, a Polonaise by Wieniawski, a Ballade by Hubay and a "Spanish Dance" by Sarasate. Her tone is broad and technic splendid. Some really wonderful piano playing was done by Miss Hand. She has a breadth and variety of expression and a smooth, liquid technic which will, if nothing intervenes, place her in the foremost rank of pianists. She played "The Lark," by Glinka-Balakiereff; "Gondoliera," by Liszt; Chopin's C sharp minor Etude, Rubinstein's "Reve Angelique" and MacDowell's "Hexantanz."

Miss Susanna Dercum, a pupil of Nicholas Douty and the possessor of a mellow contralto voice, sang in a beautiful manner the following: "Folksong," MacDowell; "Forgetfulness," Douty; "Bedouin Love Song," Chadwick; "Der Tod und Das Mädchen," Schubert; "Morgenthau," Grieg, and "Nur, wer die Sehnsucht Kennt," Tschaikowsky. Henry A. Gruhler was the accompanist.

Frau Fritzi Scheff will sing at the first Mendelssohn Club concert in December, instead of Pol Plançon, as originally announced.

HENRY I. MAGEE.

Zeldenrust in Nashville.

FOLLOWING immediately upon Zeldenrust's success with orchestra in Cincinnati come reports of a series of sensational triumphs in the South, where he has been giving a short recital tour. From each place in which he has played the verdict is the same: "Overwhelming success," "tremendous ovation," "packed house of enthusiastic people." Here is the criticism from the Nashville *News*, of December 10, which speaks for itself:

The interior of the Masonic Theatre presented a glowing scene of artistic color and beauty yesterday afternoon for the matinee appearance of Zeldenrust, whose first performance in this city was greeted by a large audience of cultured people. They listened with keenest appreciation and enjoyment to what was unquestionably a very great piano performance, perhaps the greatest ever heard in Nashville.

Enthusiasm for the pianist rose by leaps and bounds, and at the close the great virtuoso was recalled again and again.

Genius such as Zeldenrust possesses is not likely to change when its final development is reached and its methods of expression are as nearly perfect as his. There were hearers who felt yesterday afternoon, notably in the Chopin numbers, that his effects were produced with greater calculation than any artist who has ever played here, and with no loss of spontaneity.

A group of four Chopin pieces was played with a mastery which proved how great an interpreter of this composer's music Zeldenrust is, even when compared with other pianists who have found renown in the same field. He closed the first part of his program with a delightfully dainty composition of his own.

Weber's Polacca Brillante was played with exquisitely shaded revelation of its subtle harmonies, and in the Wagner number Zeldenrust played with great power and brilliancy, giving it with perfect sympathy and appreciation.

Liszt's Hungarian Rhapsodie No. 14 was played with an amount of endurance that would baffle many of the leading musicians of today. In the spirit and in poetic suggestion the performance was brilliant. In the poetic and intellectual charm, in the sanity, naturalness and simplicity his art is great.

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HOTEL CECIL, LONDON,
November 30, 1901.

A GREAT stir has been caused in London by the arrival of John Philip Sousa. His first concerts have merely served as a start off for his provincial tour and hardly gave audiences a fair chance of hearing him. Now, however, he is giving two concerts a day, one in the afternoon at the Empire Theatre and one in the evening at the Covent Garden Opera House. His success is quite unequivocal. Nothing of the kind has ever been seen in England before and the performances are drawing crowded houses. His music was of course quite well known, but it certainly has never been played here before as it should be played, and it is with that Sousa has made such a tremendous hit. He has quite taken London by storm, and it is to be hoped that the success of his present tour will be great enough to induce him to repeat it.

An interesting novelty was introduced into the program of the Saturday symphony concert at Queen's Hall in the shape of an orchestral poem by Dr. Corsen called "A Fantasy of Life and Love." This work, which was specially written for the Gloucester Festival, might well serve as a model for writers of symphonic poems. It does not fall into the error of which so many pieces of its class are guilty, that of attempting to tell too much. It is merely a "mood picture," and the moods which it is intended to portray are cleverly and clearly depicted. The music is well conceived and admirably written. It is likely to prove a very valuable addition to the Queen's Hall repertory.

The indefatigable Mr. Newman, not content with holding a big orchestral concert at Queen's Hall, also gave a most successful popular concert at the Albert Hall. The program was particularly good for a ballad concert, and such well-known singers as Mme. Lillian Blauvelt, Miss Florence Schmidt, Mme. Kirby Lunn, Miss Jessie Goldsack and Samuel Masters sang a really excellent selection of songs, while the instrumentalists were Ysaye, Mark Hambourg and Edwin H. Lemare, the organist.

On the same afternoon Mlle. Sandra Droucker, a Russian pianist, gave a recital at Bechstein Hall. Mlle. Droucker is certainly a good pianist, especially so far as her technical accomplishments are concerned. But she is one of those pianists who seem to have sacrificed almost everything to technic, and her playing possesses but little warmth. Thus though she played Liszt's arrangement of Bach's Organ Fantaisie and Fugue in G minor very brilliantly indeed, she did not introduce enough color into Beethoven's Variations on a Theme from the "Eroica" Symphony, and she was still less successful in Schumann's Sonata in G minor. She was at her best in two smaller pieces, Daquin's "Le Coucou" and Brahms' Intermezzo in E flat. The latter she played with more sympathy than she extended to any other piece during the afternoon.

On Monday afternoon that excellent artist, Mlle. Kona Eibenschütz gave a most successful concert at St. James' Hall. She tried a somewhat interesting experiment in having two pianos on the platform, the one a large concert grand for music that is modern in tone and feeling, and the other a smaller instrument for pieces of another or lighter style. The experiment was an undoubted success, and it might well be imitated by other pianists. Scarlatti's "Presto" and Couperin's "La Rossignol en Amour" are undoubtedly too delicate for performance on a modern grand, and they proved much more effective when played on the smaller piano. But the works of Brahms sound better on a larger instrument, and no tone can be too rich or full for them. Mlle. Eibenschütz did well in playing such works as the G minor Ballade and the Intermezzi in E minor, E flat and C upon the larger instrument. The pianist has a particularly delicate and sympathetic touch, and she played every piece upon the program admirably.

On the same afternoon Carl Flasch gave his second violin recital at Bechstein Hall, the pianist being George Liebling. A new and attractive sonata for violin and piano by Herr Liebling was produced at this concert.

In the evening Princesse Adolphe de Wrède, a singer who heralded her appearance with a wonderful circular containing an account of her private life which had enough material in it for a three volume novel, gave a concert at Queen's Hall. She had the assistance of the Queen's Hall orchestra, conducted on this occasion by Landon Ronald, and of M. Ysaye, who played the solo part in Mendelssohn's Violin Concerto with great brilliance. The singer herself possesses a voice which, it must be confessed, displays signs of wear; but she gave songs by Saint-Saëns, Carl Bohm and Schumann with a certain amount of charm.

On the same evening the excellent Wessely String Quartet gave a concert at the Bechstein Hall. The program included three quartets, those by Mozart in C major, Beethoven in F major and Smetana in E minor.

Fate has been unkind to Madame Soldat, whose quartet was to have given four chamber concerts here this autumn. Owing to various untoward circumstances, the chamber concerts had to be abandoned, and in the end a single violin recital was given by Madame Soldat herself. A pupil of the great Joachim, her style reflects many of the best points of her master's playing, and she is at her best in thoroughly classical music. She gave two sonatas, those by Beethoven in G and Mozart in B flat, and Schubert's "Rondo Brillante," and her playing of them was most interesting, especially from the point of view of her phrasing. She was joined by Messrs. Leonard Borwick and Percy Such in Brahms' Piano Trio in B.

In the evening Mme. Eleanor Cleaver gave a remarkably successful concert at the Bechstein Hall. Her program was particularly interesting, and classical and modern songs were very happily combined. She opened the concert with a Romance from Ponchielli's opera "La Gioconda" and Scarlatti's "Per te vive ie par te more," of which she gave remarkably broad and dignified readings. Nor was she any less successful with those of Brahms' most beautiful songs, "Mädchenlied," "Das Mädchen spricht" and "Von Ewiger Liebe," which she sang with absolutely faultless taste. Among the modern songs which she brought forward were those from a new volume by Hermann Löhr, which is particularly well worth notice, as it contains some of the best songs that have been published in England for a long time. The three which Madame Cleaver selected were called "The Slumber Stream," "Baby Eyes" and "The Song of the Sea," and their effect was greatly enhanced by the admirable interpretation which she gave of them. She was assisted by Hugo Simon, a baritone, who sings with excellent taste, and Lady Hallé, whose violin solos were particularly attractive.

On the same evening Miss Mary Louisa White, a composer of light and graceful music, gave a concert of her own compositions at Steinway Hall. Most of her writings are clever, but she is obviously very much under the influence of Schumann just at present, and a little more individuality in her music would do it no harm.

Can it be that Tschaikowsky's "Symphonie Pathètique" is losing its power to attract? Not long ago its inclusion in a Queen's Hall program meant that the concert room would be packed. On Tuesday night, however, it was played to an audience distinctly small in size. It is, perhaps, no matter for surprise if the fiery enthusiasm for this work has burned itself out to some extent. It is, of course, a wonderful and beautiful piece of music, but there is not a symphony in existence that could remain at the height of its popularity after being played so often as this symphony has been played of late years. The rest of the program was excellent and included violoncello solos by Hugo Becker, played in masterly style.

On Wednesday afternoon the third and last of the Ysaye-Becker-Busoni recitals took place at Queen's Hall. Since their first concert this trio has improved marvelously and the ensemble and balance of parts is now nearly perfect. Its playing is quite unlike that of any other trio in existence. Each of the players is capable of producing an enormously rich and full tone of beautiful quality, and in Tschaikowsky's fine trio in A minor they were heard at their best. It is unfortunate that the series of concerts should come to an end just as the three performers were getting really accustomed to playing together, but it is to be hoped that the trio will become a permanent institution.

On the same afternoon a ballad concert took place at St. James' Hall.

In the evening Sigmund Beel gave a most interesting violin recital at St. James' Hall, at which he produced a new sonata for violin and piano by Mrs. H. H. A. Beach The work made an excellent impression, and its originality and thorough musicianship must insure for it a place among the best modern examples of this class of music. The performance of it given by Mr. Beel and Henry Bird was really excellent, and later in the program the violinist gave further proof of his powers in Bach's Air in G and other pieces. The vocalist was Miss Ethel Henry Bird, a daughter of the well-known accompanist, who is a soprano of some promise, though she still needs more training.

On the same evening a recital was given by Lawrence Rea, a singer who has improved greatly of late. He was associated with the pianist Dr. Carl Friedberg, and the concert was given under the auspices of the Curtius Concert Club.

London is at this moment displaying quite inordinate activity in the way of music, and the concerts are really almost too numerous to mention. For Thursday, for instance, no fewer than six are announced, consisting of a vocal recital by Lilian Hovey, chamber concerts by Donald F. Tovey and Norah Nicholas, a violin recital by Richard C. Kay, an organ recital at Queen's Hall with Edwin Lemare as soloist, and Mme. Marie Dulcken's soirée musicale. The announcements for Friday also contain six concerts, of which the most important is a piano recital at Queen's Hall given by Signor Busoni. Sterling Mackinlay, a son of Mme. Antoinette Sterling and himself a promising singer, is giving a concert in conjunction with Miss Lucy Stone, the three Misses Taggart are giving a chamber concert, and Mme. Arta Smetana and Mme. Julia Rudge are holding vocal recitals, while there will be a Scotch ballad concert in Queen's Hall. On Saturday afternoon there will be a ballad concert in Queen's Hall, an orchestral concert at the Albert Hall, and in the evening will take place two Scotch concerts, one at Exeter

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Hall and one at the Albert Hall. The prevalence of Scotch music is due to the fact that Saturday is St. Andrew's Day. From this it will be seen that lovers of music need not go empty unless they feel so disposed.

Harold Bauer's Recital.

DECEMBER 7, 1901.

The big rush of concerts is now practically over and though every day still brings its quota of music, the concert halls are not nearly so deeply engaged as they were a week or two back. By far the most important concert of the present week has been the piano recital given yesterday afternoon by Harold Bauer. It is to be feared that this artist is hardly appreciated at his true worth in London as yet, and St. James' Hall was not nearly as full as it ought to have been. But Bauer is a great artist, and there can be no doubt that here his day will come, as it already has on the Continent and in America. A popularity that is won slowly is often all the more lasting for it; Bauer's place among the leading pianists of the day has been recognized by the critics, and before long his recitals will attract as crowded an audience as those of any player before the public.

His program on Friday was particularly interesting. Pianists are only too apt to get into a groove, and the program of one recital is as like that of another as Tweedledum to Tweedledee. It was, therefore, something of a relief to go to a concert which did not begin with a Bach-Liszt Fugue, end with a Liszt Fantaisie, with a Beethoven Sonata and a Chopin group sandwiched in between them. The following is the program that Bauer played, and it must be admitted that it has all the merit of novelty, without ever deviating from strictly classical lines:

*Fantaisie in F minor.....Mozart
Etudes Symphoniques.....Schumann
(Introducing the five posthumous etudes.)
Prelude, Aria and Finale.....César Franck
Polonaise in C minor.....Chopin
Nocturne in F sharp minor.....Chopin
Scherzo in E major.....Chopin
Fantaisie in C.....Haydn
Impromptu in B flat.....Schubert
Mephisto Valse.....Liszt

To say that Bauer did justice to his excellent program would be but cold praise. He played everything well. Besides his wonderful technic he has the greatest musical ability, and it is by no means always that the two go hand in hand. His fortissimi are rich and powerful, but never hard; while in delicate passages his touch is beautifully soft, but absolutely unattended by any failure of tone. He is, too, a pianist with plenty of brains, and he knows how to use them; while he understands the poetry of music without ever being guilty of exaggeration or sentimentality.

The Mozart Fantaisie was a beautiful piece of playing. Mozart's music, both vocal and instrumental, has an unpleasant trick of showing up any faults of technic, but it certainly failed to find any in Bauer's case. His reading was delicate and sympathetic. The parts were brought out clearly and the gradation of tone was really remarkable. The performance which he gave of the Etudes Symphoniques was, however, the most interesting of the afternoon. The five posthumous etudes are very rarely played, beautiful though they are. Perhaps it is just as well, for in the hands of incompetent performers, who are only too ready to tackle these studies without the least idea of how they should be played, the piece in its usual form is quite long enough. With Bauer, however, the case is quite different. The variety with which he plays, his perfect command over his instrument and the thoroughness with which he grasps the intentions of the composer, all combined to make the performance one of the greatest interest. No finer contrast could have been desired than that which existed between the firmness and perfect sense of rhythm which he displayed in the fourth study and the finale, and the brilliant delicacy with which he gave the ninth. He played the five posthumous studies between the ninth and tenth of the original edition, and his reading of them was delightful to listen to. He gave the fourth and fifth particularly well.

Throughout the whole of the rest of the program he displayed the same breadth, warmth and sympathy that characterized his playing of the works already mentioned, and he proved himself a thorough artist by his grasp of the individual styles of the composers whose compositions he gave, from Chopin to Liszt. Harold Bauer is a pianist for whom a very great future may be safely prophesied.

*The Mozart Fantaisie is that written originally for four hands and transcribed by Fr. Kullak.

On Monday two piano recitals were given at St. James' Hall. In the afternoon the pianist was Miss Fanny Davies, a sound and praiseworthy player, though not gifted with any great individuality. Her program was arranged on interesting lines and opened with a group of English pieces, which included Purcell's Tocatta in A and Suite in G, two beautiful movements from a sonata by Nares, a charming Allegretto Grazioso, by Norman O'Neill, a most promising young composer, and pieces by Coleridge Taylor and Elgar. It is in lighter pieces such as these that Miss Davies is at her best, and she did ample justice to all of them.

In the evening Herr Wilhelm Backhaus gave a recital. This young pianist is in some ways promising, and in others he is disappointing. He possesses a fine technic, but his playing is overfluent and lacking in depth. He gave a really excellent performance of Brahms' fine Variations and Fugue on a theme by Händel, but in Beethoven's "Waldstein" Sonata he hurried the tempi in a manner that could not be excused.

In the afternoon two vocal recitals took place, one being given by Hayden Coffin at Steinway Hall, and one by Miss Olive Rae and Sidney Poyser at Bechstein Hall. At the latter hall the Misses Bush gave a concert in the evening.

By far the most interesting concert given on Tuesday was Dr. Lierhammer's vocal recital, which took place at the Bechstein Hall in the evening. Ever since the Viennese singer first appeared in London he has made a name for himself as an artist of the first order. His voice is not large, but it is perfectly trained, and he possesses an abundance of the invaluable gift of variety. His selection of songs covered a wide range and they numbered fifteen, including Schubert's "Der Tod und das Mädchen" and "Die Forelle," Grieg's "Ein Schwan," Caldara's "Come Raggio" and Brahms' "Röslein Dreie." Dr. Lierhammer's singing is marked by the perfection of his phrasing and his wonderful refinement, and it is not too much to say that this program could not have been better sung.

In the afternoon Miss Tora Hwass gave a piano recital at St. James' Hall. Miss Hwass is an eminently praiseworthy, if not a very original pianist. Her readings were all thoroughly sound, but, as is the case with only too many other pianists, individuality is not her strong point.

On the same afternoon Miss Elizabeth Patterson gave a vocal recital at the Bechstein Hall, and made a great success in some songs by Ethelbert Nevin, and in a set of operatic airs. She has, however, one fault which needs correction; her enunciation is terribly indistinct. The words of many songs are bad enough in all conscience, but since the possession of words is the very essence of a song, they may as well be pronounced intelligently. If words are not to be considered of any importance, why should a singer not include a group of Concone's Vocalises in a program? Some of his tunes are really charming.

In the evening a first rate performance of Brahms' Requiem was given in St. Paul's Cathedral. The choir was supplemented by extra voices and a small orchestra played the accompaniments under the conductorship of Sir Theodore Martin. The Cathedral is particularly well adapted for such a performance, and the choir and orchestra were admirably trained. The Requiem is given very seldom in London, and one cannot be too grateful for such opportunities of hearing it. Hitherto Spohr's "Last Judgment" has always been given in Advent, and the change was most welcome.

On Wednesday afternoon Mlle. Sandra Droucker, a Russian pianist, gave a recital at the Bechstein Hall. Mlle. Droucker has an excellent technic and she is at her best in florid music. In music requiring a delicate and sympathetic touch she is apt to be a little soulless, but she proved herself a pianist of undoubted power in studies by Liszt and Chopin.

On the same afternoon the weekly organ recital took place at Queen's Hall with Edwin H. Lemare as soloist, while Henry Bramen gave a violoncello recital at St. James' Hall.

Mme. Blanche Marchesi has always been famed for her interesting programs, and that which she gave on Wednesday evening at the Bechstein Hall proved to be no exception to the rule. Among other songs that she brought forward were Jensen's fine but little known song cycle "Dolorosa," Goldmark's "Fata Morgana," Bonnadier's "Jalouse" and two songs by Hugo Wolff. Madame Marchesi is one of those singers who rely principally upon their dramatic power for their success, and she gave fine performances of all her songs. She might, however, well have omitted Arthur Bouhn's foolish "song without words," "The Birds' Sunday Morning Service," which does not improve on acquaintance.

Mlle. Aus der Ohe, a pianist who has not appeared in London for some years, gave a concert at Steinway Hall on Thursday afternoon. She came forward both as a pianist and a composer, giving excellent proof of her attainments in the former capacity in sonatas by Schumann and Chopin. Her own suite in E proved to be an interesting and original piece of work, brilliantly written and no less brilliantly played.

The rest of the week's concerts call only for passing mention. The Signorine Cerasoli were to have given a recital of music for two pianos at St. James' Hall on Thursday afternoon, but owing to the unfortunate illness of Signorina Rosina Cerasoli the program had to be revised. The burden and heat of the day thus fell upon her sister, Signorina Beatrice, who at the last moment obtained the assistance of the violinist, Señor Arbos.

On the same afternoon Marjorie Lutyens gave a piano recital at Bechstein Hall, while in the evening Willetta Parker and Margherita Cimino gave a concert at the Salle Erard. Two small concerts took place on Friday, one being given at the Bechstein Hall by Samuel Aitken and one at the Steinway Hall by Edgar McIntyre.

The only other important concert of the week was the performance of Coleridge Taylor's "Hiawatha," given by the Royal Choral Society at the Albert Hall on Thursday evening. This work has now gained a firm hold upon the affections of the British public and it seems to be in no danger of losing its popularity. The Royal Choral Society is a particularly fine choir, and the performance on Thursday was as good as could be.

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THE BOSTON SYMPHONY ORCHESTRA.

The Second Pair of Concerts.

LAST Thursday evening the Boston Symphony Orchestra played the following program at Carnegie Hall:

Concert Overture, In the Spring, in A major, op. 36.....Goldmark
Concerto for Violin, No. 5, in A minor, op. 37.....Vieuxtemps
Charles Gregorowitsch.
Ein Heldenleben, tone poem for full orchestra.....Richard Strauss
(First time at these concerts.)
Symphony No. 2, in D major, op. 36.....Beethoven

There was a noticeable lack of balance in the arrangement of this program, and such a lapse is unusual coming from Mr. Gericke. Of course the list was so schemed for Boston, but Mr. Gericke ought to know by this time that the temperamental distance between Boston and New York is not to be measured by miles. The step from Strauss' "Heldenleben" to Beethoven's Second Symphony is neither sublime nor ridiculous; it is simply impossible, be the imagination shod with never so many seven league boots. In the slogan of moderns: Place aux nouveautés! So why give us the Beethoven at all on this program; or, if we are to hear it let it not follow Strauss. After the "Heldenleben" comes the deluge of impressions. Perhaps the symphony was meant as an antidote, but since when has Beethoven, even the early Beethoven, been relegated to this ignoble use on a program? There are plenty of French composers whose works easily might have filled in the remaining portion of the evening, works to which we could have listened respectfully and not have been disturbed a particle in our afterthoughts of Strauss. But all this is merely polite hedging—whatever else went before, the "Heldenleben" should have been the last number on the list. Mr. Paur realized that last year at its repetition.

The Goldmark Overture, with which the concert opened, is a pretty work; one feels tempted to call it sweet. It is all couleur de rose and memorable for nothing in particular. Of course the scoring is charming; Goldmark loves profoundly the strings, and writes for them the most graceful passages.

Then Gregorowitsch played the A minor Vieuxtemps Concerto. His tone is manly and healthy, his playing free, unaffected. He has not been heard here for four years, but his absence has not cost him any popularity, as the endless applause testified. Of the concerto itself there is little to be said; it is decorative in pattern and also in contents; it displays the instrument and the performer, and does both gratefully. So one hardly looks for any deeper meaning. Gregorowitsch shaded some of the episodes, especially the adagio, by tingeing them with imagination, and altogether made much of this show piece.

The audience was on the anxious bench to hear how Strauss' hero might live his strenuous life in Boston and Back Bay. Mr. Gericke soon clipped our wings of expectancy—in fact, he did it with the very first theme. Seldom has there been such a laying bare of a score; every section was finely articulated, every reminiscence unearthed. The band played it superbly, and the orchestral color was so luscious as to draw attention away from the composition itself. The solo parts were exquisitely done, the gradations of light and shadow careful. But was it Strauss, was it heroic? Not in the least. Mr. Gericke has been varnishing a Monet, trying to give it the meticulous appearance of a Meissonier, and has succeeded in presenting neither. Give us rather the virile reading of Paur, even though the latter's orchestra have uncouth strings and hesitating woodwind. There is missed in Mr. Gericke's conducting of this work the episodic climax. The battle scene might be a refined version of the Boston Tea Party or it might be only a public reading of Browning on Boston Common; a Strauss battle it is not. There was almost a touch of the gentle in this incident the other night, and one believed that in his mind's eye Mr. Gericke had pictured the Strauss hero a weak fanatic—such as Edwin Abbey has made of the later Sir Galahad—and that he recalled Abbey's tame battle scene when conducting this one. To sum it up and forsake the endless strings of comparison which suggest themselves, we wished that we might have heard the Gericke version first because it cleared up so many mooted parts of the intricate score; and on this foundation it would have been easy to ground the Paur version, which remains, all considered, the one to be remembered.

It seemed a difficult task after hearing the "Heldenleben" to realize that Beethoven's Second Symphony in its day had been regarded as revolutionary music. An English critic had become so much excited by the music that he wished for "a repose of at least a full half-hour after it"! With every bar of this lucid music one's ears denied this story or even the possibility of it; yet it is a matter of record. Are a few years to mellow the difficulties of a Strauss score into easy comprehension? Very probably, and the generation after will read the present discussions, hear the work and blandly ask what the excitement was all about.

This Second Symphony is too often tossed aside by those who mark off their musical admiration according to dates. Of course it is an early work, but Beethoven had not been idle since composing the first of the set; besides his deafness was becoming noticeable and gave him a much more serious view of life; so the stride from the first to this symphony was an enormous one. But withal the work is friendly, and in it there is not yet the touch of the obstinate giant—it is far too amiable for that. In the matter of orchestration it sounds simplicity itself, and with the Strauss seemed to stand for the antipodes in music. Here, too, are innovations in form—one remembers them of old and listens for them now, but does not hear them. Innovations in form? But certainly not after Strauss! And then one girds at the staid man from Boston, whose program is out of chronological plumb.

But the work has not aged; circumstances alone are at fault. The Larghetto is still divinely melodious, and the crispness of the final Allegro will outlast its critics. It was beautifully played the other evening, was this number, and the daintiness of the orchestral tone, with its shimmering colors of violin, was altogether in place.

For the Saturday matinee this program was played:

Overture, Cockaigne (In London Town).....Elgar
(First time in New York.)
Concerto for Piano in E minor, op. 11.....Chopin
Josef Hofmann.
Symphony No. 2, in D major, op. 73.....Brahms

Here the novelty was the first number. Philip Hale in his notes writes interestingly about the program of this work, which is meant to represent in musical terms a glorification of London. But London refuses to be made a holiday of for the sake of any composer, and the work might be half-soled with any sort of program.

Read the following and judge for yourself how much inspiration for composition may be found in such a cockney program: The composer allows two imaginary lovers to stroll the animated streets of London Town, eventually seeking the quiet of a park, where they make foolish love to each other. They are interrupted in their al fresco performance by a band of Hooligans—whose fathers must certainly have come from Nuremberg and at one time or another been engaged in the Wagner "Polterabend" scrimmage—and they again return to the streets, where a military band is playing with real English zeal. The lovers show their good sense by trying to avoid this music, and they stray into a church—always a dangerous thing for lovers to do unless the groom has a ring and serious intentions. But to help the composer's love for musical form they return to the streets once more and give Mr. Elgar an opportunity to ring in the Recapitulation and Coda—for this work is supposed to be in the Sonata form, and of course when one is in a Sonata one must do as the Sonata does.

One does not look to England for masterpieces—British composers are still too busy writing works for provincial oratorio festivals to study Purcell and take up English music where he left it. As a result Elgar's "Cockaigne" disappointed few. It lacks sadly a purpose; it is, in a word, empty. The mind fastens on no single incident as quarry for thought, and collectively it is meaningless. The scoring is far from unusual and the effects are sought after crudely.

For the next number there was Hofmann's playing of the E minor Chopin Concerto. It was a fine ensemble performance. Hofmann treated the work with pianissimo consideration and cheerfully left out of it many of the usual sentimental slurrings which most pianists feel called upon to play with hysterical exaggeration. Hofmann's tempo may be open to criticism, inasmuch as it represented lost opportunities of contrast. But these are details and fall away in the consideration of his work entire. His playing of the Romance atoned for many of his past sins and the sentiment displayed was not of the mawkish sort. The Rondo was done with more spirit than he usually displays, and the most redeeming feature in his playing was that it seemed really to interest him. Mr. Gericke's accompaniment was all the pianist could have wished.

The concluding work was Brahms' D major Symphony, and if this beautiful reading and performance of it did not initiate many unknowing ones into the beauties of this composition then there is no hope for them. It is the most easily understood of the four, the most pleasing. As has been pointed out by someone, Brahms composed his greater works in pairs, the one in contrast to the other; and it would seem here that he had tried to atone for the heroic sternness of the First Symphony by writing at short interval this vernal second one, in which there is the mild mood of a great man.

There is the breath of Beethoven in parts of this work—the first subject suggests a tempered version of the main

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WHITNEY TEW

In America
November,
December
And January.

The London Press says of Mr. Tew's singing:

The Stage—"Mr. Whitney Tew proved himself a singer of excellent capabilities. His voice, which is a bass of great compass, is delightfully sympathetic—now full of tenderness, now instinct with passion and joy. He could not have been surpassed in his rendering of Schumann's 'Der Knabe mit dem Wunderhorn' and Liza Lehmann's curiously weird 'Myself when Young.'"—July 4, 1901.

London Musical Courier—"Mr. Whitney Tew's singing was marked by a high order of intelligence. He is one of the few singers now before the public who possesses the many qualifications that mean success. Besides a voice powerful and sympathetic he has a remarkable memory, and he never fails to display an intuitive knowledge of the poetic and dramatic significance of the text. In four songs by Bach, Brahms, Schubert and Schumann he exhibited great powers of vocalization and expression, and a style in singing German so thoroughly Teutonic that it was hard at times to realize his American origin . . . Three songs in English were equally impressive."—July 5, 1901.

Ladies' Field—"That fine bass singer, Mr. Whitney Tew, gave the first of his recitals in Steinway Hall. Madame Lehmann's 'In Memoriam' was a great test of Mr. Tew's manner and inflection, and he sustained the interest of his audience well throughout it; and it is a supremely hard work for a single voice—fragmentary, passionate, moody, with its pedal-note of acute sorrow. . . . Mr. Tew is fortunate in possessing a powerful voice of fine quality, and he has both the voice and brains for success."—May 25, 1901.

Daily Telegraph—"Mr. Tew is an artist who commands attention and deserves praise. Especially has he the gift of feeling and the power of conveying it to others, while in point of intelligence he leaves but little to desire. Mr. Tew essayed last evening songs of widely contrasting kinds and of various countries, but the manner and spirit proper to each were easily revealed, and the result was a conspicuous success."—May 23 1901.

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theme in the first Allegro of Beethoven's "Eroica"—but for the rest it is Brahms at his sunniest. Every movement of this symphony is separately beautiful, and as a whole the work hangs together as logically as a symphony should; be it confessed that in this respect it is quite the equal of Beethoven's "Eroica."

To reduce the impressions and meanings of music to words is frequently to succeed in the absurd. So it is not without a great splurge of superlatives that one can try to sketch the beauties of this score. One should hear it to appreciate the melody of it all; the peace of the Allegro, continued in a more mysterious vein in the singing Adagio; then the naïve Ländler, with its change of rhythm and its misplaced accents; and the final Allegro, interrupted by the tranquil episodes. As for the scoring, about which so many wise heads have been wagged, here let Brahms talk for himself: Who of the moderns has gotten such results from the strings, for instance, in the first movement, where the theme is pitched in their upper register, and in his sympathetic treatment of the horns and 'cello? And lovers of Schumann call this thick scoring! But why this discussion at all? There are none so deaf as those who will not hear.

At both concerts were there large audiences. The orchestra's work was better than it has been at any time this season.

New York Musical League Concert.—Here is the program of the concert of the New York Musical League (piano department), formerly the Women's Philharmonic Society of New York, announced to be given in Carnegie Hall last night, Tuesday, December 17:

Piano—
Nocturne, G minor.....Chopin
Rigoletto (transcription).....Liszt
Miss Amy Fay.

Vocal—
To the Queen of My Heart.....Agatha Grondahl
Eclogue.....Delibes
Lady Ann Bothwell's Lament.....Old Scotch (17th century)
Miss Rebecca Mackenzie.

Violin Sonata, op. 12, No. 1.....Beethoven
Edward B. Manning.

Mirage.....Lehmann
Dear Sweetheart-Mine.....A. L.
Sans Amour.....Chaminade
Chevalier Belle-Etoile.....Holmès
Miss Marguerite Hall.

Piano Concerto.....Hiller
Miss Caroline Maben.
Miss Leila Young at second piano.

Vocal—
Romanza, from L'Africaine.....Meyerbeer
Canto e Mistero.....Celega
Dr. Ferrari.

Niebuhr-Joyce Musicales.—Miss Helen Niebuhr and Mrs. Florence Joyce are giving some delightful afternoons of music at Mrs. Joyce's studio on Thirty-first street. Mondays in December, from 5 to 7 o'clock. Informal programs are presented, one of which promises to be especially unique and interesting in that a string quintet will present some quaint and rarely heard South American music on native instruments constructed purposely for its interpretation.

OBITUARY.

Constantine Otto Weber.

A CLAIM is made that several errors as to dates, &c., appeared in the obituary notice of the late Constantine Weber in The Musical Courier of a recent date. The following is contributed:

Constantine Otto Weber, musician, composer and teacher, died in New Orleans on Wednesday, November 13, 1901, at the age of fifty-four years. The deceased was a native of Germany, a graduate of the Leipsic Conservatory, and for more than thirty years a resident of New Orleans. Always distinguished as a piano teacher, he devoted the first period of his life in this city chiefly to the organ, and occupied the position of organist and musical director in Temple Sinai, Trinity, and the Unitarian and Jesuits' churches. In his riper years he abandoned this calling for the occupation of teaching and composing, and soon rose to recognition as the most eminent piano teacher in New Orleans. Mr. Weber published almost exclusively through Leipsic and other Continental houses, and the amount and the character of the unpublished compositions left by him are not yet known.

Ferdinand Quentin Dulcken.

The old guard, which used to make Steinway Hall their artistic headquarters more than two decades ago, is gradually dying out. Death removed from its ranks last Tuesday night, after a lingering illness of several months' duration, one of its proudest pillars. Ferdinand Q. Dulcken, amiable man, excellent musician and fertile composer, breathed his last at his home in Astoria, L. I. The following data concerning his life are furnished by an old friend who knew Dulcken intimately ever since he came to this country in the centennial year.

Ferdinand Dulcken was an Englishman by birth and came from a musical family. His mother was Mme. Louise Dulcken, a great pianist in her day and a younger sister of Ferdinand David, the once celebrated concertmaster of the Gewandhaus Orchestra at Leipsic, under Mendelssohn, and after the latter's death under succeeding conductors. Equally well known was David as a violin teacher.

Louise Dulcken in 1828 married in London, where she made her début in 1829 at one of Mr. Ella's soirées, and on March 1, 1830, she played at the Philharmonic Society and thereafter at many other important concerts.

As a teacher she was extraordinarily successful, and among her pupils may be mentioned the Duchess of Kent and the Crown Princess Victoria, who, upon her accession to the throne, named Madame Dulcken a court pianist. She died on April 12, 1850, thirty-nine years old.

Ferdinand Quentin Dulcken, her son, showed musical talent at an early age, which was carefully developed. Later on he entered the Conservatory at Leipsic, where he became a pupil of Mendelssohn, who took much interest in him, probably through the influence of his uncle, Ferdinand David. Dulcken must have been at the time a mere boy, for Mendelssohn died in 1847. After graduating from the conservatory he successively lived at London, Warsaw, Moscow and St. Petersburg, teaching and concertizing. He came to the United States in 1876, when he acted at Steinway Hall as accompanist to the violinist Alfred Vivien, who was a member of the Essipoff Concert Company. He also appeared during the same season as soloist in various concerts at Steinway Hall.

He was an excellent musician and accompanist, traveling for a number of years with Remenyi and Wilhelmj.

After his marriage, seventeen years ago, he settled down and the last years of his life were spent at Astoria, L. I., quietly, but busily, in teaching and composing, Dulcken appearing from time to time also at local concerts and taking an active but unsectarian interest in church music. As a composer he was prolific, his published works numbering nearly 400, among which are some masses, vocal quartets and songs and a great number of piano pieces.

Personally Ferdinand Dulcken was one of the most genuinely good natured and kind hearted of men one could possibly find. Of him it is actually true, what has been said so often with more or less veracity of others, viz., that he had not a single enemy. The number of his friends, however, was legion. Hence also the mourning at the news of his demise was general and the grief over his death sincere. This could be seen plainly also at the funeral obsequies on last Saturday afternoon, when the home of the deceased was thronged with friends, who were eager to bestow the last honor on Dulcken. Willis H. Halling, an old pupil of his, officiated at the organ and John C. Dempsey, in a voice choked with tears, sang some Ambrose and Spohr sacred songs. Remarkable was also the fact that, although Ferdinand Q. Dulcken was not what might be called a "religious" man, four clergymen of different denominations, not a single rabbi among them, however, had united in lending their services for his funeral.

Norman McLeod.

Boston, Mass., December 16, 1901.

The sudden death of Norman McLeod at his residence in Boston on Sunday afternoon, December 15, came as a great shock to his many friends and admirers. In the morning Mr. McLeod played at the First Baptist Church, where he has been organist and director of music for twenty-five years. A large congregation assembled at the church in the evening for the special musical service, Rossini's "Stabat Mater" having been announced, only to be met with the sad news of Mr. McLeod's death.

Mr. McLeod was identified with whatever stood for the best in music in Boston. He was a member of the leading musical societies, always taking an active part in their work. A thorough musician, his knowledge of all music made him a remarkably successful teacher, and many of his pupils are among the best known soloists of Boston and vicinity.

Mr. McLeod is survived by his widow and two young sons, one of whom has just entered Harvard.

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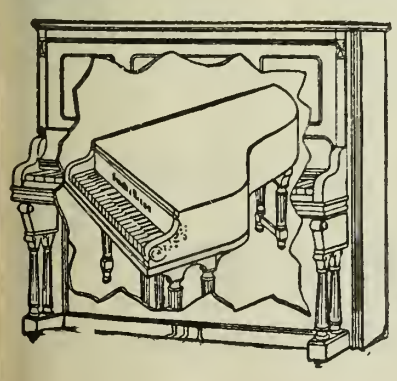

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MUSICAL COURIER OFFICES—FINE ARTS BUILDING.

CHICAGO, December 12, 1901.

THE Mendelssohn Club's program at its concert in Studebaker Hall, Fine Arts Building, on the evening of December 17, will be as follows:

Chorus of Bishops and Priests (from Meyerbeer's L'Africaine) ..... Buck
Aria, Ah! fors è lui (Traviata) ..... Verdi
Mme. Charlotte Maconda.
To My Turtledove ..... Henschel
Love and Time, op. 3, No. 1 ..... Thorn
Within a Mile of Edinboro' Town ..... Bartlett
Madame Maconda, Messrs. Root and Basse and the Mendelssohn Club.
Idylle Mongolienne ..... Stevenson
(With four-hand accompaniment.)
The Testament ..... Marschner
Songs—
Mignon ..... Gounod
Tu me dirais ..... Chaminade
Chère Nuit ..... Bachelet
Madame Maconda.
My Love's in Germanie ..... Von Othegraven
Bonnie Katrine, op. 23, No. 2 ..... Von Holstein
Under Flowering Branches, op. 36, No. 2 ..... Von Woess
Bell Song, Lakmé ..... Delibes
Madame Maconda.
The Lost Chord ..... Sullivan-Brewer

As one of this society's admirers has said:

"Few musical societies are so blessed as is the Mendelssohn. It has a subscription list which is large enough to be closed before the first concert is given, and no single tickets are sold. The result of such conditions is an independence which is as delightful as it is exceptional."

THE HAMLIN COMPANY'S ANNOUNCEMENTS.

Elaine DeSellem, contralto, and Charles Champlin, basso, will sing "The Messiah" with the Amateur Musical Club, of Battle Creek, Mich., on December 31. The Hamlin Company announce the ensuing bookings for December: Charles W. Clark, Gaul's "Holy City," Chicago, December 5; Indianapolis, Ind., December 10; Chicago Orchestra's Historical Program, December 13 and 14. Sue Harrington Furbeck, Aurora, December 4; Galesburg, December 6, and Oak Park, December 10; Oberlin, Ohio, December 12 and 13. George Hamlin, Galesburg, December 6; New York, December 12 and 16, and Joliet, Ill., December 9. Holmes Cowper, Terre Haute, December 4; Oak Park, December 10, and Chicago, December 10. Sydney Biden, Cincinnati, December 5, and Joliet, December 10.

George Hamlin, tenor; Sydney Biden, baritone, and Leon Marx, violinist, will contribute a program at Joliet on December 19. On November 22 Holmes Cowper sang at Davenport, Ia., with great success. The following press notices indicate the enthusiasm which he aroused:

Mr. Cowper has a pure tenor voice. There is in it not the least suggestion of baritone, and though he makes no effort to develop a large volume of sound, his tones are sufficiently modulated to give beautiful expression to all that he sings. Possibly it was the aria "Onaway, Awake!" (Taylor) which pleased the audience especially and showed the possibilities of his voice.—Times, Davenport, Ia., November 26, 1901.

Mr. Cowper's voice is of rare sweetness and purity of tone, and the facility with which he handles the high notes and the great range of which he is the complete master excited admiration in all privileged to hear him. He is assuredly a most remarkable tenor.—Republican, Davenport, Ia., November 26, 1901.

Holmes Cowper, of Chicago, the celebrated tenor, was the feature of the evening, as he did not disappoint the audience. He is the possessor of a superb high tenor voice, his upper tones being of dulcet clearness and purity, and at the same time his lower register gave evidence of much training and careful control, the quality being exceptional for the compass of his voice. It was his "Jessie, the Flower of Dunblane," that seemed to awaken the audience to the sympathetic qualities of his voice, and as the last tones of that sweet old Scotch melody died away the singer was greeted with rapturous applause. At the conclusion of "An Evening Song" he was recalled and sang "Oh, that We Two Were Maying," by Nevin, and his Rubinstein selections were of such merit as is seldom heard here.—Davenport Leader, November 26, 1901.

Kubelik, the violinist, will give two recitals at the Auditorium, the dates being Thursday evening, January 16, and Saturday afternoon, January 18.

Clara Morris, the actress, will lecture at the Music Hall, Fine Arts Building, on the evening of January 31.

It is announced that Richard Burmeister, the eminent pianist, will give a recital in this city on February 13.

Eduard Zeldenrust, the distinguished Dutch pianist, will be heard in a recital at the Music Hall, Fine Arts Building, on February 28.

"Peculiar People I Have Met" will be the subject of Max O'Rell's lecture on January 9, at the Music Hall, Fine Arts Building.

Mr. Curtiss, director of the Fine Arts Building, and Louis Francis Brown, manager of the Music Hall and Studebaker Hall, left this city last Saturday, to pay New York a business visit. They will return to Chicago on Monday, December 16.

EVENTS AT THE AUDITORIUM CONSERVATORY.

Before an appreciative audience Sig. Umberto Beduschi, the Italian tenor, who has been engaged by the Chicago Auditorium Conservatory, gave an informal concert at the Hyde Park Hotel on Tuesday evening, December 10. Errico Sansone and Fay Hill assisted.

Errico Sansone, of the violin department of the Auditorium Conservatory, gave the second recital of his Bach series on Wednesday evening, December 11, in Recital Hall, Auditorium.

Pupils of H. Stanley Davies, of the dramatic department of the Auditorium Conservatory, give the laughable farce, "Who's to Win Him?" on Monday, December 16.

Miss Lillian Sargent will give a piano recital at the Auditorium Conservatory on Thursday evening, December 19.

Mr. and Mrs. Henry Dickson, directors of the School of Acting of the Auditorium Conservatory, will entertain the members of their classes on Wednesday evening, December 18, in the parlors of the Conservatory.

Robert Stevens, of the piano department of the Auditorium Conservatory, will give the first of a series of Bach recitals on Saturday afternoon, December 21.

A new choral society to be known as the Auditorium Choral Club is being organized under the direction of Herman L. Walker. The purpose is to study and present, in a series of concerts, the lighter choral works and part songs of the best composers.

"When a young artist raises his terms he limits his field and makes more difficult the arrangement of his engagements," said a prominent Western manager the other day. "There are about a dozen clubs which can pay so much," he continued, "but the rest are unable to reach that sum."

It appears, however, that the young artist is not always ready to appreciate these facts.

Thus the manager has difficulties with which to contend. He works day and night, and secures for his budding artist seven or eight engagements.

The press in the small towns where these seven or eight appearances are made prints glowing accounts: "No such singer ever before visited the county of Z——." "Such art is art indeed; Melba will soon be outshone." Or, in the case of a tenor: "He reminds one of de Reszké."

Then the head of the youthful artist is turned.

With a triumphant air he greets his manager, and declares: "It was all a tremendous success. But there wasn't enough in it for me."

The manager ventures to suggest something about his percentage.

But the youthful artist hasn't his pocketbook with him just as present. "I must raise my concert fee!" he simply exclaims.

And the manager's troubles begin.

In May, 1902, Victor Heinze will leave Chicago for a six months' sojourn in Europe.

Bruno Steindel has given his exclusive management to Dunstan Collins for the season of 1902-03. He will also tour several weeks with the Steindel Company. Mr. Collins states that he has never known a company to give such excellent satisfaction as the Steindel Company ha

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Alexander Saslavsky, Violin Victor Sörlin, Violoncello.
Charles Gilbert Spross, Piano.
Hotel Majestic, Tuesday Afternoons, Jan. 7, 28, Feb. 11
March 4, at 3 o'clock.
Subscriptions can be made at Ditson's, 867 Broadway.
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Mendelssohn Hall, Thursday, December. 19, 3 P. M
First presentation of the Song Cycle
"The Trend of Time." Music by VICTOR KEMI
Mrs. Seabury Ford, Miss Marguerite Hall, MacKenzie Gordon, Harry Girard. Victor Harris, Conductor.
Reserved Seats $1.00 and $1.50, at E. Schuberth Co.

this season. He already has booked these artists for several return dates a year ahead.

Elizabeth Edwards, who is studying with William A. Willett at the Chicago Auditorium Conservatory, recently sang with success before the Rogers Park Woman's Club.

Hazel Harrison, the young pianist, who recently made a brilliant début before the Amateur Club, of Chicago, is a pupil of Victor Heinze, of the Fine Arts Building.

MARY PECK THOMSON.

The following estimates of Mary Peck Thomson, the exceptionally gifted soprano, will be read with interest:

Her voice is a fine mezzo soprano, excellent to begin with through the gift of nature, and now possessed of that charm which culture alone can bring. She became a favorite with her audience at once, and every number she sang only served to strengthen the bond of sympathy.—Minneapolis Tribune.

Her enunciation is delightfully clear and distinct. Her singing was a rare treat, the equal of which has perhaps never been heard here.—Watseka Blade.

Miss Thomson's voice combines singular sweetness with power, and is of wide range. Her selections gave an opportunity for variety in expression and in this she excels.—Topeka Daily Capital.

She has a rich, full voice of velvety softness and an ideal temperament for a concert singer.—Minneapolis Journal.

Miss Mary Peck Thomson, of Chicago, took the leading part in the program and succeeded in completely captivating her audience with a fine voice and charming manner.—South Bend Sunday News.

In addition to singing in public, Miss Thomson is teaching a large and promising class of pupils at the Fine Arts Building.

Glenn Hall has made a contract with Dunstan Collins to tour for ten weeks next season in joint recitals with some artist to be announced later.

A musical monologue, "The Christmas Star," and three one act plays, "St. Valentine's Day," "Palmistry" and the "Sisters," were given on Tuesday evening, December 10, under Miss Lumm's direction, by students in the dramatic department at the American Conservatory. Such work is truly educational, and to persons not familiar with these recitals the finish which characterized the entire program must have been a surprise. Those who took part were: Messrs. Palmer, Lennon and Kirkland, Mrs. Staples, and the Misses Lewis, Phillips, Holmes, Buffington, Benedict and Abell.

"There is just one distinguished pianist whom everyone is ready to turn out to hear on such a stormy night as this promises to be and that is Madame Bloomfield-Zeisler," said a well-known local pianist at one of the Chicago conservatories this afternoon. And this local pianist's friend, a tenor, who, on very excellent authority, is said to resemble the hero of a well-known present day novel by a very estimable author, rushed off to hurry through a Christmas rehearsal, so that he might not keep the other waiting when the time should come for them to tramp together through the snow and hear Madame Bloomfield-Zeisler play to-night.

FREDERICK WARREN'S RECITAL.

Arthur Somervell's cycle of twelve songs, the words of which are from Tennyson's beautiful creation, "Maud," formed the first part of the program given by Frederick Warren, the well-known baritone, at the Chicago Auditorium Conservatory on the afternoon of December 12. Mr. Warren sang with much expression, and, when occasion demanded, his numbers were full of dramatic intensity. Later the singer contributed before his appreciative and essentially musical audience the ensuing group of American and English ballads: "In Haven," Elgar; "When Katie Tuned the Old Guitar," Bird; "Spanish Serenade," Bird; "A Good Excuse," Foote; "The West Wind Croons in the Cedar Trees," MacDowell; "My Love and I Sat Close Together," MacDowell; "Irish Love Song," Lang; "To My First Love," Lohr; "You'd Better Ask Me," Lohr; "Long Ago in Alcala," Messager.

The accompanist was Zella Marshall, a young pianist of considerable ability.

A recent caller at the Chicago office of THE MUSICAL COURIER was Electa Gifford, the soprano. Under the direction of Charles R. Baker, of the Fine Arts Building, Miss Gifford has been filling important Western engagements, owing to which she was compelled to decline two important New York appearances. In the East Miss Gifford sings with the Boston Orchestra and with Paur's Orchestra. As is well known, her New York début, on November 30, was a decided success.

Mabelle Crawford, the contralto, is having a busy season. This artist, who, like Miss Gifford, is under the management of Charles R. Baker, will be heard here, with the Apollo Club, in "The Messiah," on Christmas night. It would be interesting to hear Miss Gifford and Miss Crawford in a joint recital.

Many musicians will attend the Spiering Quartet's concert in Music Hall, Fine Arts Building, on December 17. The Chicago *Tribune* recently printed an interesting record of work accomplished here by this skilled organization.

"For eight years the Spiering Quartet has struggled for existence," said the writer, "and only the indomitable will of its founder has kept it from the dissolution to which the indifference of the public seemed determined to force it. Its founder would not give up, however. He believed that in time he could attract a number of charming music admirers sufficient to enable his organization to live, and he felt that Chicago as a music centre must needs have such an organization.

"Eight years of labor, of sacrifice and of money seem now to have brought the regard he believed would come—this season the quartet concerts promise to be self-supporting. The condition is a most gratifying one, and, although the music public's duty can scarcely be called done until patronage sufficient to do more than merely meet present expenses is accorded, yet one can but congratulate Mr. Spiering on the success which he seems finally to have won through his determination and courage. He, too, has learned by the past years, however. He has learned that programs of string quartets alone will not find favor here, at least not yet, and he has wisely conceded to public preference, and now offers chamber music evenings varied in character.

"The first of these evenings attracted an audience of exceptionally choice musical quality to Music Hall last evening, and the size of the audience, as well as the appreciation it lent the performance, told that the seed sown in years past now are beginning to bear good fruit."

CHICAGO MUSICAL COLLEGE.

Many hundreds of students daily attend the Chicago Musical College, where inspiration and knowledge are gained. Among the pupils are vocalists and instrumentalists of exceptional talent, whose names are destined to become familiar to the world of music.

The great success of the Chicago Musical College's faculty concert, recently given in the Studebaker Hall, Fine Arts Building, has been referred to in a previous article. The program was of so excellent a character that it may well be printed in full:

Overture, Merry Wives of Windsor.....Nicolai
Orchestra (under the direction of Felix Borowski).
Organ, Fantaisie in D.....Callaerts
Dr. Louis Falk.
Vocal, Polonaise, Mignon.....Thomas
Mabel Geneva Sharp.
Piano Concerto, op. 20.....Wieniawski
Maurice Rosenfeld.
Reading, The Legend of the White Swan.....Parker
Lillian Woodward Gunckel.
Organ obligato, Vernon d'Arnalle.
Orchestra, Albumblatt.....Wagner
Vocal, aria, Di Quella Pira (Il Trovatore).....Verdi
Charles Gauthier.
Violin, Concerto No. 2, F sharp minor.....Vieuxtemps
Walter Schulze.
Vocal, duet, Parle Moi de ma Mere (Carmen).....Bizet
Miss Sharp and M. Gauthier.

Artists who consented to assist Mrs. Luella Clark Emery at her class musicale on December 9 were Mrs. Aimee J. Richmond, soprano, and members of the Mendelssohn Trio.

On December 12 at the second ballad concert in the Music Hall, Fine Arts Building, under the auspices of the Clayton F. Summy Company, the artists who took part were Mme. Ragna Linné, soprano; Miss Elaine De Sellem, contralto; Claude Cunningham, baritone; W. C. E. Seeboeck, pianist, and Mrs. Nellie Bangs Skelton, accompanist. Composers represented on the extensive program were F. Lynes, Geo. L. Tracy, H. N. Bartlett, John A. Carpenter, Noel Johnson, Clayton Johns, Denza, De Koven, Elisa Mazzucato Young, Constantin v. Sternberg, Rachmaninoff, J. B. Campbell, Joseph Gahm, F. S. Hastings, Adolf Weidig, Mrs. Charles S. Hardy, C. Welleby, C. B. Hawley, W. C. E. Seeboeck, F. W. Wodell, Edith Swepstone, Susan Weare Hubbard, Dudley Buck, Guy d'Hardelot and Grieg.

Herbert Butler, violinist, has been engaged to tour for ten weeks in recitals with Glenn Hall next season under the management of Dunstan Collins.

Among promising pupils of Mary M. Shedd, who teaches the American Method of Singing at the Auditorium Building, are Irene Briggs, Anna Rosengreen, Hazel Lucile Jameson, Harry Canevin, Hardie Pitzele, F. S. Bingham, O. Rohn, A. Rosengreen and L. Miller.

The recitals given recently at Aurora, Ill., by Birdice Blye Richardson, the gifted pianist, was commented upon as follows by the local press:

Mrs. Richardson's playing is marked by a grace and poetry of interpretation, a beauty of tone, a charm of expression and a perfection of finish that belong truly to the greatest artists.—The Aurora Daily News, November 20, 1901.

Thoroughly at ease, with a gracious and delightful personality, she charmed her audience with her beautiful and artistic playing. She plays with great expression and ease and repose that is astonishing when one considers the effects she produces. Her touch is clear

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VAN den HENDE, . . . 'Cellist

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and firm, and her technic leaves little to be desired. The program was varied enough to show her power, and the hearty applause and encores testified to the enthusiasm she aroused.—Aurora Daily Express, November 20, 1901.

On the afternoon of December 21, under the auspices of the American Conservatory, Kimball Hall, a Mozart-Haydn recital will be given by prominent members of the faculty.

The musical portion of the Arché Club's program of December 13 has been arranged by D. A. Clippinger, of Kimball Hall.

Genevieve Clark Wilson has given her exclusive management to Dunstan Collins for the balance of the present season and for the season of 1902-03.

For the third annual artists' recital of the Piano Students' Club, Freeport, Ill., Theodore Spiering and Maurice Aronson have been engaged to give a violin and piano recital.

Clara G. Trimble will sing with the Apollo Club, Denver, Col., on January 9, and at Kansas City on February 4.

That a city of Chicago's dimensions did not tender to the Pittsburg Orchestra a more enthusiastic and spontaneous welcome may appear, to the uninitiated, to be a matter of surprise. But it must be taken into consideration that from the beginning of the year to the end of it, Chicago is fairly saturated with orchestral music. Likewise, it must be remembered that with their own conductor members of the local orchestra and subscribers to the regular series of local events are understood to be quite satisfied.

The two anniversary concerts given at the Auditorium on December 9 and 10 were under the local management of Charles R. Baker, who engaged not only the Pittsburg Orchestra, but four soloists for these events.

William H. Sherwood interpreted Liszt's Concerto, No. 1, in E flat. Seldom has this artist played more brilliantly and with finer effect, though he was at some disadvantage, owing to lack of sufficient rehearsals with the orchestra. At the conclusion of the fourth movement he received an ovation and was compelled to contribute an encore.

"Home, Sweet Home," and "Auld Lang Syne" on one night! That was what we heard! For Victor Herbert introduced the latter as a theme in his somewhat noisy but "taking" "Auditorium Festival March," composed for the occasion, and the former was sung by Suzanne Adams as an encore. Since, on a former occasion, of similar nature, Madame Patti sang it at the Auditorium.

Now, if Miss Adams had sung "Home, Sweet Home," well she might be forgiven for introducing it. But she did not sing it well. The enunciation, expression, tone coloring—all were imperfect. And she embellished the final cadence of the last stanza with a high note, which seemed to be somewhat uncalled for. Her fine soprano voice was more effective in Verdi's Aria from "Traviata," but she seemed to be suffering from a cold. The orchestra gave selections by Wagner, Herbert and Tschaikowsky. Victor Herbert conducted with characteristic spirit.

On the second night Mr. Herbert introduced to Chicago his symphonic poem, "Hero and Leander." Tschaikowsky's Symphony No. 6, op. 74, and Wagner's Vorspiel, "Die Meistersinger," were the remaining contributions.

Sembrich sang the aria from Bellini's "Norma" and created such a furore that she had to give three encores. She was in superb voice, and her manner was more charming than ever.

Esther Feé played the first two movements of Bruch's G minor Concerto. The young artist was well received and enthusiastically encored. To be placed on such a program was a trial for any youthful violinist. Her playing illustrated that she possesses exceptional talent, and that before her undoubtedly lies a brilliant future.

Madame Bloomfield-Zeisler's concert at the Music Hall, Fine Arts Building, last evening was a great artistic achievement. An extended review of the remarkably comprehensive program, together with to-day's and to-morrow's glowing tributes in the Chicago papers, will constitute the first part of the next Chicago letter in THE MUSICAL COURIER.

To-day someone referred to Madame Zeisler as one "divinely gifted." This person must have been present at her recital in Chicago last night. MAY HAMILTON.

FRITZ KREISLER.

THE well-known violinist, Fritz Kreisler, arrived here a few days ago on the Etruria for his American tour, and there is every evidence of big success for him again this season. He will make his first appearance with the New York Philharmonic Orchestra on December 20 and 21.

Many are the stories of how the renowned violinist enraptured his fellow passengers one evening during the voyage, and the following, from the New York *Herald* of December 16, gives a true version of it:

Meanwhile the sea-worn Cunarder had found her pier and was leaning wearily against it—topheavy with Christmas mail and freighted with strange tales. One of these has to do with a violinist, who, during the voyage, entranced the saloon passengers with melody. When embarking at Liverpool there had floated aboard with him a story of a sweet-toned and ancient Stradivarius, an instrument for which the owner was said to have paid a fabulous sum.

Fritz Kreisler is the name of the violinist. Many of the passengers knew of him through having read of how he had come into fame on a happy night in Berlin, when Ysaye, famed soloist, had been unable to proceed, and Kreisler had continued the performance, winning many laurels and vast applause.

But it was around this noted Stradivarius of his that most interest clung. Violinists are many, but "Strads" are few, and although, as some cynic has observed, they derive their chief value from their rarity, there were none among the Etruria's saloon passengers who were not more than eager to hear strains from an instrument of such antiquity and renown.

So Kreisler was appealed to and Kreisler consented. The pleaders had thought it delicate to make no reference to the Stradivarius, urging only that they wished to hear the violinist, and when at the Saturday night concert he gave selections the entire saloon listened breathlessly, to cheer mightily at the end. And some were so affected that they spoke in emotional and broken words of that superb violin—an instrument that was so sweet toned and so witching. They might have been talking about that wonderful violin yet had not the artist innocently mentioned that his own was in some inaccessible place in the baggage room and that he had borrowed for the occasion a cheap, broken and spavined instrument from one of the stewards.

According to a Berlin telegraphic correspondent of the *Staats-Zeitung*, the concert of Paderewski in Posen proved a great national demonstration, a part of the receipts being given to charity. The same telegraphic dispatch states that the concert which took place on December 12 in Bremen was a great artistic success, but that on account of the high prices the hall was not crowded.

Boston Music Notes.

HOTEL BELLEVUE,
17 BEACON STREET,
BOSTON, MASS., December 14, 1901.

MME. SARGENT-GOODELLE, several of whose pupils were heard last winter at recitals and concerts, has just received many compliments for the work of one of her pupils, Robert C. Adams, of Boston. Recently he sang at a musical festival in Augusta, Me. He was splendidly received, and the Augusta papers had the following flattering things to say of him: "The first solo was sung by Robert C. Adams, and at once claimed the attention of the audience and chorus. His voice, a rare baritone, together with a supersensitive musical temperament, made his interpretation of the two delightful songs by Gertrude Beane most enjoyable. The hearty applause accorded him was a flattering compliment to his ability."

Madame Goodelle came to Boston last winter and has so thoroughly established herself in this city that she is at her Huntington Chambers studio both Wednesday and Saturday. The recitals given by Madame Goodelle's pupils last spring in Haverhill were spoken of as unusually excellent in every respect.

On Tuesday evening the members and friends of the Waltham Musical Club had the pleasure of hearing for the first time Homer A. Norris' new work, "The Flight of the Eagle," a musical setting of selections from Walt Whitman's "Leaves of Grass." It was performed under the direction of the composer. The assisting artists were Miss Laura Van Kuren, soprano; Robert Hall, tenor; Archibald Ellis, baritone, and Miss Edith Currie, accompanist. The music is spoken of as being delightful. Many musicians from Boston attended the concert.

Mr. Norris has already received several offers from out of town societies to perform the work, two or more of them being from New York city.

During the season Mr. Wilder will give a series of pupils' recitals at his studio on the first and third Monday evenings of each month. The third one, on December 16, will be given Miss Caroline E. Leinbach, assisted by Miss Florence E. Garvin.

At the New England Conservatory of Music, on Wednesday evening, the recital was given by E. Mahr's Quartet Class. Edson W. Morphy, 1899, first violin; George P. Chatterley, second violin; Albert J. Stephens,

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Touring the Middle West and East in March.
Touring Ohio, Indiana, Illinois and Michigan in April.
Touring Wisconsin, North Dakota and Manitoba in May.

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viola; Leroy P. Burnham, violoncello, assisted by Dionysio Cericola, clarinet.

Chambord Giguère, violinist, gave a recital, with the assistance of Miss Gertrude Walker, soprano, and Frank La Raine Chamberlain, flutist, under the auspices of the Daudelin School of Music, in Association Hall, on Tuesday evening. Mr. Giguère is laureate at the Royal Conservatory at Brussels.

Carl Faelten's recital in Steinert Hall, on Tuesday evening, was attended by a large and enthusiastic audience The program, which was given last week in these columns, was a rare musical treat. Mr. Faelten played in his usual charming style.

The prize of $600 for an original work for chorus and orchestra, offered last year by the New England Conservatory of Music, not having been awarded by the judges, is again offered for competition.

The prize will be awarded for the best work for mixed chorus, solos and orchestra, with English text, either sacred or secular in character, limited to four solo parts, the time of performance to be from thirty to sixty minutes The work may be in the form of a one act serious opera if the composer so chooses. The restriction to solo voices applies to principal parts, not to small parts which might be assigned to chorus singing. In case of opera, no objection is made to change of scene.

There are practically no limitations in regard to the size of the orchestra, except that it is not expected that any number of instruments unusual in symphonic orchestras will be used. A piano score and full orchestral score must accompany the work. The composer must furnish correct and complete orchestral parts if the conservatory arranges to give a public performance.

The competition is open to all composers, born or resident for five years in the United States. The judges will be George W. Chadwick, Prof. Horatio W. Parker and Frank Van der Stucken.

The establishing of "students' performances" on Monday evenings and Saturday afternoons at the Bijou has proved very popular.

The Dorchester Choral Society will give its fifth concert on December 17, in Whiton Hall, Dorchester Woman's Clubhouse.

William H. O'Brien, of East Boston, is to be the soloist at the municipal concert in the new Dorchester High School December 19.

The mid-winter concert of "The Singers," of Newton Centre, will be held at Bray Hall on December 19. The program will include Max Bruch's "Flight of the Holy Family." a portion of Gounod's "Missa Solemnis," and a Christmastide motet, composed by the conductor of the club, George A. Burdett.

Kubelik is to give his Boston audience on Wednesday afternoon, January 1, a program exclusively devoted to the compositions of Paganini. No violinist of the present century has attempted such a task as Kubelik has set himself in this announcement, and Boston is the first American city to hear Kubelik in such a program.

The program for Miss Lunde's concert on Tuesday afternoon is announced as follows:

Schwanenlied ..... Hartmann
Die Lorelei ..... Liszt
Fruhlingsgruss ..... Decker

Miss Lunde.

Etude, op. 36 ..... Arensky
Valse ..... Rachmaninoff
La Jongleuse ..... Moszkowski

Miss de Olloqui.

Sommernatten (Summer Night) ..... Moller
Traet (The Tree) ..... Lassen
Lokkeleg (Luring Calls) ..... Lassen
Mens jeg venter (While I Wait) ..... Grieg
Hytten (The Hut) ..... Grieg
Seraillets Have (While I Wait) ..... Sjögren
Hun er Min (She Is Mine) ..... Winge

Miss Lunde.

Tarantelle, Venezia e Napoli ..... Liszt

Miss de Olloqui.

You'll Love Me, Won't You? ..... B. E. Woolf
Mot Kvoeld (Twilight) ..... Agathe Grondahl
Rav (Amber) ..... Sinding
Norwegian Folksongs—
Kunen fra Hallingdalen (Calling the Cows) ..... ——
Kari Knusdatter ..... ——

Miss Lunde.

A morning with Italian composers was given Friday morning before the Chromatic Club. The program included selections from Vannuccini, Verdi, Viotti, Mattei, Tosti, Rossini and Scarlatti. The vocal numbers were given by Miss Dietrick and Miss Castle, both of whom recentiy have studied with Vannuccini in Florence. In a concerto by Viotti Dr. J. A. Jeffrey took the piano part, and the violinist was Miss Velevny, a young Russian girl in her teens. An impromptu contribution to the program was that of Mrs. Edith Noyes Porter, violinist, who, by invitation of the president of the club, Mrs. Richard Hamlen Jones, who presided, played her own compositions, "European Sketches." The Chromatic Club. which numbers about sixty members, with several honorary members, is now in its fifteenth season of musical work. At other meetings this season there will be a Polish-Bohemian morning. one of British music, a German day, a Scandinavian morning and one for compositions by American writers, as well as a French morning. The series will close, after a morning devoted to Russian composers, with a meeting given over to the works of Liszt and Wagner.

A recital of church choral music, sung à capella by fifty voices from the Boston Singing Club, under the direction of H. G. Tucker, was given on Thursday evening, at the home of Josiah Bradlee, on Marlboro street, in the course of which three new compositions of Mr. Bradlee's were sung.

RESIGNATION OF M. GUILMANT.

RESPECTING the resignation by M. Guilmant of his position as organist at La Trinité, we glean the following from the Paris papers:

"This event will not astonish those who know how strained for many years have been the relations between the curé of the parish and the organist. The strain went on till a rupture took place. We will not enter into detail of all the proceedings of the curé of La Trinité; we mention only that for the maintenance and repairs of the Cavaillé-Coll organ he made arrangements absolutely contrary to the desires of M. Guilmant, who was not even consulted. Quite recently this singular clergyman has shown such a want of regard and such a forgetfulness of the most elementary convenances that M. Guilmant, to protect his self respect, did not hesitate to send in his resignation.

"While we regret that his premature resignation deprives the congregation of La Trinité of one of their great enjoyments, we cannot but approve the determination of the eminent professor of the Conservatory. Let us hope that he will give the public compensation by resuming his series of organ concerts at the Trocadero, and by opening occasionally to his friends the door of the temple of music which he has erected at his residence at Meudon.

"M. Ch. Quef, who for more than two years has been choir organist, has been called to succeed M. Guilmant. We congratulate him sincerely. M. Ch. Quef will be succeeded at the choir organ by M. André Coedes-Mongin, hitherto organist of Saint Leu."

JEANNETTE DURNO.—The *Daily Northwestern*, of Oshkosh, Wis., printed the ensuing appreciative estimate of Jeannette Durno's recital, given there recently:

The young ladies of the Congregational Church builded perhaps better than they knew when they selected Miss Jeannette Durno and her piano as one of the numbers on their lecture course. It was not alone because the piano recital last evening gave real pleasure to music lovers, but because it showed the possibilities of this kind of entertainment to an audience nine-tenths of whom would have stayed at home under the ordinary conditions of an advertised concert, but who, being present, were moved to a reasonable degree of enthusiasm by the excellent playing of this highly endowed young woman, and who may be moved thereby to help to remove the stigma that has rested over Oshkosh as being a "dead town" for professional musicians. Miss Durno is an attractive young woman, musical to her finger-tips, and with an abundant technic. It is interesting to know how a great teacher will impress his methods and style upon his pupils. No one who is familiar with the mannerisms of Leschetizky, the greatest of piano teachers, could fail to see that here was one of his pupils, and a good one, too.

A RETIRED vocalist, soprano, wishes to dispose of her library, consisting of fifty piano scores of the best known operas, operettas, oratorios and song books; the whole will be sold at a very reasonable price. Address "L.," care of THE MUSICAL COURIER.

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Greater New York.

NEW YORK, December 16, 1901.

MARIE CROSS-NEWHAUS bade a hundred guests to her suite of studios on Sunday night, and none neglected coming. Madame Newhaus presented the following artists: Mrs. Zillah Pratt, Miss Beatrice Fine, Miss Jeanne Arone, Miss Bessie Bonsall, Miss Ida Simmons, Oley Speaks, Robert Hosea, Frederick Hoffmann, with Miss Henriette Weber, Miss Emilie Illsley and F. W. Riesberg at the piano.

All these singers are either artists of present high standing, or of coming importance. Their French diction they have gained from Madame Newhaus, an authority, and the general elegance and finish of style come from her. This was the program:

Zigeunerweisen .....Sarasate
Mr. Hoffmann.
Absent .....Medcalf
Aus Meinen Grossen Schmerzen.....Franz
Soupir .....Bemberg
Mrs. Pratt.
Fantaisie, F minor.....Chopin
Miss Simmons.
Prologue (I Pagliacci).....Leoncavallo
Mr. Hosea.
Toujours à Toi.....Tschaikowsky
La Bohême.....Puccini
Miss Fine.
Mon cœur s'ouvre à ta voix (Samson et Dalila).....Saint-Saëns
Miss Bonsall.
Andante con moto (Concerto, G minor).....Mendelssohn
Mr. Hoffmann.
Je suis encore tout étourdie (Manon).....Massenet
Miss Arone.
The Quest.....Eleanor Smith
Had a Horse, a Finer No One Ever Saw.....Old Hungarian
In Maytime.....Oley Speaks
Mr. Speaks.
Humoresque .....Dvorák
Des Ailles.....Godard
Miss Simmons.
Elégie (violin obligato).....Massenet
Miss Bonsall and Mr. Hoffmann.

The audience listened with appreciation, and Madame Newhaus received many compliments on her studio musicale. Among those present were Mr. and Mrs. W. D. Ellis, Mr. and Mrs. Gage Tarbell, Mr. and Mrs. Olin D Gray, Mrs. Alexander Striker, Mr. and Mrs. C. C. Murphy, Dr. and Mrs. Jamison, Miss A. L. Amendt, Mr. and Mrs. Mitchell, Mr. and Mrs. Henri Gargan, Mr. and Mrs Sylvester Blood, J. H. Beggs, Mr. Trisidder and many others.

The Rescue Society furnished an audience, which for total lack of sympathy reminded one of a gathering of a religious sect, utterly unused to a musical performance; this at the Astoria Gallery one afternoon last week. These people sat there utterly subdued, either by their surroundings or their ignorance of music. It made it hard for the performers, who gave the following program:

Violin soli—
Andante Religioso.....Thome
Mazourka .....Wieniawski
Claude Treviyn.
Soprano solo, Thou Brilliant Bird.....David
Miss Zelda Platt.
Piano soli—
To the Spring.....Grieg
Shadow Dance.....MacDowell
Miss Ysabel Kearsing.
Contralto soli—
Beneath the Stars.....Russell
No One Saw at All.....Loewe
Miss Dorothy Taylor.
Violin solo, Polonaise de Concert.....Wieniawski
Mr. Trevlyn.
Soprano solo, Waltz, from Romeo and Julictte.....Gounod
Miss Platt.
Piano solo, Ballade in A flat.....Chopin
Miss Kearsing.
Contralto song, Love Stanzas.....Flegier
Miss Taylor.
Violin obligato by Mr. Trevlyn.
Miss Bertha DePew, accompanist.

The participants were all from the Metropolitan School of Musical Art, Louis Arthur Russell, director, and some excellent music, well performed, comprised the afternoon's doings. Trevlyn plays with understanding and intelligence, though lacking in warmth of temperament. Miss Platt sang the David "Thou Brilliant Bird" transposed down to F with flexible voice and good taste, and Miss Kearsing, pianist, played Grieg's "To Spring" especially well. Miss Dorothy Taylor has a beautiful voice, sings with superior musical taste and warmth of expression, and did Smith's "The Quest" with real artistic fervor. She ought to beware of the constant tremolo, however. Apart from this, her singing was well nigh perfect, her low A and enunciation admirable in every respect.

Eleanor Page Spencer, a child pianist of Chicago, a pupil of Mrs. Cheney, was the beneficiary of a well arranged recital which occurred at the home of Frank S. Hastings last week, other participants being Francis Rogers and Dr. Gerrit Smith, with Mrs. C. B. Foote at the piano. The twelve-year-old girl, who is a normal, happy faced child, plays well. The snap and style of her playing of a Prelude (in B flat, from the Clavichord) by Bach, and the understanding and musical interpretation of a Scarlatti Sonate were equally astonishing. Later she played some Chopin numbers, finishing with a group of modern composers, these numbers: "Valse Lento," Schütt; "Serenata," Mason; "Pas des Amphores," Chaminade; "Wanderer" and "Butterflies," Grieg; and "Spinning Song," Mendelssohn.

This girl should be heard of in the future, given health and continued study; talent, taste and technic she has already, and right there so many prodigies stop.

Mr. Rogers lent agreeable variety to the afternoon by his refined singing, Sidney Homer's beautiful song, "Thy Voice Is Heard," suiting him well. This is a song worth the doing, dramatic, modern music, full of ardor, seemingly spontaneous throughout. If Homer continues, he will rank with the best of American composers, as his wife, the dramatic soprano, Louise Homer, is already among the leading sopranos.

Dr. Gerrit Smith played the Bach Toccata and Fugue in D minor on the surprisingly full-voiced organ with effect and brilliance, and the beautiful house was well filled with interested listeners.

One of the most delightful events in the musical world was Edwin Lockhart's reception on Wednesday, from 4 to 11 o'clock, at his studio. Mr. Lockhart numbers among his friends many prominent people, musically, artistically and socially, is an ideal host and has the faculty of gathering about him a brilliant assemblage. He was assisted in receiving by Mrs. Crossmond, Miss Crossmond, Miss Shepard, Mrs. Charles Stone, Mrs. McInnerney, Mrs. I. Taylor, Miss Cole, Mrs. V. Leonard, Mrs. Meyer, Mrs. Bringolf, Mrs. E. Buckout, Mrs. F. Hanford. Many artists contributed to the enjoyment of the occasion. Among others, Mrs. Jennie Hall, Madame Buckout, Leigh Pepi, the boy contralto; Miss Topping, the new Canadian pianist; Mrs. Jessie McC. McInnerney in her cantillations, and William De Nike, 'cello. Mr. Lockhart himself sang a number of songs in his usual brilliant manner, and while listening one could not wonder at his success as a soloist both here and abroad. His friends find cause for congratulation in his decision to remain in America instead of entering the field of grand opera in Paris, where flattering offers were made him. His decided preference for teaching and unusual talent may account for his marked success in that capacity, while his late excellent contributions to magazines are bringing him national prominence. Altogether this young Californian has earned for himself an enviable position in musical circles in New York city. Since his engagement as bass soloist at Holy Trinity Church his voice has been an attractive feature of the service.

The Gounod Choral Society, Emilio Agramonte director, gave Anderton's "Wreck of the Hesperus" at Grace M. E. Church Friday night, with Effie Stewart, soprano; Mrs. Pearl Benham-Kaighn, alto; George W. Jenkins, tenor, and Julian Walker, bass; also Saint-Saëns' "Christmas Oratorio." The works were well done, the soloists all of artistic stature. A new singer is Mrs. Kaighn, the contralto, who sings in good style, reliable and sympathetic.

Kate Stella Burr, the regular organist of the church, played the accompaniments.

Mrs. Babcock and Mrs. Ingersoll were at home at their Carnegie Hall studios Saturday afternoon. A throng of people listened to Miss Demorest, alto (Scotch songs in costume); Mrs. Elizabeth Leonard, Miss Clara Weinstein, soprano; W. N. Searles, Jr., bass; Percy Hemus, baritone; Samuel Siegel, mandolin, and Master M. Shapiro, violin, with Miss Burr and Messrs. Briggs and Warner accompanists. A large social contingent was present and some of the participants found engagements at once.

Abbie Clarkson Totten, the soprano, gave a concert at Y. W. C. A. Hall, 72 West 124th street, last week, assisted by Misses Florence Mackwood, reader; Sara De Fenton, Alice Saxby Hall; Conrad Wirtz, piano soloist, and Dr. F. Nice, violin.

Mrs. Totten has a light but carrying quality of soprano voice, and sings brilliantly. Mr. Wirtz played a Bolero by Chopin, the same composer's Berceuse, and an Impromptu by Poldoni. Wirtz plays with musicianly interpretation and brilliantly as well, and the concert giver made a success of her affair, as she always does.

Estelle Blumenfeld is a young soprano of decided merit, combining full and sweet voice with charming presence, every inch a lady. She is available for church and concert, and some church will find in her an excellent soprano.

Anne Wright Comstock is another young singer, a contralto, of most promising voice, who recently sang for a gathering of musical folk some sacred music. "Eye Hath Not Seen" was sung with tasteful expression, and Allitsen's "Like as the Heart Desireth" she did well indeed. As she has experience, and is ambitious and seems intelligent, she should have a future, for she certainly has the first essential—voice.

Edward Bromberg has been solo baritone of the West End Synagogue four years past; also sang at Yonkers for several years, coming to Calvary M. E. Church in the

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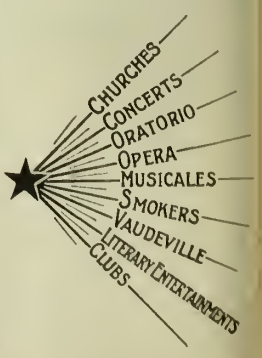

spring, and graduating from there to the Brick Presbyterian Church, where, under S. Archer Gibson, he finds the work most congenial. He is singing in concerts, teaching, &c., and has well won the high position he has attained in comparatively short time. Allied to a voice of carrying power and nice quality, Bromberg has gentlemanly appearance and modest demeanor to his credit, and all these things count in the hustle of New York musical life.

J. Warren Andrews announces a series of five organ recitals by students at the Church of the Divine Paternity, Seventy-sixth street and Eighth avenue, on alternating Thursdays, December 19, January 2 and 16, February 6 and 20, at 4 o'clock. December 19 Alfred Willard, organist of St. Mary's P. E. Church, of Burlington, N. J., gives the recital, assisted by Miss Cornelia Marvin, the alto of the church.

Francis Rogers.

FRANCIS ROGERS, the baritone, on December 4, gave a song recital in Boston at Steinert Hall, and on December 10 repeated the program in New York at Mendelssohn Hall. A notice of the New York concert, with program, is to be found in another column. We append here some of the many favorable press notices of his work:

Mr. Rogers has been heard here before, but never to the same advantage that he appeared yesterday. He was in splendid voice and showed such charming sympathy with each number that even the well-known and slightly worn songs sounded fresh because of his earnest and thoughtful interpretation.—New York Sun.

His work always shows evidences of careful study of the content as well as the musical phraseology of each song. He treats both words and music with deference, and he enunciates so that the text is intelligible to the listener. * * * He sang the Brahms song, whose subtle essence is so easily missed, with much finish.—New York Times.

Mr. Rogers sings as one who loves his art.—New York Evening Post.

His enunciation and vocalization are good, and he succeeds in "getting into" his song as few singers of his experience do.—New York Commercial Advertiser.

Sophisticated observers will best appreciate the fact that the more professional element in this audience stayed from the opening to the closing numbers. Professional courtesy alone would hardly explain that.—New York Evening Sun.

Mr. Rogers has a very resonant and freely emitted baritone, and careful schooling enables him to keep his beautiful voice well under control. He sings with understanding and taste.—New York Staats-Zeitung.

His voice is placed well forward, his diction is clear and his interpretations always artistic.—New York Evening Telegram.

That he was the possessor of a high baritone voice of fine quality, also of good taste, intelligence, dignified purpose and sincere feeling, his recital two years ago demonstrated. All these admirable qualities were again brought to notice on Tuesday, and also the gratifying proofs that some technical slag which then adhered to the fine metal of his art had been put aside. He reads his texts painstakingly and intelligently in all languages, and his enunciation is delightful.—New York Tribune.

Mr. Rogers has a smooth and sympathetic voice, a clear enunciation, an understanding of the purport of what he is singing, and his presentation of a list of German, English and Italian songs was perfect enough to justify the constant applause of the large audience. In these days, when foreign vocalists enter the American concert field with all the prestige of European reputation, it is a pleasure to find an American artist who can vie with them in almost every school of vocal art. Mr. Rogers' program was sufficient to prove a versatility far above the average, and not only his enunciation, but his comprehension of the spirit of the different schools of composition, made his recital delightful in every number.—Boston Advertiser.

Mr. Rogers grows in the right way. He has made a notable advance in his art.—Boston Herald.

His selections, without exception, were given with fine effect, both vocally and artistically.—Boston Post.

Mr. Rogers sang December 16 at Mr. Bagby's concert at the Waldorf. Ternina and Gérardy were the other soloists. He makes his first appearance with the Philadelphia Orchestra at Trenton, N. J., December 31.

THE BERTHOLDT,
128 MARYLAND AVENUE, S. W.,
WASHINGTON, December 7, 1901.

Jasper Dean McFall.

JASPER DEAN McFALL, whose picture appears in this column, is one of the busiest vocal teachers in Washington. He is one of the few teachers who devotes himself to the development of the voice in all its essential points.

A day recently spent in his studio proved most instructive and enjoyable. Here were pupils in all stages of development, from the beginner to the advanced singer. When the pupil first enters the studio Mr. McFall takes note of the deficiencies in his tone production. The art

JASPER DEAN MCFALL.

of pure vocalization is so rare now that he finds much to correct. The lesson of each pupil in turn is devoted to the correction of the most prominent defect in that particular voice. Mr. McFall is quick to detect a flaw and as quickly finds a remedy for the same. He has a distinct aim in view according to individual needs, hence his pupils all possess individuality.

Many of Mr. McFall's pupils come from different States in the Union, and in addition to these he has a large Washington contingent. A number of these are engaged in church work, and some are successful concert singers, of whom THE MUSICAL COURIER will hear more in the future.

Last, but not least, Mr. McFall is himself one of the most popular singers in Washington. He has a superb baritone voice, which he handles with consummate skill and artistic ease.

Don't Distribute Free Samples Too Often.

A courteous young man called here to represent the Euterpe Musical Society. The object of his visit was to politely disagree, on behalf of his own society at least, with insinuations made in this column to the effect that musical clubs, which made it a practice to invite professionals to perform gratuitously at their concerts, were largely responsible for the bad business conditions prevailing in the Washington concert field.

He pointed out many advantages to the professional artist of singing or playing before a "Euterpe Musical" audience. One was its value as an advertisement. An artist performing here would be surrounded by amateur talent, and would thus appear in a most favorable setting. Another advantage was to be found in the fact that the members of the Euterpe Musical Club always try to assist artists who appear on their programs, either by helping the sale of tickets for the artist's concert or by some similar act of thoughtfulness and consideration.

Being personally acquainted with several members of this club, I have no doubt that they do what they can in this direction, but, aside from personal and individual considerations, the aspect of the question remains unchanged. To you in New York the situation will appear a novel and unusual one.

It is a fact that there are nearly as many musical clubs here which invite professionals to "help us out just this once," as there are days in the week. These clubs are composed of people who are perfectly able to buy their concert tickets. I know certain faces that are to be seen always at these free concerts, and that never are seen at paid concerts. The argument is patent enough, as it is only a statement of facts, and I am positive that this is the principal cause of the large losses sustained in Washington by the majority of concert givers of highest rank. Perhaps the fault is to be laid at the door of the musicians, instead of the clubs. At least it may be said that clubs which make some return, even if not a financial one, may be the less blameworthy. However, if musicians were bound by common consent not to perform gratuitously except for charity, it can readily be seen that the musical public which already exists would be obliged to satisfy its craving for good music by buying tickets.

If there are plenty of artists to be had without remuneration, I suppose it is all right for clubs to exist for the purpose of inviting them. The poor, foolish musician again! Then there is no particular use in taking up the cudgels for indifferent people. Two or three musicians have expressed their approval of the attitude of this paper on this subject, and there it has ended. So the matter had better be dropped. There are many estimable people in these clubs, and they are doing much good. The Euterpe Musical Club has engaged Mr. Heimendahl, of the famous Peabody Institute, Baltimore. He will direct future concerts and will "edit" the future programs. I don't see why offense should be given to these good people as long as no good will come of it, and so for the time being instead of considering what were best to be done to aid the struggling artist, it were well to devote ourselves to a study of what will be of greatest assistance to the poor, struggling musical clubs.

Should the members of a successful string quartet be over fifty years of age? This question occurred to me while listening to "The Ladies' String Quartet," a new organization, composed of four clever, energetic young women, who all appear to be under the age of eighteen. The concert took place last Tuesday at the Washington Club, and the way they livened up staid old Mozart with their fresh, buoyant enthusiasm was a thing not easily forgotten. If Mr. Meagles had been there we should doubtless have heard his kind voice ringing out: "Count four and twenty, Tattycoram." But he wasn't, and so the impetuous young things delighted us with their rashness and freshness, even if they weren't quite able to settle down into the stolidity of old age. The quartet performed three good string pieces of Ernest Lent's, in which form of composition Mr. Lent seems to be successful. Mr. Duffy sang acceptably. Miss Mason accompanied.

The Rakemann String Quartet established a reputation for itself last year. There is no doubt this reputation was

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well deserved. Mr. Rakemann presented some good novelties last year and he otherwise conducted himself in an approved manner, at least on several occasions. It will, therefore, be somewhat of a shock to the sensibilities of the dear people who think it is the critic's duty to say only pleasant things, when it is here set forth that the first concert of that organization last Wednesday acted upon the nerves of your correspondent much in the same way that a nutmeg grater acts upon the rind of the fragrant lemon.

The blame for this is not to be put upon the three able gentlemen who assist Herman Rakemann in making up his string quartet. They did as well as they could under the circumstances. Now if this string quartet were a theatre orchestra, the concert might have been acceptable. Mr. Rakemann plays in orchestras to a considerable extent. He is considered by directors a good leader of the strings, because he presses down his bow as hard as he can and plays in a determined manner to lead along the stragglers. The first year I was here he used to play ahead of time in his string quartet so as to make the others play in time. And who were these others? Why, they were our excellent 'cellist Ernest Lent and two other good players. Mr. Rakemann makes a mistake when he tries to pull such men up to time. He mistakes the occasion and the place. It is all right in a theatre orchestra, perhaps, when there has been no time to rehearse; but the idea of disturbing the soothing and restful character of chamber music in this fashion is nothing less than barbarous. I do not find myself able to narrate much else which occurred at the concert because of the jarring of my nerves occasioned by the sight of Mr. Rakemann sitting alone and facing his three colleagues, who were drawn up opposite him like a class at school in the last piece, a piano quintet by Max Lewandowsky. The first theme, as Mr. Rakemann played it, was "Saw-Saw-Saw-Saw. You've got to get this right; do you hear?" The second theme varied slightly from the first. It was "Saw-Saw-Saw-Saw. Here, there, Mr. Villalpando, come in with that 'cello part." And the next subject was "Saw, scrape, saw, scrape. Mr. Finckel and Mr. Welti, I will move my head back and forward with a jerk so as to beat time for you. I know you can't do it for yourselves."

Fortunately I was saved from complete prostration by the excellent piano work of Miss Alice E. Burbage, formerly a correspondent of your paper. She played her part at short notice, substituting for S. Monroe Fabian, and she played it well. Mrs. W. L. Wilson, the vocalist of the occasion, has a beautiful voice, but is unfortunate in her manner of using it. She was enthusiastically applauded, and responded with an encore. E. F. Droop accompanied her in good style. A King quartet was played; also compositions by Edward Bergenholtz.

Mrs. Florence Hill Hormess and Miss Burbage are planning an out of town recital.

Henry Xander will present one of his excellent programs at the Saengerbund on Sunday. The concert is too late for insertion in this issue.

Anton Kaspar, the violinist, has been heard here in a recent musicale. He is now booking engagements for the remainder of the season. Mrs. Kaspar returns from Europe this month.

Lecturer Tomlins was in town Friday.

WASHINGTON, December 14, 1901.

Whenever a public Saengerbund concert is given I ask myself the question: "How does Henry Xander manage to secure always the best talent, and only the best, for his concerts?" I have asked him this question in vain. Perhaps the reason of his silence is that the secret if given away would become common property. Artists come here from Europe, New York or Chicago and play at a Saengerbund concert, and they always play well. Other artists come to other concerts and their playing is good, indifferent or poor, as the case may be. The answer is probably to be found in the fact that Mr. Xander is a good business man, in addition to his other qualifications. He knows how.

The concert on Sunday night was successful from every standpoint. The "scratch orchestra" played almost as well under Mr. Xander's leadership as if it had been a permanent affair. The chorus singing showed the results of careful training, the compositions were well received, Mr. Xander's "Jubelklänge" (given here for the second time), words by Frank Claudy, being well received. Estelle Liebling sang her songs in a voice which charmed by its sweetness and delicacy, and Max Bendix acquitted himself creditably. It was another wholly successful concert to be added to the long list of Saengerbund triumphs. The principal numbers on the program in addition to Mr. Xander's composition were part of the Mendelssohn Violin Concerto, the "Indian Bell Song," Sarasate's arrangement of the Chopin Nocturne, op. 27, No. 2, and Johann Strauss' "Wein, Weib und Gesang," with words by J. Weyl, for chorus and orchestra.

The rush of material at this season makes it impossible for me to describe the other concerts of the week at this time.

BERENICE THOMPSON.

WILLIAM BAUER.

THE Leonora Jackson company, after three weeks of success in the New England States, from Hartford, Conn., to Augusta, Me., are now on their way West, en route to the South and Pacific Coast. Miss Jackson's supporting artists prove prime favorites and are winning their share of the laurels. The Portland (Me.) *Express* spoke as follows of Mr. Bauer: "William Bauer, the pianist, immediately established himself as one of the foremost concert pianists of the day. He was enthusiastically recalled."

GREGORY HAST.—Gregory Hast has been successful in arranging a postponement of his European bookings, that he may accept some very important engagements just after the holidays on this side of the water. He will be obliged to sail January 25, however, in order to reach England in time to commence a tour beginning the first week in February.

Mr. Hast's rare art and delightful voice have been accorded cordial appreciation by press and public, and the widespread demand for his appearances has caused him to defer his return to Europe, the more because his engagements on the other side extend through March, 1903, and will prevent his return to America next season.

Aside from his other engagements, arrangements for Boston recitals are nearly completed for Mr. Hast, and he will probably give another in New York before sailing.

FREDERIC MARINER.

TO learn of the continued success of Frederic Mariner in his new venture as director of the Bangor Piano School gives pleasure to pupils, friends and musically interested people.

Mr. Mariner, during the last ten years in New York city, did much for the cause of music that brought his name and fame to extend into nearly every State in the country, and now that he has chosen to return to his native State, occasional notices of his continued advancement and devotion to the art of teaching pupils how to play are sure to be read with interest.

The Bangor *Daily News* of December 13, 1901, speaks in highest praise as follows of the Thursday afternoon recitals, originally started by Mr. Mariner in New York and being continued in Bangor:

The largest audience of the season attended the regular weekly recital of the pupils of the Bangor Piano School on Thursday afternoon. The concert began promptly at 4:45 o'clock, and nearly an hour before this time every seat in the suite of rooms occupied by the school on the seventh floor of the Morse-Oliver Building was taken, while the corridors and stairways were blocked with people unable to gain admittance. It was one of the largest audiences, in fact, which has ever attended an amateur musicale in this city.

The program was as follows:

Kermesse ..... Gounod-Saint-Saëns
Arthur Beaupre.
Clochette du Convent ..... Ludovic
Agnes Additon.
Courante ..... Bach-MacDowell
Miss Frances Weston.
Caprice ..... Virgil
Dorrice Robinson.
Little Story ..... Virgil
Etude ..... Virgil
Estelle Beaupre.
Valse Caprice ..... Bosc
Minette Chick.
Andante ..... Beethoven
Bernice Brann.
Waltz ..... Liebbrand
Scherzino ..... Schumann
Arthur Beaupre.
Romance ..... Wagner-Liszt
Miss Lura Swett.
Courage ..... Virgil
Carl Maxfield.
Souvenir Waltz ..... Ducelle
Earl Anderson.
Minuet ..... Bach-MacDowell
Miss Grace Tupper.
Southern Lament ..... Arron
Sidney Jones.
Waltz ..... Chopin
Arthur Beaupre.

Miss Frances Weston, whose ability as a singer is well known, was heard to advantage in the "Courante" number, by MacDowell, proving herself to be a pianist of more than ordinary ability. The Chopin waltz by Arthur Beaupre, a piece played by the young musician several times during the past few weeks, was given in a manner which left very little to be desired.

To attempt any criticism of the others would be unfair, since to mention the many interesting features would be to reprint the name of everybody on the program, and to pick out the best but a matter of opinion.

A New Year's reception will be held on the evening of January 1, 1902, and all interested in the cause of music are cordially invited to attend.

MRS. MORRILL'S MONTHLY MUSICALE.—This occurred last Thursday evening at the Chelsea, when a goodly company listened to the singing of some of the Morrill pupils, among them Mrs. St. John Duvall, of Richmond, Va.; Mrs. William Innis, of Yonkers; Miss MacGregor, Mrs. E. E. Hand, of Brooklyn; Mrs. Morrill also favoring the listeners with some classics. Intelligence, breath control, thorough understanding of the spirit of music, and clean enunciation characterize the singing of those who have the right hold on the Morrill method. Mrs. M. Beardsley, of Brooklyn, played some tasteful piano solos, among other things the Schumann "Aveu" from the "Carnival" and the "Czardas," by Joseffy. Her playing was much enjoyed by all. Those privileged to attend the Morrill musicales may always count on hearing none but good music, well performed.

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PADEREWSKI IN HAMBURG.

PADEREWSKI'S CONCERT ON FRIDAY, NOVEMBER 1, 1901.

"AS unfortunately the widely felt wish to hear Paderewski's significant piano playing once more in one of our important concerts had to remain unfulfilled in consideration of the exorbitant external demands which were made, the artist, in response to the repeated invitations extended him, decided to undertake an evening recital. Hamburg sees within her walls all prominent personalities, and so even a Paderewski may not hold aloof. Since October 25 and November 1, 1889, and the memorable evenings on which Paderewski appeared with the Philharmonic and the Zajic Quartet, respectively, so long a time has elapsed that we were justified in looking forward with the keenest anticipation to the reappearance of the brilliantly gifted artist, who is now in his forty-second year.

"The program of the concert began with the playing of Bach, habitual with virtuosi. But it was not the transcription of an organ piece, but the piano work, Chromatic Fantaisie and Fugue, which formed the opening number. Then appeared Beethoven (Sonata, in C minor, op. 111, 1822); Schumann's Sonata in F sharp minor (op. 11, 1833-5); Chopin's Ballade in F minor, two Studies, Nocturne in G, Waltz in A flat major (op. 42), Waltz (op. 64, No. 2). Polonaises in C sharp minor and A flat major, a Nocturne by the concert giver, and various pieces by Liszt (two rhapsodies, &c.).

"Paderewski is one of the most distinctive phenomena on the horizon of interpretative art. An eminent virtuoso! In the conception of an art work completely subjective, in reproduction instinct with genius. Highly interesting was everything that Paderewski did, even to his playing of Bach and Beethoven, in which the temperament, the unbridled passion, the juxtaposition of contrasts without gradation were conspicuous. The mighty Sonata of Schumann afforded an artistic treat in its performance, which remained an inimitable effort of genius. Obviously Schumann's romanticism finds a ready response in Paderewski's sensibilities. Everybody was wound to enthusiasm by his playing of Chopin, which was glorious, especially in cantabile passages. Though even here one cannot always unreservedly indorse his conceptions, one must yet admit that the way in which the G major Nocturne, the C sharp Waltz, the G flat major Study were represented offered many new, hitherto unfamiliar points of view. Chopin himself allowed many variations in the performance of his creations. When Alfred Jaell and others—and Rubinstein not the least of them—exhibited peculiarities in their phrasing of Chopin, the world was highly incensed. Since those performances people think differently, and will not seriously take it amiss in one who has a special gift for the interpretation of Chopin if he follows the bent of his own conception in this case, when the genius of the creator conditions the genius of the interpreter. After the respectable Nocturne in B flat major of his own composition the floodgates of titanic virtuosity were opened once more, and still more notably than before in the performance of the Liszt pieces. Paderewski's octaves, his glissando, his bravoura are phenomenal. A Rosenthal, and whatever the names of them all may be, must lay down their arms here on the field of virtuosity before Paderewski. One is less sensible in the case of Paderewski than with others, and especially in a large, well filled hall, of the forcing of the tone, which, however, occasionally asserted itself in a double fortissimo. As regards plasticity of expression, the highest achievement yesterday was in the Sonata of Schumann; as regards perfection of technic the highest point was reached in Chopin's A flat major Polonaise, and the two rhapsodies (No. 10 and No. 6) of Liszt. The enthusiasm evoked by all the performance reached the highest point."—Hamburger Fremdenblatt, November 3, 1901.

PADEREWSKI'S CONCERT.

"The Hamburgers—the Hamburgers who are denounced as cold-blooded—were yesterday, for once in a way, quite beside themselves. In the "Konventgarten" there was an enthusiasm such as I have not experienced since the days of Rubinstein. People yelled, cheered, hurrahed and raved. And what artist was it that had brought about this thing? Ignaz Paderewski, beyond question the first, the greatest pianist of the day. All the others, whatever their names may be, even the biggest of them, sink into insignificance by the side of Paderewski, for after all they lack the genius which he, and he alone, possesses. A little of the demon, a little of the poet, dwell side by side in the artist nature of Paderewski. Hence he never degenerates into brutality even in the display of the most elemental strength, and never into sentimentality in the most ethereal pianissimo passage. The chief magic of Paderewski's playing probably resides in his touch, which is capable of a quite uncanny gamut of modifications. Paderewski belongs to the very elect of those who can extract tone from the root, the keyboard. Paderewski sings on the piano better than many a diva in her throat, and there, at the outset, he differs mightily from the latter day virtuosi who in cantilenas almost always squeeze out and jerk out the tone. Well, is Paderewski, then, no virtuoso? Certainly not in the ordinary sense of the word, for even when Paderewski is playing Liszt and Rubinstein the splendidly subtle artist in him dominates the mere virtuoso. That even genius can sometimes go astray I saw once again in Paderewski's reading of Beethoven's C minor Sonata, op. 111. In spite of considerable lack of clearness, due to abnormal use of pedals, in spite of much hurrying in the second movement, yet a mighty note of true greatness sounded through the performance. Schumann's phantastic, but in its phantasy too unrestrained, Sonata, Paderewski played also with audacity of purpose, brilliantly and like a true musician. But Paderewski did not find himself quite in his element till he interpreted his fellow-countryman, Chopin. I have never heard Chopin played like that—it was truly poetry in sound.

"The brilliant A flat major Polonaise formed—with the Nocturne by himself as connecting link—the transition to Liszt. Paderewski, the finely gifted composer, with two great modesty chose only this one piece of his own, which I regreted the more as it is not one of the most valuable.

"With Liszt Paderewski could give free rein to his fervidly glowing temperament. Here he displayed absolutely bewildering powers, with which he literally fascinated and hypnotized the public. The loud cheers after the pieces of Chopin were absolutely nothing compared to the almost terrifying ways in which enthusiasm manifested itself after the rhapsodies. Again and yet again had Paderewski to appear and again and again were the demonstrations renewed, since the amiable artist, whose mental elasticity is no less remarkable than his physical stamina, by each additional piece only stimulated the desire for yet another and finally also granted it. Another rhapsody of Liszt (in B flat major), a Song Without Words of Mendelssohn and Rubinstein's Waltz in E flat major, all of which he also played in a masterly way."—General-Anzeiger für Hamburg-Altona, November 3, 1901.

"Bonn.—The fifth chamber music festival of the Verein Beethovenhaus in Bonn began on May 12 in the presence of a very crowded audience. Paderewski appeared and proved the groundlessness of many fears which had been expressed concerning him. He was rapturously applauded after the great B flat Trio of Beethoven, with Joachim and Hausmann. The remaining items consisted of Haydn's E flat major Quartet, gracefully played by Frau Soldat and her colleagues, and of Beethoven's F minor Quartet, in which the Joachim Quartet covered itself with laurels. The opening number was Mozart's Serenade, for wind instruments, in B flat major, which, thanks to its admirable performance by the Meiningen artists, had almost the effect of a revelation."—Dresdener Anzeiger, May 15, 1901.

The Guilmant Organ School.

THE fall term of the Guilmant Organ School concludes this week and a students' recital will be given in the Old First Presbyterian Church. The school has been most successful, and the work accomplished reflects the highest credit upon Mr. Carl.

The enrollment of students has been large and several have recently given recitals, among whom are Harry E. Woodstock, in a series of four in St. Paul's Church, New Haven, and Hyde Demaray at the New York University. Mrs. Gertrude E. McKellar has been appointed organist and choir director at the Congregational Church, Woodhaven, N. Y., and Merrill M. Hutchinson at the Riverdale Presbyterian Church, Riverdale, N. Y. The organ school is under the personal direction of Mr. Carl and harmony, counterpoint, analysis, &c., are taught by A. J. Goodrich, formerly of Chicago. The winter term will begin January 7, after Mr. Carl's return from Lakewood, where he will spend the holiday vacation.

MISS SIDNEY COLESTOCK.—Miss Sidney Colestock, of Altoona, Pa., has been in New York during the past few days, making arrangements for her concert course in Altoona. The first concert of the series took place November 27, with a piano recital by Arthur Hochman. On January 9 Wm. Worth Bailey, the blind violinist, and his company, will be the attraction. On February 20 Miss Electa Gifford will give a recital.

CONCERT RECORD OF WORKS BY SOME OF OUR BEST AMERICAN COMPOSERS.

Mrs. H. H. A. Beach.

Gaelic Symphony.....American Composers' Concert, Boston, Mass.
The Years at the Spring. Song.....George Hamlin, Chicago, Ill.
Ecstasy. Song.....Madame Maconda, Seattle, Wash.

Arthur Bird.

When Katie Tuned the Old Guitar. Song.....
Spanish Serenade. Song..... } Frederick Warren, Chicago, Ill.
Third Little Suite, op. 32..... } American Composers' Concert, Boston, Mass.

George W. Chadwick.

A Bonny Curl. Song....Mme. Isabel Bouton, Brooklyn, New York.
Symphony No. 2, in B flat...The Pittsburg Orchestra, Pittsburg, Pa.
Quintet in E flat major..... } Kneisel Quartet and E. Hutcheson, Boston, Mass.
Were I a Prince Egyptian. Song.....George Hamlin, Chicago, Ill.
Dear Love, When in Thine Arms. Song..... } Mrs. Antonia Sawyer, New York, N. Y.
Dear Love, When in Thine Arms. Song..... } Miss Edith E. Torrey, Boston, Mass.
Was I Not Thine? Song.....Herbert Witherspoon, Brooklyn, N. Y.
Allah. Song.....Percy Hemus, New York, N. Y.

Stephen A. Emery.

Burst, Ye Apple Buds. Song..Miss Nellie Wheelock, New York, N.Y.

Arthur Foote

Bedouin Love Song.....William A. Willett, Chicago, Ill.
A Good Excuse. Song.....Frederick Warren, Chicago, Ill.
Irish Folksong.....Madame Nevada, Boston, Mass.
Irish Folksong.....Miss Jessie Foster, Stockington, Cal.
Irish Folksong.....Madame Maconda, Seattle, Wash.
Trio, op. 5.....Earle Trio, Philadelphia, Pa.
If Love Were What the Rose Is. (From Four Songs, op. 51)... } Miss Edith E. Torrey, Boston, Mass.
When Icicles Hang by the Wall. Song..... } Heathe Gregory, Boston, Mass.

Henry K. Hadley.

Greeting. Song.....
The Butterfly Is in Love With the Rose. Song..... } Mrs. Morris Black, New York, N. Y.

J. H. Hann.

Concert Polonaise.....Miss Georgia Richardson, Detroit, Mich.

E. W. Hanscom.

Lullaby.....Mme. Isabel Bouton, Brooklyn, N. Y.

Margaret Ruthven Lang.

Irish Lovesong.....Frederick Warren, Chicago, Ill.
Irish Lovesong.....Francis Rogers, Boston, Mass.

Frank Lynes.

Hunting Song. Piano..... } Miss Eleanor Richardson, Truro, N. S.
Rondoletto. Piano..... }
Mazurka. Piano.....Miss Charlotte Hanson, Truro, N. S.
A Question. Song.....Miss Edith Maltpress, Janesville, Wis.
Sweetheart. Song.....Miss Jessie Foster, Stockington, Cal.

Edward MacDowell.

From Woodland Sketches—
To a Wild Rose.....Miss Ruth Isabella Martin, New York
To a Water Lily..... } Miss Elva Crawford, Janesville, Wis.
To a Wild Rose..... }
Idyl in G. Piano.....Miss Ella Richards, St. Paul, Minn.
From Woodland Sketches—
To a Wild Rose..... } Harold Stewart Briggs, Brooklyn, New York.
From an Indian Lodge..... }
Etude de Concert, op. 36.....Edwin Farmer, Baltimore, Md.

Edna Rosalind Park.

A Memory. Song.....Miss Dewhurst, Teddington, England
A Memory. Song.....Miss Mabel Marx, Nantwich, England
A Memory. Song.....Miss Mabel Marx, Barnsley, England
A Memory. Song.....Miss Mabel Marx, Gainsborough, England
A Memory. Song.....Edgar Barnes, Croydon, England
A Memory. Song.....Edgar Barnes, Piccadilly, England
A Memory. Song.....Edgar Barnes, Highbury, England
A Memory. Song.....Edgar Barnes, London, England
A Memory. Song..Miss Katherine Nash, Stoke Newington, England
Love.....Miss Katherine Nash, Stoke Newington, England
Love.....Miss Dewhurst, Teddington, England
Love.....Miss Mabel Marx, Nantwich, England
Love.....Miss Mabel Marx, Barnsley, England
Love.....Miss Mabel Marx, Gainsborough, England
Love.....Edgar Barnes, Croydon, England
Love.....Edgar Barnes, Piccadilly, England
Love.....Edgar Barnes, Highbury, England
Love.....Edgar Barnes, London, England
A Memory.....Herbert Witherspoon, Brooklyn, New York

Augusto Rotoli.

Evermore. Song.....Mrs. B. H. Kilduff, Boston, Mass.
Evermore. Song.....Mrs. Grace Williams, Taunton, Mass.

Sebastian Schlesinger.

Longing. Song.....Madame Nordica, Sioux City, Ia.

The set of Five New Songs, op. 33, by Frank Lynes, will prove to be of interest to a large singing public. No. 1, "If All the Dreams," is a pretty and melodious musical setting to a dainty little poem; well adapted for use as an encore song. No. 2, "Thy Picture," is a dainty little love song, quite original in its modulations; equally useful for concert and teaching. No. 3, "Tell Her," a song light and vivacious in character. No. 4, "A Bedtime Song," is a gentle, crooning little lullaby, melodious and making no technical demands on either the singer or accompanist. No. 5, "Dreams," is a tender love song. Mr. Lynes has given a harmonious musical setting to words by Dorothy King. The transposition of the melody to the minor mode for the middle section, where the poem strikes a more melancholy note, is an expressive touch. The piano accompaniments to all are easy.

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Mendelssohn Hall, New York.

[Concerts, recitals and all musical affairs given in Mendelssohn Hall, and which call for THE MUSICAL COURIER'S attention, will hereafter be found under this heading.]

Rogers' Song Recital.

FRANCIS ROGERS, one of the well-known local baritones, gave a song recital in Mendelssohn Hall last Tuesday (December 10) afternoon. His list of songs included Dvorák's cycle of Gypsy melodies, which are rarely heard in New York. Mr. Rogers delighted a large, and what may be accurately described as a fashionable, audience in this long program:

Tutta rea la Vita umana.....Händel
Where'er You Walk.....Händel
Serenade (Don Giovanni).....Mozart
Bois Epais.....Lully
Barcarola (La Gioconda).....Ponchielli
Wie Melodien zieht es mir.....Brahms
Aufenthalt.....Schubert
Wenn ich in deine Augen seh.....Schumann
Es hat die Rose sich beklagt.....Franz
Mädchen mit dem rothen Mündchen.....Franz
Gestillte Sehnsucht.....Ries
Die blauen Frühlingsaugen.....Ries
Zigeunermelodien, op. 55.....Dvorák
Clair de lune.....Saint-Saëns
Mirage.....Liza Lehmann
Thy Voice Is Heard.....Homer
Mavourneen.....Lang
Clown's Serenade.....Luckstone
Border Ballad.....Cowen

Counting the seven songs in the Dvorák cycle, Mr. Rogers gave altogether twenty-five numbers. His achievement was all the more remarkable, because in the closing song his voice was still clear and smooth. Singing in four languages in operatic selections, oratorio, arias and lieder is the goal for which all ambitious vocal artists strive, and from Mr. Rogers' success it seems needless to add that he has arrived. He is a manly singer. Refined, too, after the right manner.

The opening number, "Tutta Rea la Vita Umana," is from one of Händel's antiquated operas, "Scipione," and yet old as it is the text is one that modern men may study to their advantage. The first line of the aria reads:

"Base and worthless would be the life of man without the sense of honor."

A charming pastoral note is introduced in the aria, "Where'er You Walk," from Händel's "Semele." Mr. Rogers sang both of the Händel arias with beauty of tone and convincing dignity. He gave his audience real romance in the Serenade from "Don Giovanni." In the air, "Bois Epais," from Lully's "Amadis," and in the Barcarolle from "La Gioconda" Mr. Rogers showed that he was not deficient in the dramatic instinct. The songs by Brahms, Schubert, Schumann, Franz and Ries are familiar to the better class of New York music lovers, and being familiar a good singer like Mr. Rogers gives all the greater pleasure by singing them.

The Gypsy songs by Dvorák require perhaps more abandon than Mr. Rogers gave them. But it cannot be an easy matter for a singer of his refinement to do full justice to the weird and ardent impulses of the roaming children of Central Europe. The audience enjoyed the English songs as Mr. Rogers sang them. An extra round of applause greeted the singing of the "Clown's Serenade," by Isidore Luckstone, the accompanist of the afternoon. Throughout the recital the piano accompanying was cause for congratulation. With such a program as Mr. Rogers gave a good accompanist is an indispensable prop to the singer.

Augusta Cottlow's Recital.

MISS AUGUSTA COTTLOW, the young pianist, will present this program at her recital in Mendelssohn Hall on the evening of January 9:

Prelude and Fugue, D major.....Bach-Busoni
Seventeen Variations Serieuses.....Mendelssohn
Rhapsodie, B minor.....Brahms
Intermezzo, A flat.....Brahms
Sonata, B minor.....Chopin
Romance, F minor.....Tschaikowsky
Troïka.....Tschaikowsky
Etude, D flat.....Liszt
Polonaise, E major.....Liszt

Maria Victoria Torrilhon.

Miss Maria Victoria Torrilhon, who is quite well known as a drawing room pianist, gave a chamber music concert at Mendelssohn Hall last Saturday evening. Miss Torrilhon had the assistance of Sam Franko, violin; Joseph Kovarick, viola; Paul Morgan, 'cello, and Max Baier, contrabass. Brahms' Trio, op. 40, and the Schubert Forellen Quintet were played.

Meyn-Gerardy Recital.

HEINRICH MEYN, the baritone, and Jean Gerardy, 'cellist, united in a recital at Mendelssohn Hall last Monday afternoon, which proved to be full of substantial musical merit. There was a program of altogether unusual songs, well arranged, done in artistic, refined fashion, such as one can expect from Mr. Meyn. Von Koss' "Winterlied" is a rousing song, and was done in good fashion, while the singer got all possible out of the sentimental von Fielitz "Am ersten Tag." "Alt Heidelberg" was a characteristic thing, done in true German student humor fashion. The English songs were doubly enjoyable because of the ever-distinct enunciation, containing in them a wide range, from the pathetic to the Scotch humorous. Following them came a group of old French and Italian, of which Secchi's "Lungi dal caro," with its low A flat and the high F, was effective. "J'ai perdu" was dainty, the piano part in the hands of Bruno Huhn suggestive of the mandolin, as was intended, while "Chanson a boire" was sung with brightness and grace.

Gerardy's special qualities of luscious tone and musical temperament shone forth in all his numbers. His first encore, "The Swan," brought him affectionate admiration from the ladies, so full of sentiment was it. Schumann's "Abendlied" and Popper's "Butterflies" completed his triumph. Bruno S. Huhn, at the piano, was sympathetic and reliable.

WIENZKOWSKA PUPILS' RECITAL.—Madame de Wienzkowska, who is directress and founder of the Leschetizky School of Piano Playing, gave a pupils' recital at her Carnegie Hall studio last Monday afternoon. The charming singing of Mrs. Rhoder, who is a talented pupil of Oscar Saenger, was greatly enjoyed by the distinguished audience, as was also the splendid showing of Madame Wienzkowska's pupils. The program was as follows:

Technical Illustrations.
Mrs. Y. A. Parker and Ida Mampel.
Nocturne, E flat.....Field-Liszt
Melodie à la Mazurka.....Leschetizky
Edna Mampel.
Chant sans Paroles.....Tschaikowsky
Mr. Carter.
Faschingsschwank aus Wien.....Schumann
Miss E. Sheldon.
Song selection.....
Mrs. Rhoder.
Impromptu, A flat.....Chopin
Gavotte.....Bach-Saint-Saëns
Ida Mampel.
Andante and Rondo, from Sonata.....Beethoven
Mrs. J. A. Parker.
Fantaisie, C minor.....Mozart
Mrs. Guy Robinson.
Song selection.....
Mrs. Rhoder.
Pres du Ruisseau.....Rubinstein
Etude, La Source.....Leschetizky
Mrs. de Saint-Seigne Benjamin.
Etude (black keys).....Chopin
Mrs. J. A. Parker.

MUSICALE BY E. PRESSON MILLER'S PUPILS.—The last pupils' musicale before Christmas was given at the spacious and handsome studio of E. Presson Miller on Wednesday afternoon, December 11. The following program was rendered:

Summer.....Chaminade
Villanelle.....Dell' Acqua
Miss Leslie Stewart.
Out on the Deep.....Lohr
Nathan Meltz.
Two Folksongs.....Foote
Mrs. J. A. Hammond.
Vielle Chanson.....Bizet
Miss Mary Frances Kirby.
Das Kraut Vergessenheit.....von Fielitz
Could I?.....Tosti
M. James Brines.
Quando a te lieta (Faust).....Gounod
Miss Grace Farmer.
Before the Dawn.....Allitsen
Ma Mie.....A. L.
J'ai pleuré en Rêve.....Hue
Leo Lieberman.

Two new comers who made a very pleasant impression were Miss Mary Frances Kirby and Miss Grace Farmer, Miss Kirby, who came from Towanda, Pa., to study with Mr. Miller, possesses a soprano voice of beautiful quality. With proper development her future as a singer is assured. Miss Farmer's sweet mezzo soprano made a very favorable impression. The work of Miss Stewart was, as always, interesting ,and her coloratura work was exceptionally well done. Mrs. Hammond sang her numbers like an artist. Nathan Meltz, although suffering from a severe cold, sang his numbers with good effect. Mr. Brines was not in good voice, but by the amount of taste and temperament displayed in his work made his songs thoroughly enjoyable. Mr. Lieberman is so well known to the public that his work needs no special comment.

Portraits of Successful
BOWMAN PUPILS

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Pupil of E. M. Bowman. In charge of a Pianoforte Department, Colorado Springs Conservatory of Music, Colorado College.

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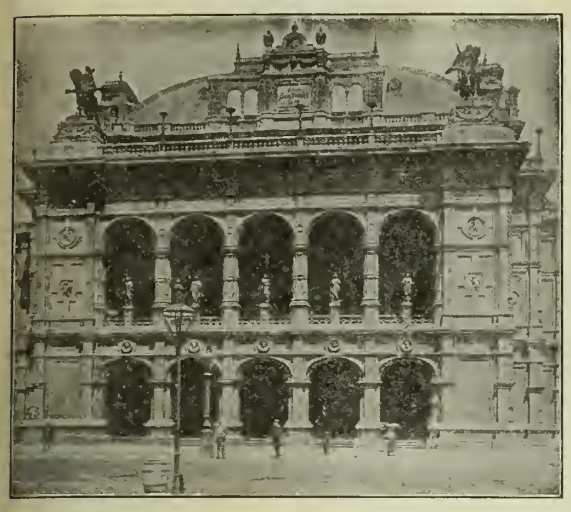

VIENNA, NOVEMBER 30, 1901.

THE "Sign of the Cross" has celebrated its seventy-fifth performance, and is still running on before crowded houses at the Kaiser Jubilams Theater. It may further interest our readers to learn that the beautiful and youthiul Amalia Dolcini has won her suit against Bohrmann; that is, she gained the right to have her name as co-translator appear on all the bills and receives 2,000 crowns. She was, however, obliged to retract in the presence of official witnesses her insinuations against her co-laborer's honor.

The concert season has begun in good earnest. Bösendorfer Saal, Grosser and Kleiner Musik Verein Saal are filled every evening and overfilled; and people are being nightly turned away from the doors, while over the box office in large letters is seen the—to managers—delightful word "Ausverkanft" (sold out). On Wednesday, November 20, Henryk Melcer, a Polish pianist and composer, gave the first of two concerts in the smaller of the Musik Verein halls. He played only his own compositions: two piano concertos, one in E minor, one in G minor, and three transcriptions of songs by Stephan Monnysko. He also directed a composition of his entitled "Four-Tone Pictures in Symphony Form." Both of his concertos have won high honors: the first a Rubinstein prize in Berlin in 1895; the second a Paderewski prize in Leipsic in 1898. On the 27th Mr. Melcer will give a recital of standard works.

On Sunday, November 14, Xaver Scharwenka played his new Concerto in C sharp minor (first performance in Vienna) with the Philharmonic Orchestra. At the next Philharmonic concert Emil Sauer will play his E minor Concerto. Eugen d'Albert is announced to play the Brahms F minor Quintet with the Bohemian strings. The Joachim Quartet, which includes Joachim, Carl Halir, Wirth and Hausmann, will give a series of concerts. They will play some of the most celebrated Haydn, Mozart, Schubert, Schumann, Beethoven and Brahms quartets, and one seldom heard, by Cherubini. Other concerts which are exciting special anticipations are the song and ballad evening of the celebrated Bavarian singer Eugen Gura, on November 28; Bronislaw Hubermann, on December 2; Katharine Goodson, the English pianist, also December 2; Emil Sauer's piano recital, on December 11, and the Soldat-Roeger Quartet, on December 21.

About the Paderewski concerts, the learned critics of Vienna pass varying judgments. The public passed but one. R. Walaschek, in the *Zeit,* speaks forgivingly of the Polish Fantaisie on original themes. Why does he call it tasteless? Surely there is place for and a reason for a brilliant virtuoso number at the end of a program. Perhaps, indeed, such a composition proves a rest to that section of the audience whose brains and nerves are overstrained by preceding exhausting attention. Speaking of the Beethoven numbers, it would be impossible not to agree at least about some of their aspects with the *Zeit.* It is certainly a great pity that Gustav Brecher should be at the Hof Oper in the capacity of assistant director, and it is also inexcusable that his immature efforts at conducting should be imposed on an educated or an uneducated audience.

For our own poor part we cannot look upon "Coriolan" as a mere study for the accurate, pedantic counting out of beats and especially rests, and it is obviously impertinent for any so-called leader to attempt the "Emperor" Concerto if he be still unable to give the cues or bring in the tuttis on time. Not once was Herr Brecher behind the pianist, but always. And still we felt no lack of repose in Paderewski's reading. The first movement seemed to us admirable; the second and last would doubtless have been given with more intensity had not at least half the pianist's energy been devoted to helping the director along. The Chopin Concerto was beautifully played in pianistic style. Possibly the tragic declamation of the second movement has been more forcibly brought out, but here again the orchestra was responsible. Paderewski was greeted with such tempestuous applause at both concerts that the oldest Viennese maintained that even Liszt's triumphal passage was not such an ovation.

On the night of the recital, November 22, a large number of people were seated on the stage. Behind these others were standing and crowded up to the walls. The most beautifully given number, not excepting the Chopin pieces, seemed to us the chromatic Fantaisie and Fugue of Bach. Whatever academicians may have to gainsay, for many this immortal composition must always remain a wonderful song of romantic character. Paderewski played besides: Op. 111, of Beethoven; Schumann's G sharp minor Sonata; eight Chopin numbers, of course repeating the G flat study according to his custom in America; A minor Rubinstein Barcarolle and Rhapsody No. 11, of Liszt. The audience rushed upon the stage, and so surrounded the artist that he could with difficulty move on and off. After the close of the program he was recalled so often and obliged to play so many encores that he was able to leave the hall only just in time to make his train for Prague, where he directed his opera "Manru" on November 23.

An erudite contributor to the *Neue Freie Presse,* speaking of Paderewski's recital, says that he hears "the Polish artist for the second—nay, the first time." Such are his paradoxical words. He insinuates later that only in Chopin, Schumann, &c., is Paderewski at his best. There is always much said about the proper interpretation of Bach and Beethoven. From the citadel of tradition certain critics fulminate condemnation on all who venture to disagree with them. We feel that when a pianist succeeds in making the musical and dramatic contents of such a work as op. 111 of Beethoven clear to an audience only in small measure previously prepared to receive the message, he has done the work the composer has left for him to do—and he has done it well.

It is amusing to read Anton Door's views of the new Meister Schule under Sauer at the Conservatory. In his article made public by the *Freie Presse* on Sunday, November 24, Professor Door states that brilliant examples cannot cause virtuosity in students not already preeminently fitted by nature for the development of the same; that many are called, but few chosen; and other glittering generalities.

The readers of THE MUSICAL COURIER no doubt remember that Sauer's appointment at the Conservatory as head of the piano department, his titles and his salary proved too much for the forbearance of some of the time-honored members of the faculty, who consequently resigned. Without departing from proper respect for ancient institutions, we cannot but express our opinion that the Vienna Conservatorium has suffered sadly from the lack of new ideas. It is a fact that since the days of Czerny it has sent forth many thousands of certified pupils; has indeed published a long list of the so-called artists found within its walls. Some of these must have had natural talent. Why have they not been heard from?

Mahler is absent from Vienna. He produced his new symphony in G minor at Munich on Monday, November 25. The work will be given here later in the season.

An item in the issue of November 13 of THE MUSICAL COURIER leads us to believe that the Berlin correspondent has been misinformed. As every one in Vienna knows thoroughly well, the cause of Leschetizky's brilliant pupil Gaston Lherie's unfortunate suicide was the young man's hopeless love for a fellow student, a handsome American girl. Certain rumors circulated by a Berlin daily are entirely without foundation. Differences of opinion on musical matters or methods need not include slurs on morals and character.

We receive from Berlin news of the success of a young Viennese pianist and composer, Arthur Schnabel, who performed his own concerto in Beethoven Hall on Sunday, November 17. Prof. Carl Krebs, in *Der Tag,* speaks in high commendation of his characteristic themes, broad scope and fine orchestration of the work. Prof. Leopold Schmidt, in the *Tageblatt,* says that Mr. Schnabel's concerto demonstrates a maturity surprising in one so young (only nineteen), and that though the general impression is not cloudless, the composer shows that he has capacity not only to produce frequent themes but likewise to artistically elaborate them.

G. S. L.

ARTHUR WHITING'S CONCERT.—Arthur Whiting gave the first in a series of four chamber music concerts last Sunday afternoon in the room of the Architectural League in the Fine Arts Building. The program included Mozart's violin and piano Sonatas in G major and E minor, Nos. 379 and 304 in the Köchel catalogue; the Brahms D minor Sonata for violin and piano, and Mr. Whiting's songs to poems from Fitzgerald's translation of Omar Khayyam. The sonatas were played by Mr. Whiting and Franz Kneisel. Perry Averill was the singer. The program was unusual as it was interesting.

Miss Howard, a pupil of Miss Genevieve Bisbee, will give a recital on December 18 at 4 o'clock at the music rooms, 1109 and 1110, Carnegie Hall.

Artists AND THEIR ... Affairs.

Anton Kaspar, the violinist, has been fulfilling several engagements in Washington. Mrs. Kaspar, who is still abroad with her parents, will return to this country and join Mr. Kaspar in December.

Miss Estelle Liebling is to be heard at an early date in an orchestral concert in this city. On Wednesday evening, January 8, she will give her own concert in Mendelssohn Hall, under the management of Henry Wolfsohn.

Adolf Glose assisted Mrs. Charles W. Rhodes in her illustrated lecture on "Wagner and the Bayreuth Festival" at Utica, Elmira, Williamsport and Springfield, Ohio, recently.

A concert was given recently in Unity Church, Denver, Col., by Emil Tiferro, at which Grant Weber, the pianist, assisted. He played Chopin's F sharp Nocturne and the Study, op. 10, No. 12, and Moszkowski's Spanish Caprice. The concert was a big success.

Berenice Thompson has published a new song, "Bubbles," which is to be sung at one of the coming musicales at the Washington studio of Jasper Dean McFall by Miss Pickering. The "Three Songs From Some Verses" are to be sung by Amy Law, a gifted Washington soprano, at her next recital.

Mr. and Mrs. Arthur Reginald Little gave a musical evening at their studios, 701-2 Carnegie Hall, on Friday. There were many prominent persons present. Those participating were Mrs. Morris Black, Henry K. Hadley and also Mr. Little. Mrs. Black sang charmingly some of Mr. Little's and Mr. Hadley's songs. Mr. Little, among other things, played two piano concertos, kindly assisted by Mr. Winston at the second piano.

Mary A. Cryder, a mezzo soprano, of Washington, D. C., sang the "Three Songs From Some Verses," words by Miss Hay, at musicales in Rye, New York, Bar Harbor and Middletown (Conn.), in the course of the heated term, and they were always well received. Other songs on Miss Cryder's programs were "At Parting," Rogers; "Bon Jour, Suzon," Thomé; "Serenade," Meyer-Helmund; "Ouvres tes yeux bleus," Massenet, and songs by Schubert, Nevin and many others.

Hallet Gilbertè, the tenor, assisted by his wife, the dramatic reader, has been giving a series of successful recitals in the New England cities. The newspapers have published very favorable reviews of these entertainments and have bestowed upon Mr. and Mrs. Gilbertè many compliments. The programs were made up largely of Mr. Gilbertè's own compositions. As a singer Mr Gilbertè long ago earned an enviable position, and this season he is enjoying great success. He purposes to appear in New York soon after the holidays.

Oley Speaks, the talented singer and composer, is much in demand just at present for private musicales. His voice, a beautiful bass, remarkable both in range and in quality, lends itself especially well to the songs of his own composing.

On December 10 he sang at Mrs. Bennett's private musicale in Seventieth street, on December 13 at the Rutherford Club, Rutherford, N. J., and on December 15 at Madame Newhouse's musicale on Fifth avenue. On December 23 Mr. Speaks will sing "The Messiah" at St. Thomas' Church. He will sing selections from "The Messiah" at the Aeolian Company's recitals in Brooklyn on December 27, and in New York on December 28.

In January Mr. Speaks will give a series of song recitals in the West.

Mr. Bennett gave his second recital this season at Carnegie Hall, December 10. Some fine examples of tone production were shown by the various pupils.

Those who appeared were Mrs. Laurel Rivers, Miss Edna Hunter, Miss Cecelia Quinn, Oscar Fuchs, Miss Luise Ruprecht, assisted by Wilhelm Fischer, 'cellist.

SECOND ARION CONCERT.

CHRISTMAS greens and huge clusters of holly enhanced the surroundings of the second Arion concert last Sunday night. The program included five novelties, and the soloists were Miss Esther Palliser and Miss Olive Mead. As the opening number the orchestra conducted by Mr. Lorenz played as a memorial to the late Josef Rheinberger that composer's Prelude and Fugue, op. 79. The Maennerchor followed it, singing appropriately an old Christmas song by Praetorius, and sang it so well that a repetition of a part was redemanded. Of the new choral works heard at the concert "The Forsaken Chapel," by Mathieu Neumann, made the best impression. Devotional in character, refined and melodious, it proved very agreeable. Two of the other novelties may be dismissed by classing them as pleasing trifles, but no more. One a folksong, "Im Feld des Morgens Früh," by Ch. Burkhardt, and the other a semi-humorous song, "Die Hahnenfeder Nickt von Hut," by Rudolf Wagner. Being only a chicken feather the Audubon Society will not object.

Miss Esther Palliser combined dramatic power and winning pathos in the aria, "Ave Maria Königin," from Max Bruch's "Feuerkreuz." The splendid stage presence of this artist also proved a factor in her success during the evening. In her songs, "Fischerknabe," by Liszt; Brahms' "Sandmänchen" and "Rosalind's Madrigal," by Liza Lehmann's mother, Miss Palliser recalled another side to her art, namely, that of singing songs simply and poetically, and this is something all operatic and oratorio singers cannot do. Miss Palliser came to America in time. She will be needed. Her voice is one of those rich, full vibrant sopranos, with a big range, and there is wide scope for such a voice.

Miss Mead belongs to the school of young violinists who are gladly heard at concerts. Tone, technic and taste, she has them all, and moreover, her playing is marked with sincerity that is unusual in so youthful a performer. Then, too, Miss Mead's presence is winsome. Her selections for the evening included the Romanza and Finale from Wieniawski's Second Concerto, Wagner's "Albumblatt," arranged by Wilhelmj, and a Mazurka, by Zarzycki.

The string orchestra played a Romanza by Georg Keller, and this was one of the things marked "new" upon the program. But for this marking, no one would have guessed it was "new." The orchestra also played the fourth part of Bizet's Roman Suite. Robert Schwalm's "Death Song of the Goths" was sung as the closing number, and this was another novelty. Like the making of books, there is no end to the publishing of new musical compositions. However, with all due respect to composers and conductors, five novelties are too many to digest at one concert. But for some reason the conductors of the German singing societies delight in presenting novelties, and while the plan redounds greatly to their credit, it is not possible to expect the average music lover or even music student to be wholly in sympathy with the fashion.

Many conductors of the clubs which sing in English go to the other extreme and neglect new compositions altogether.

FRIEDA STENDER'S SUCCESS.—That Miss Frieda Stender's appearance in public is always a complete success is sustained by her recent press notices, of which we reprint a few herewith:

Miss Stender next appeared and sang an aria from "Der Waffenschmied," by Lortzing, accompanied by the full orchestra. Miss Stender is the possessor of a remarkably sweet soprano voice, highly cultivated, and rendered the difficult selection in a manner which stamped her an artist of rare ability. She was enthusiastically recalled, and in response to an encore sang a pretty little ballad, "Violets." It was rendered in such a pleasing manner that she had to repeat it. * * * Miss Stender next sang Chaminade's "Madrigal" and Hildach's "Mein Liebster ist ein Weber" in charming manner, and when again forced to respond to the vociferous applause sang "The Sweetest Flower that Blooms."—The Observer (Hoboken), December 9.

The next number of the program was a soprano solo by Miss Frieda Stender, who rendered the aria of Marie from "Waffenschmied," and earned such stormy applause that she had to give "Violets" as an encore. It was the young artist's first appearance in Hoboken. She has a beautiful voice, and her style is excellent. Miss Stender sang also "Madrigal" and "Mein Liebster ist ein Weber," and as an encore "The Sweetest Flower that Blooms."—New York Staats-Zeitung, December 9.

Miss Frieda Stender, the prima donna, proved once more that there is a fine future for her in store. She rendered an aria from "Der Waffenschmied," two songs ("Madrigal," by Chaminade, and "Mein Liebster ist ein Weber," by Hildach), to which she kindly added as an encore Van der Stucken's "The Sweetest Flower."—New Yorker Herold, December 9.

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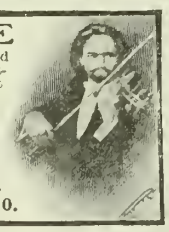

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MISS E. GENEVIEVE WEAVER gave a recital of Nevin songs at the Powers-Alexander studios last Saturday evening, under the direction of Francis Fischer Powers, with this program:

When the Land Was White With Moonlight.
Nocturne.
German songs—
  Rechtezeit.
  Mädel wie bluhts.
  Herhstgefühl.
French songs—
  Vielle Chanson.
  La Vie.
  Dites Moi.
One Spring Morning.
'Twas April.
In a Bower.
Children's songs—
  In Winter I Get Up at Night.
  Of Speckled Eggs the Birdie Sings.
  Dark Brown Is the River.
  Beat Upon Mine, Little Heart.
  Little Boy Blue.
At Twilight.
Oh, That We Two Were Maying.
The Merry Lark.
The Dream Maker Man.
The Rosary.

Miss Weaver quite captured attention by her unusual combination, handsome person and expressive, finished soprano voice. All her numbers were sung with much sympathy and indeed there is probably no better singer of the graceful Nevin songs before the public. The group ending with "The Rosary" she played, with musical touch and tone, showing versatility and ability at the piano. "One Spring Morning" was especially graceful and quaint, "'Twas April" full of fervor, and the high G of "In a Bower" caught attention, because of beautiful tone-quality.

Harry S. Briggs played accompaniments full of sympathy and temperament quite astonishing for such a youth.

Miss Weaver, with Mrs. Hadden-Alexander, stunningly gowned, assisted Mr. Powers in receiving, and the usual prominent society people crowded the handsome studios.

Jessie Shay.

MISS JESSIE SHAY, the piano soloist of the Kubelik tour, is receiving many excellent criticisms. We add those of the Hartford (Conn.) concert:

Herr Kubelik was assisted in this concert by Miss Jessie Shay, pianist, a dainty lady, with a charming presence. She was practically a stranger to Hartford, but Miss Shay is the kind of artist that Hartford will always esteem. Her introduction was two numbers en suite, "Etincelle," by Moszkowski, and "Etude de Concert," by Schloezer. The first was a dainty and characteristic Slav bit, given with much delicacy and interpretation that was thoroughly artistic and enjoyable. The Etude was equally modern, immensely difficult and given with snap, discretion and good sentiment. Miss Shay was enthusiastically received. Her second number was the Rhapsodie Hongroise, No. 12, by Liszt. Miss Shay interpreted the thunders and dainties of this big number marvelously for a young woman, and this is said in no spirit of apology for her. She is a genuine artist, and deserved all the recognition she received. Her temperament is apparent, and she should play Chopin exceptionally well.—Hartford Courant, December 13, 1901.

Miss Jessie Shay scored almost as much of a success as Herr Kubelik. As a pianist she was grand. Miss Shay is a young woman, a blonde of pleasing appearance. Her rendition of Moszkowski's "Etincelle" and Beethoven's Romance in G major were divine. She put much feeling into her playing and her technic was excellent.—Hartford Telegram, December 13, 1901.

An excellent pianist, who stirred the feelings of the audience strongly, shared the program with Kubelik. Miss Jessie Shay played a Moszkowski number with remarkable grace and clearness and a perfection of touch that won admiration from the first measures. In the "Concert Study," by Schloezer, she took such rapid time that one marveled, and yet nothing clearer, more distinct, more finished in treatment was offered during the evening. It was a brilliant yet cool performance, and it displayed notable technic and perfect control. In the Hungarian Rhapsodic she added color and power to her production, and made the instrument respond with those orchestral effects which Liszt designed. Miss Shay was an exceedingly satisfactory second during the evening, and her piano playing, which is of distinct and highly modern character, made a strong impression on the audience, which applauded long.—Hartford Times, December 13, 1901.

VOORHIS SUBSCRIPTION CONCERTS.—The first of three with the Kaltenborn Quartet began last night, Tuesday, December 17, at the Jersey City Club; the second occurs February 11, the last April 15. The success of the chamber concert of last year, under Voorhis' management, has induced this series.

MACONDA.

HERE are more press notices recording in no uncertain tone the continued success of the artistic soprano Charlotte Maconda. She is one of the artists who is meeting with a well-deserved triumph:

Mme. Charlotte Maconda, an artist who is the equal of any soprano heard in concert in Spokane, deserved a larger audience than that which sparsely dotted the floors of the Spokane Theatre last evening. But those who braved the inclement weather were richly repaid. They manifested their delight by most vigorous applause, and had Madame Maconda cared to respond she had excuse for doubling the length of the program. Hers is a voice of exquisite quality, of wide range and volume, and it is apparent that it has been trained by masters.

Chaminade, Grieg, Schumann, Ifahn, Nevin, Bartlett, Lehmann, in fact the works of nearly all the noted composers whose compositions are rendered by the world's greatest artists, were intelligently and delightfully interpreted by Madame Maconda. The trills and cadenzas of "Thou Brilliant Bird," from "Perle du Brézil;" the mournful tones of the Irish Folksong, crooning notes of lullabies and melodious runs in sweet ballads of English song writers came from her throat in a way that showed to advantage the versatility of this really splendid vocalist.

Some of her songs were quite exacting, particularly Gounod's "Mignon," the chief beauties of which are smoothness and evenness and exquisite shading. There was the pathos and clearness of tone that makes the artist. Madame Maconda's personality was pleasing. She seemed to enjoy to the utmost the rapture of every one of her hearers, and she was as painstaking with her numbers as if she were singing before the largest of metropolitan audiences.

"'Twas April" (Nevin) was a familiar song to even the less musical of her hearers. She gave it a color that was a revelation. Again in the Schumann song she held the audience spellbound.

"Si mes vers Avaient des Ailes" (C. Hahn) was a tone picture that also added to the laurels of this gifted colorature soprano.—Spokane Spokesman Review.

The Maconda concert—artistically speaking, it was a thorough success. Financially, however, it was a disappointment, for less than 1,000 people were in the Tabernacle, including the choir, and 1,000 people are lost in the Tabernacle. Madame Maconda is charming as to personality, stage presence and voice, and her solos were followed each time by a storm of applause. Her voice is a pure coloratura, with dramatic tendency; in fact, some of her numbers were cleverly acted, and it showed conclusively that her true place is on the operatic stage. Her piano accompaniments were played by Prof. J. J. McClellan, who only had a day in which to rehearse with her, but his work was especially complimented by the fair singer. Madame Maconda sang "Romance," by Bartlett; "L'Ete" and "Tu me dirais," by Chaminade; "Pearl of Brazil," by David; "Berceuse," by Godard; "Maids of Cadiz," "'Twas April," by Nevin; "Lullaby," Luckstone; "You and I," Lehmann, and the solo "Inflammatus," with the choir, all of which were splendidly given. The choir, led by Professor Stephens, rendered efficient aid, and the concert, as a whole, was a delight to all present.—Salt Lake Tribune.

What would have been called a fairly good house at a smaller hall, one of nearly a thousand people, including the singers, enjoyed the magnificent program offered by that rare artist, Charlotte Maconda, to Salt Lake last night at the Tabernacle. While Madame Maconda was really suffering with a severe cold, yet a more beautiful voice under more perfect and artistic control has seldom been heard here. She can be compared only with such as Nordica or Melba—or still more like Sembrich—had the latter been heard here. Perhaps of the varied program that she gave the "Bird Song," from "The Pearl of Brazil" and the "Polonaise," from "Mignon," were the most rapturously received, though the daintier numbers were exquisitely done. The only regret was that so few people, comparatively, turned out to enjoy the feast.—Salt Lake Herald.

ANTONIA SAWYER.—Laura Vreeland, a pupil of Mrs. Sawyer, sang at the Christmas affair at the Astoria last week, singing a Hawley and a Neil song with such artistic self-poise, control of the means of expression, and musical as well as delightful voice, that she made a distinct hit. Mrs. Sawyer also sang a brace of French and German songs, when those characteristics which have made her a favorite, namely, beautiful voice, temperament and superior diction, all combined to make her singing an event of the evening. Four of her pupils sang at the last gathering of the Mr. and Mrs. Chas. Gardner school, where she teaches.

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HAROLD BAUER.

[By Cable.]

PARIS, DECEMBER 17, 1901.

Musical Courier, New York:

"Harold Bauer, the pianist, sails for America on December 19."

A SUCCESSFUL BOWMAN PUPIL.

Maude Sanders Faust.

MAUDE SANDERS FAUST, in charge of the piano department at the Colorado Springs Conservatory of Music, early showed musical talent and had piano lessons from her sixth year. Her really serious study, however, began when she entered the music school at Vassar College, and came under the instruction and helpful musical influence of Miss Jessie Chapin, for many years one of the most efficient teachers attached to the musical staff at Vassar. During her last four years at college Miss Sanders' studies were pursued under the supervision of E. M. Bowman, of Steinway Hall, then professor and director of the department of music at Vassar, and in harmony, counterpoint, music form and history she enjoyed the privilege of being instructed by him. For several years Miss Sanders was a prominent performer in the public recitals given by the pupils in the college chapel and also at the more frequent musicales of the Thekla Society.

In 1894 she graduated with high credit, and the following week, with no special preparation other than that received through her regular studies at Vassar, she passed the exacting examinations held in New York city by the American College of Musicians, winning first honors.

Subsequent to her college course in music and arts and her marriage to Dr. Faust, of Poughkeepsie, Mrs. Faust studied piano and composition in New York with Professor Bowman, and taught a large class of piano and theory pupils up to her recent removal to Colorado Springs, where she is prominently identified with the piano department of the Colorado Springs Conservatory of Music, an excellent school of music connected with the Colorado College. Thoroughly equipped for her work as teacher, pianist and theorist, earnest and conscientious in her every effort, Mrs. Faust will prove a splendid acquisition to the musical forces of her adopted city and State. In her Mr. Bowman has another addition to the already long list of able representatives in the Far West of his painstaking preparation of professional pupils.

Charles W. Clark's Success in Chicago.

[By Wire.]

CHICAGO, Ill., December 16, 1901.

Musical Courier, New York:

CHARLES W. CLARK'S fine voice and musicianly interpretations important feature at historical orchestral concerts, Chicago Auditorium, December 13 and 14. Recalled many times Saturday night. H.

Estelle Liebling at Kubelik Concert.—Miss Estelle Liebling, the young soprano, will sing at the Kubelik concert at the Metropolitan Opera House next Sunday night. This will be Miss Liebling's first public appearance in New York since she returned from Germany. The young artist sang earlier in the season at the Arion concert, and a fortnight ago at the concert of the Brooklyn Apollo Club.

Brounoff Russian Lectures.—The pianist, singer, composer and lecturer, Platon Brounoff, has been very busy of late giving his popular lecture recital on "Russian Music and Life," having just finished a course of six under the auspices of the Brooklyn Board of Education. December 11 he gave it for the Women's Club, of Waterbury, Conn., assisted by his pupil, the soprano, Clara Gorn, who is singing better than ever. The papers had most enthusiastic notices. December 14 he gave a students' concert in Brooklyn, assisted by Miss Sara Fish, pianist; Louis Cohn, pianist; Miss Gorn and Mishel Shapiro, the young violinist, pupil of Fonaroff.

Dannreuther Quartet.—This well-known organization played last week at Miss Porter's school, Farmington, Conn., this being their eighteenth year at that school. They gave a Mozart Quartet, Schubert Theme and Variations, Glazounow Novelettes, Schumann Quartet, and Mr. Dannreuther played the Händel Sonata in A.

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PARIS, DECEMBER 12, 1901.

FOR several consecutive seasons it was a sort of rule or custom that there should be an American prima donna at the Grand Opéra, of Paris. During the last few years, however, this unspoken rule has appeared to be in abeyance. On Monday night last it was, however, revived in the person of Miss Bessie Abbott, who was announced to appear as the ill-fated lyric heroine in Gounod's "Roméo et Juliette." In a role associated with surely every soprano since it was created by Madame Miolan-Carvalho, I am glad to say that Miss Abbott achieved a decided success. Her voice is of a bright, telling quality, which, while possessing a certain warmth of color, rang out admirably in the more dramatic and impassioned phrases in the opera. Her vocalization, too, except in one or two passages, was sure and distinct. The first phrase of Juliette, "Ecoutez, c'est le son," with its florid ending ascending to the high D, was delivered with such effect as to secure the good opinion of the audience at once for the young débutante, further confirmed by the valse ariette, which was encored. The suffrages of the audience were retained by the effective manner in which Juliette's share of the Madrigal duet, "Ange Adorable," and the grand duet of act four, with its beautiful phrase "Non, ce n'est pas le jour," were delivered. In short, it may be briefly said that Miss Abbott scored a real and merited success, and that even her few defects were simply those of extreme youth and inexperience. Even these seem to give an ingenuousness and charm to her impersonation of the girlish heroine. In appearance Miss Abbott was simply charming as Juliette. She appears again in the same role on Saturday next, and has been chosen to sing the music of the Forest Bird in the coming production of Wagner's "Siegfried," with M. Jean de Reszké in the tenor role.

By the way, in view of recent reports that I have read in THE MUSICAL COURIER as to the treatment of certain foreign singers at various German opera houses, and at some of the lyric theatres of Italy, I asked the direct question as to Miss Abbott's relations with her professional colleagues at the Opéra, and was assured by her that one and all had been most kind and sympathetic to her. The Paris journals are uniformly generous, one critic (Pierre Veber) saying that she sings "without an accent." As there are at present Mlles. Courtenay and Garden, American; Mlle. Nervil, English, at the Opéra Comique; Mme. Acté, Finnish; Mlle. Abbott, American, at the Opéra—not to speak of Jean de Reszké, Polish—Mlle. Wanda de Boncza (Rutkowski), Russian or Pole, leading actors at the Comédie Française, not to speak of other foreign artists in Paris, whose name at present I do not recall, it would seem as if the outcry of nationalism in art were perhaps not so well founded after all, or is it that the Gallic nation has so strong a feeling for art and such natural politeness of manner as to prevent any petty demonstrations such as those I have alluded to. I cannot tell; I have simply stated what I know. I remember that excellent artist Santley saying that he did not believe any foreign singer had ever taken an ounce of food from his mouth. Personally I do not think that nationality is any bar to success. No, but mediocrity is. And as we have in Paris several instances of artists successfully singing and speaking in a foreign tongue, the matter of diction is not an insurmountable difficulty; it all depends how you go about it.

I have never been very enthusiastic about piano duets. Prejudice on my part, no doubt, but I have never cared either about the literature or effects to be gotten out of this form of musical art. It was, therefore, with a feeling of resignation to the inevitable that I leaned back in my chair at a recent matinee musicale in a certain Parisian salon when I saw two young and charming girls, most becomingly gowned—"confections"—where the same fanciful conceit was carried out in different colors—seat themselves at two grand pianos. After the first few bars, however, my attention was at once enlisted. It was not that there was simply a beautiful tone quality produced and a sure technic displayed. In this pianistic age one seems to expect those things from every pianist. It was that with these there was a unanimity that was never rigid or mechanical, a perfection of ensemble that conveyed no idea of its having been attained through working with a metronome, but as if one mind had grasped the interpretation of the composition and manifested it through the medium of four hands on two pianos. From a technically perfect point of view, the performance was equal to the best work of its kind I have heard; from an artistic and intellectual standpoint, much superior. These two sisters—Mlles. Sondheim—come from Berlin and Vienna, and are shortly to make a Parisian début at the Salle Erard.

At the last Lamoureux concert a splendid performance of the Pastoral Symphony was given, thus continuing the chronological order of Beethoven's symphonic works. As surely everything has been said that can be said on this great work, or at all events as I find nothing new to say, I merely mention the fact of its having been given. Mendelssohn, who is not often performed in Paris, was represented by his music to a "Midsummer Night's Dream," and the prelude to "Dante's Vision," by Raoul Brunel, of which I spoke last week, was also given. Madame Raunay was the vocalist, and gave in excellent style excerpts from Gluck's "Alceste" and Reyer's "Statue." The picturesque valse of "Mephistopheles," by Liszt, with its ingenuity of color and rhythm, was given at a most extraordinary pace.

At the Conservatory concerts nothing of any importance is to be noted except a symphony by Mehul, for the first time, and a chorus for women's voices, by Massenet, called "La Chevrière."

At the Colonne Concert the Symphony by César Franck, in D minor, which had been redemanded, seemed to spoil the ear for Mendelssohn's Italian Symphony, which followed closely after. This work, although admirably performed, appeared commonplace, particularly the first movement. Comparing the last part of this work—the Saltarello—with Berlioz's "Carnival Romain," a critic said that Mendelssohn's composition seemed to him like an individual on a balcony throwing confetti among the crowd, while Berlioz's reminded him of someone taking an active part in the mad frolic underneath. The vocalist was Mme. Rose Caron, the once famous cantatrice, who created Reyer's Salammbô. Imagine a singer who has once been great, but out of whose voice all beauty is entirely gone, and who even on the concert platform tries to atone for the insufficiency of her vocal means by dramatic gestures in order to bring her conception of the composer's idea more clearly before the audience. Madame Caron's voice is nearly gone, not so her art. The color and accent, the dramatic fire and pathos she infused into a recitative by Gluck, from "Alceste," formed a lesson for all students of singing.

The Schorg String Quartet from Brussels played at the third concert of the Philharmonic Society. Ensemble admirable, and excellent effect produced in the Quartet in D major, by C. Franck and that in D minor, by Schubert. Frederick Lamond, the Scottish pianist, gave a magnificent performance of the Sonata Appassionata of Beethoven, and Mlle. Vicq sang songs by Schubert in a French translation very tastefully. The first violin—M. Schorg—chose as his solo number a fragment of Bach for violin unaccompanied.

I have already spoken of the excellence of the music given at the Odéon Theatre of Paris during the entr'actes. As a further instance of this liberality in artistic matters le me mention that at the next performance of "Le Mariage de Figaro"—I mean the comedy, not the opera—Colonne has been engaged, with his orchestra, to perform the following program: Overture, "Marriage of Figaro"; Symphony in G minor; Quintet in A; Turkish March; Symphony in C major; Quartet in D minor, all by Mozart. Most theatrical managers would consider it an absolute waste of money to engage a distinguished orchestra and with its conductor to play classical music between the acts of a play.

DE VALMOUR.

MARGARET GOETZ.—During the season Miss Margaret Goetz has given seven folksong recitals, representing seven different nations, and in addition three recitals with Schubert programs. Miss Goetz, being an accomplished linguist, is enabled to sing folksongs in the original tongues. However, in the educational recitals the songs are translated to the audience.

HOTEL CECIL, LONDON,
December 14, 1901.

AN appetite of a Gargantua is needed if one is to appreciate the gigantic feasts of music with which Mr. Newman provides us at his symphony concerts nowadays. This, for example, is the program of the last that took place, that of December 7:

Overture, A Midsummer Night's Dream.....Mendelssohn
Recitative and air, O ma Lyre immortelle (Sapho).....Gounod
Mme. Kirkby Lunn.
Symphony No. 6, in F (Pastoral).....Beethoven
Piano Concerto in D minor.....Brahms
Signor Busoni.
Overture, Les Barbares.....Saint-Saëns
(First performance in England.)
Aria, Ah rendimi quel core (Mitrane).....Rossi
Mme. Kirkby Lunn.
Trauermarsch (Götterdämmerung).....Wagner
Entrance of the Gods Into Walhall (Das Rheingold).....Wagner

I do not know at what hour it was over, as I did not wait to see. It began, however, at 3 o'clock, and Saint-Saëns' new overture ended at 5:15, so the program was presumably finished shortly before 6. At any rate no one can complain of not getting enough for his money.

The new overture is an interesting work, but so complex that several hearings must be needed before it can be fully appreciated. Placing it so late in a long program, too, was a mistake, for the brain is inevitably wearied and cannot grasp all the points. It is, however, a good example of the work of the composer in his most serious mood and fully merits a closer acquaintance. The performance of the symphony was as good as are all Mr. Wood's performances, but the best feature of the concert was Signor Busoni's fine reading of the Brahms Concerto. He reached his highest level in his reading of the beautiful second movement, which was as full of poetry as could be.

A short but interesting program was given at the Salle Erard by Signorina Maria Bambacioni, a singer with a good voice of unimpeachable taste, who would, however, do well to pay some attention to her phrasing, which is sometimes so faulty as to spoil the effect of her songs. She gave an interesting selection, which included Pergolese's "Célèbre Siciliana" and Bach's "Liebster Jesu." That excellent pianist, Miss Angela Anderson, though she did not play any big work, gave a number of small pieces in good style. These included Scarlatti's Pastorale and Capriccio, which she played with remarkable neatness and sympathy, while she displayed her fine technic to the best advantage in Liszt's Thirteenth Rhapsody.

On the same afternoon Kocian, the new violinist, who is expected by some to oust Kubelik from his pinnacle, gave his first concert at St. James' Hall. Kocian and Kubelik are both pupils of the same master, Sevcik, and both of them possess that wonderful technic which Sevcik is famous for imparting to his pupils. Kocian is, perhaps, hardly Kubelik's equal as yet, but he has youth on his side (he is some years younger than the violinist of the moment), and there is no saying what he will do. One thing, however, is certain, and that is that he has the making of a very fine player. His performance of Ernst's F sharp minor was brilliant to a degree, and it was indeed only his skill in playing it that made that appalling composition tolerable. Kocian was, perhaps, rather unwise in allowing his artistic powers to be judged by his performance of the "Kreutzer" Sonata. It is a work that only the most experienced player should attempt, and youth and experience cannot possibly go hand in hand. His artistic powers are, however, evidently above the average, and his performance, though not entirely satisfactory, had some very good points. Miss Marguerite Elzy, who was his associate in the "Kreutzer" Sonata, played some piano pieces very brilliantly.

In the evening Walter Ford gave the second of his historical recitals of German songs, and, as was the case with

his first concert, presented a very interesting program. Songs by Schumann, Brahms, Mendelssohn, Cornelius and Schultz figured in it, and the singer sang all of them with admirable taste.

On Tuesday afternoon two very interesting concerts unfortunately clashed with one another—those given by the Kruse Quartet at St. James' Hall and by Busoni at Queen's Hall. The program of the former was drawn entirely from Brahms' works, and, moreover, Richard Mühlfeld, the famous clarinetist, came over on purpose to take part in it. This, of course, meant the inclusion in the program of the Trio in A minor for clarinet, piano and violoncello, admirably played by Herr Mühlfeld, Miss Fanny Davies and Herbert Walenn, and of the Quintet in B minor for clarinet and strings, in which Herr Mühlfeld was joined by the whole of the Kruse Quartet. The latter must always rank among the most beautiful of its composer's works, and it was admirably played on Tuesday. The style of this Kruse Quartet is particularly suited to Brahms' music, and it plays with splendid solidity and breadth. The concert was quite the most attractive of the series.

Busoni's program was also very interesting. It opened with some Bach arrangements of his own, which he played beautifully, and he was hardly less successful in Beethoven's "Waldstein" Sonata, though he rather overdid the sentiment in the last movement. By far his finest performance was that which he gave of the two books of Brahms' Paganini Variations. His technic is so fine that the great difficulties of the music form no obstacle, while his remarkable variety of touch and tone can rarely have been displayed to better advantage. He caught the different moods of the variations to perfection, and in his hands each of them became a beautiful musical piece instead, as is only too often the case, of a difficult technical exercise.

On the same afternoon Charles Phillips and Ethel Barns gave their second chamber concert at the Bechstein Hall.

In the evening one of the most interesting concerts of the week took place at the Salle Erard. Miss Adela Verne is well known as an excellent pianist, and on Tuesday, greatly daring, she decided to give a program entirely made up of unknown works by living British composers. Her enterprise met with all the success that it deserved and it is to be hoped that in future our pianists will realize that there exist native compositions which are quite worth recognition. Most of the works were by composers who have already made names for themselves. Sir Hubert Parry was represented by a Theme and nineteen variations, Stanford by a Scherzo, T. F. Dunhill by a very fine set of variations, Percy Pitt by a graceful Minuet and J. F. Barnett by a Toccata. One of the best compositions Miss Verne played was a charming and beautifully written Ballade by H. F. Birch Reynardson, at present in manuscript, which fully deserves a place in the program of any piano recital. It is to be hoped that other pianists, encouraged by Miss Verne's success, will follow in her footsteps.

On the same evening Madame Belle-Rauske, who is well known as a lecturer on the voice, gave a vocal recital at the Bechstein Hall.

A concert was also given at the Queen's Hall by the Stock Exchange Orchestral Society, which, conducted by Arthur W. Payne, the well-known leader of the Queen's Hall orchestra, is quite one of the best amateur orchestras in London. Fine performances were given of Beethoven's Fourth Symphony, Percy Pitt's "Cinderella" suite and other pieces.

On Wednesday afternoon Miss Amy Castles, the Australian soprano, gave her second concert at St. James' Hall. Her second appearance only served to increase the impression which she made at the first—that she has still much to learn. She has, beyond a doubt, a very beautiful voice, but she is still hopelessly lacking in style and it is to be feared that if she persists in concert singing before she is fully developed her great powers may be wasted. Latest reports tell of a projected tour in Australia. If reports speak true for once, it is a pity. It would have been far better had she persisted in her original intention of continuing her studies in Europe.

In the afternoon, too, Edwin Lemare gave yet another organ recital at the Queen's Hall, while in the evening Miss Ellen Bowick and Miss Nellie Atkinson occupied the Bechstein Hall with a dramatic and musical recital.

Mr. Galston, a very promising young pianist, gave a very successful recital at the Bechstein Hall.

On Thursday evening a very attractive vocal recital was given at the Salle Erard by Miss Mabel Manson, a young soprano from New Zealand. She has a very fresh and pleasing voice, though it is not powerful, and she is also an excellent artist. She was particularly successful in some songs from Arthur Somervell's cycle "Love in Springtime," in Coleridge Taylor's "Spring Had Come," and Brahms' "Wiegenlied." She had the valuable assistance of Miss Angela Anderson, who, besides giving remarkably fine performances of Rubinstein's Barcarolle in F minor and Moszkowski's Concert Valse in E, was joined by Mr. Kolin-Balozky in a reading of Grieg's Sonata for piano and violoncello that was marked by great breadth of style and real sympathy.

On the same evening a remarkably fine performance of the "Elijah" was given at the Queen's Hall. The choruses were sung by the Nottingham Sacred Harmonic Society, which made on this occasion its first appearance in London. It proved capable of producing a fine tone; the parts were well balanced, and it sang with a great deal of dramatic feeling. Of the soloists, by far the most successful was Mme. Lilian Blauvelt, who gave a very brilliant performance of the soprano music, and particularly of "Hear Ye, Israel," while the other principals were Miss Ada Crossley, Mr. Davies and Lloyd Chandos, the secondary quartet being Misses Fanny Chetnam and Edith Leslie and H. Plevy and G. Stubbs.

Concerts were also given on Thursday by Miss Frances McCulloch and Miss Norah Nicholas.

On Friday took place one of the excellent performances of Bach's "Christmas" Oratorio, which are now being given at St. Anne's Church, Soho. This church has always been famous for its unswerving devotion to Bach's music, and many fine performances of his cantatas and oratorios have been given there. The length of the "Christmas" Oratorio precluded the possibility of performing it in its entirety on such an occasion, so it was wisely decided to give three performances of the first three parts before Christmas, and to reserve the last three parts for the new year. The music is really admirably sung, both soloists and choir being far above the average, while an excellent little orchestra played the accompaniments. Performances of the "Christmas" Oratorio in London are only too few, and the opportunity of hearing it was, therefore, all the more welcome.

Amy Murray.—Among Miss Amy Murray's bookings in February are an artists' recital before the Dominant Ninth Chorus, of Alton, Ill., on February 19. Here she will assist Jean Gérardy, singing three groups of Scottish and Gaelic songs.

Dates recently booked for January are the 10th, in Wallingford, Conn.; the 14th, in Brooklyn, and one in Oswego, N. Y.

Miss Murray concluded a fortnight ago a series of six lectures under the auspices of the Brooklyn Board of Education.

Hirwen Jones.—Hirwen Jones, one of the foremost tenors of England, will make his first American-Canadian tour in February, March and April next under the direction of W. Spencer Jones, of Brockville, Ont.

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Musical People.

The 110th recital of the Dubuque (Ia.) Academy of Music was held late in November.

Lewis Shawe and Ben Johnson are giving a series of five evenings of song and drama at St. Paul, Minn.

The first concert by members of the faculty and pupils of the West Side Musical College, Cleveland, Ohio, was given November 15.

A. H. Thompson, of Detroit, Mich.; Alice A. Kothler and Fred G. Smith were some of the soloists at a recent concert at Saginaw, Mich.

The Birmingham (Ala.) Musicians' N. L. M. of the United States gave their tenth anniversary banquet on the evening of December 19, at the Metropolitan Hotel, in that city.

A recital was given on December 19 at Lagrange, Ga., by Miss Maie Hastey, assisted by Miss Cora Foster. August Geiger was at the piano.

Henry Seymour Woodruff gave an organ recital at Grand Forks, N. D., early in the month. He was assisted by Mrs. Arrietta Morrill Cook and J. Schefstad.

The prospectus of the Bollinger Conservatory, Fort Smith, Ark., has been received. R. C. Bollinger is manager and proprietor; H. G. Bollinger, secretary.

At the second of a series of piano recitals given at Danville, Ind., on December 2 by Edward Ebert-Buchheim, the audience was invited a century back into the company of Händel, Bach, Haydn and Mozart.

A piano recital was given by the pupils of Louis C. Sensel at his studio, Cleveland, Ohio, November 21, and a very large audience was present. Mr. Sensel received many compliments upon the success the pupils have shown.

An enjoyable musical was given at the home of Miss Bernice Gillmore, Cleveland, Ohio, last week. The program consisted of vocal and piano solos. The vocalists were Miss Estelle Koerber, Miss Kathleen Irving and Harry McCullough.

On December 5 a social and musical event at Butte, Mon., was the concert by Miss Helen Bea Skelly. Mrs. H. V. Winchell, Mrs. Fitz Butler, Mrs. Green Majors, Russell Ballard, Charles F. Sully, Prof. J. N. Olson, Miss Drea Johnstone and Miss Olive Whiting were other soloists on the program.

Portions of Händel's "Messiah" were rendered by the choir at the First Congregational Church, Salt Lake City, on December 1. Professor Radcliffe was at the organ, and the vocalists were Mrs. Cocks, Mrs. Ferry, Mrs. Plummer and Mr. Gilbert.

This is the program of the last monthly piano recital given by Fred C. Hahr, on the 20th inst., to his music class in his studio at Richmond, Va.: Sonata, op. 31, No. 3, Beethoven; Third Ballade, op. 47; Etude, op. 25, No. 7; Nocturne, op. 27, No. 2, and Tarantelle, Chopin; Ballade, G minor, Hahr; Liebestraum and Twelfth Hungarian Rhapsody, Liszt.

Prof. Karl P. Harrington, of the University of Maine, director of the Bangor Festival Chorus, has gone to Cincinnati to attend, in the capacity of musical adviser, the meeting of the general hymnal revision committee of the Methodist Episcopal Church, which opened December 4. Professor Harrington has been invited on his return to lecture at Marietta College, Ohio, on "A Day in Rome."

An enjoyable concert was given at the Calvary Baptist Church of Richmond, Va., on December 13. The artists participating were Miss Malen Burnett, Mrs. Rosa Cocke Dulke, Mrs. C. G. Burton, Mrs. Murphy and Mrs. Sims. The program included selections from Bach, Schumann, Mendelssohn, Chopin, Frendsen, Godard and others. It was Miss Malen Burnett's first appearance before a Richmond audience.

Concerts in and about Newark, N. J., in December were: 2, Eintracht Orchestra; 3, Miss Daily's piano recital in Orange; 4, Schubert Vocal Society; 4, Schumann String Quartet; 5, Musical in Trinity Reformed Church; 6, Frank E. Drake's second piano recital; 9, Arion Society's first concert; 10, Josef Hofmann's piano recital; 12, Mendelssohn Choral Society's first concert in East Orange; 12, Song recital in Forest Hill; 12, Amphion Male Chorus in Belleville Avenue Congregational Church; 16, Musical in Roseville; 18, Haydn Orchestra's first concert in Main Hall, Orange; 20, Lyric Club's first concert.

A social event which has been looked forward to with considerable pleasure by the society and music loving people of Norfolk, Va., took place December 5, it being the second concert of the Norfolk Conservatory Symphony Society, at the Academy of Music, under the direction of Charles Borjes and Anton F. Koerner; Miss Florence Tait, concertmaster. The following ladies and gentlemen, amateurs and professionals, composed the orchestra: Miss Florence Lesesne Tait, Miss Helen Quimby, Mrs. E. H. Hartsell, Miss Judith Clements, Jacob Hecht, J. Huntington, George C. Wood, Miss W. C. Nottingham, Miss Bernice Le Cato, Mrs. E. E. Zoll, W. Tessman, John Butcher, R. Brescia, Mrs. W. P. Harrell, F. G. Hjorth, M. Pruefer, L. Sorenson, George H. Dawes, R. P. C. Sanderson, D. C. Arimstead, J. Spindler, C. Peterson, N. Brescia, J. P. Wilts, A. F. Koerner, I. Fass, S. Locascio, T. Pruefer, E. H. Hartsell, A. Facendo, V. Havener, G. Fredericks, H. F. Maxim, C. Sherwood, E. Borjes, G. Manizone and W. C. Marshall. The third and last concert of this season will be given early in the new year, and then the second season will be taken up by the society.

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727 Emma Spreckels Building,
San Francisco, December 14, 1901.

SAN FRANCISCO is putting on her prettiest behavior for the holidays, and sunshine and balmy weather are our daily portion, for which those who are deep in the mysteries of Christmas shopping are very thankful. Not that it is at all unusual for us to have beautiful weather at holiday time, for I have known it to be so warm that a white lawn house dress was none to cool at New Year's. The weather is in strong contrast, however, to that we had during the grand opera season, when more often than not it was storming so that many of the fine gowns that were not protected by rain coats and had not a friendly carriage to protect them were badly draggled and all but spoiled. The afternmath of the opera season is strongly demonstrated in a decided indisposition on the part of many to part with any more of the money that a week ago was as free as water.

But so it goes. It is the unfamiliar that attracts and anything foreign will be greeted by a full house and well supported by subscription if need be, while local talent of the highest order often groans over rows of empty seats and the amount of paper necessary to insure even a decent showing which must be had for respectability's sake. Yet the symphony movement goes hopefully on in the face of previous disaster and flat failure. This brings one to the first symphony concert of the season, given by the new Symphony Club under the old name. It was given in the Grand Opera House yesterday (Friday) afternoon, to a fair house, considering the size of the theatre, and the fact that people have not had a fair chance to get over the inroads made by the too recent opera season. There was, however, no lack of enthusiasm, and the program went off very well, though the spark of musical vitality was lacking very noticeably in all the numbers but the Moszkowski "Spanische," which went so well it had to be repeated to satisfy the enthusiasm that greeted its first performance. The beautiful Raff symphony, "Im Wald," went off with good rhythm and correct phrasing, but there was nothing to enthuse one in its performance. The thundering hoofs of the Jagers' horses did not excite one in the least, as it did under Fritz Scheel's baton, and Steindorff impressed one more for the correctness of his time than for his musical energy. Perhaps it is too early to criticise, though I have been given to understand that the fifty musicians who comprise the orchestra have been practicing together for some weeks past, and they are the best we have, but many of them played under Scheel, and the work would naturally take care of itself to some extent. Perhaps another concert will develop new and unexpected resources in the leader, this being his first experience, and there may prove to be a wisdom in the choice of symphony leader not apparent at this stage of the work. Another concert is to be given in January, and that will tell the tale more decidedly than the first. Steindorff is a man who is well liked and has done remarkably well with the Tivoli Grand Opera season, but one feels in his leading the impression of absolute correctness and metronome certainty, without one particle of the fire that transmits itself, not alone to the orchestra, but to the audience as well—the magnetism that goes out to the performers and permits a really great leader to use any number of men as one instrument upon which he himself is performing. However, everything must have a beginning, and another concert may have another tale to tell.

The Saturday Club of Sacramento gave their 116th recital on December 7 in the Assembly Chamber of the State Capitol, to a large and enthusiastic audience. As it was "Artists' day," the Minetti Sextet had been engaged to give the program and the result was most gratifying, the *Record-Union* of that place speaking of the entertainment as "the greatest treat enjoyed in Sacramento for a long time." The program was happily chosen and consisted of a String Quintet in G minor by Mozart, a String Quartet by Mendelssohn, one by Bach and the lovely "Souvenir de Florence" of Moszkowski. The members of the quintet are G. Minetti, first violin; S. Savannah, second violin; L. Kowalski, first viola; C. Trainor, second viola; A. Weiss, first violoncello, and Wm. Wertsch, second violoncello, all of San Francisco.

The second of the Pasmore concerts took place in the Maple Room of the Palace Hotel on Tuesday evening and was attended by so large an audience that a larger hall is contemplated for the next. These concerts are proving very popular, and the programs are of a quality that makes one wish for a repetition of their good things. The Pasmore children acquitted themselves of their numbers, the "Petite Suite" by Mr. Pasmore, and some Hungarian dances by Brahms, arranged by Mr. Pasmore for the trio, in their usual artistic style. The playing of these children gives the listener the most gratifying sense of enjoyment and their improvement is markedly noticeable every time they appear in public. The violin solo of Mary, taken from Godard's "Concerto Romantique," was the best thing she has been heard in so far, and Dorothy, the youngest of the trio, whose 'cello is almost as large as she is, played two Mendelssohn songs with wonderfully warm tone and fine expression. Miss Adelaide Birchler, one of Mr. Pasmore's advanced pupils, sang several numbers in a contralto voice of rare quality and with exceedingly artistic phrasing. I have not heard her before in a year and the improvement she has made in that time is surprising, the voice having rounded out and developed in strength and the interpretation becoming more mature and finished. The quality was always there and I have looked for something unusual from the possessor of so fine an organ. Two of Miss Birchler's numbers were songs from the pen of a local writer, Arthur Fickenscher, whose works have of late attracted not a little attention, and two of whose compositions are to be brought out by Schumann-Heink in the near future. Liza Lehmann's setting of "In a Persian Garden" was given with fine effect by Mesdames Gardner and Basford and Messrs. Nowlan and Pasmore, accompanied by Fred Maurer. In the trios Susan Pasmore, the pianist of the three children, accompanied the instruments in a style that any older pianist might have been proud of. Her improvement keeps pace with that of her sisters who play the strings, and the difficulties in the piano parts were overcome with an ease born of constant and intelligent practice. The future of these children will be something to follow with interest, as it will probably be one far out of the ordinary lines.

Miss Logan Tooley, a pupil of Alyce Gates, the dramatic soprano, not many years ago well known in the musical circles of New York city, sang at the entertainment given in behalf of the Episcopal Old Ladies' Home, at the Maple Room of the Palace Hotel, and made a great impression with her fine contralto voice and her very artistic manner of using it. Miss Tooley is one of our rising vocalists, and is studying with the operatic stage in view. It will probably not be long before she is heard in the musical centres of the East.

The new managerial firm, Bouvier & Greenbaum, announce for attractions in the early part of the year Mme. Lillian Nordica in song recitals early in February and the Chicago Symphony Orchestra also in February. There will be with the orchestra eminent soloists—the Dutch violinist, Jan van Oordt; Franz Wagner, the 'cellist, and Mme. Ragna Linné, the Scandinavian soprano.

Emlyn Lewys, late of the Virgil Piano School, of London, where he was principal, gave a lecture on "Scientific Piano Study" in the Knabe parlor of Kohler & Chase on Thursday afternoon, in which he was assisted by Miss Mary Carrington at the piano. A large audience was present, and both lecturer and pianist were cordially received by the audience. After the holidays, which Mr. and Mrs. Lewys (Mme. Abbie Carrington) and Miss Mary Carrington will spend in Pasadena as the guests of Mr. and Mrs. Walter Raymond, Mr. and Mrs. Lewys will be at home to their friends as usual on Tuesday, December 31, at 1712 Bush street. It is the intention of Mr. Lewys to give a series of lectures early in the new year, the subject being "Scientific Piano Study," which will be followed by short recitals on the piano by Miss Carrington.

Hugo Mansfeldt opens his professional work by a piano recital in San José on next Tuesday evening, and in this city on the evening of the 19th. Mr. Mansfeldt will be assisted in the latter by Mrs. Oscar Mansfeldt, who will take the second piano part in the concertos. As Mr. Mansfeldt is very popular here the recital will doubtless draw out some of our best people, and he will play to a large house. It will be Mr. Mansfeldt's first appearance since his return from Berlin, where he has spent the past year, having but recently returned.

This afternoon saw the dedication of the new Lisser Music Hall at Mills College. A large number of people went from here to attend the exercises, in which Mr. Lisser himself favored the assemblage with a duo for piano and violin, rendered by himself and Minetti, the violinist, the number being a Raff Sonata. Addresses were made by Mrs. Mills, Prof. Thomas Bacon, of the University of California, and the Hon. Horace Davis, former president of the same university. There were songs by Mrs. Edward Schneider, the vocal teacher of Mills College and the choral class.

Mme. Abbie Carrington is to sing at the Mills Lecture to-morrow night "I Will Extol Thee," from "Eli," and Massenet's "Childhood," which she is said to sing very beautifully. Madame Carrington is a newcomer, but is fast winning her way to public favor, having been enthusiastically received wherever she has appeared. Madame Carrington was not long since identified with the companies of Minnie Hauk and Marie Roze, alternating with them in prima donna parts. She comes to San Francisco with the intention of making this her future home, having retired from operatic life for good.

Next week Tuesday we are to have the Loring Club in their Christmas program, which promises to be of more than the ordinary interest. "King Olaf's Christmas," which won so great favor at the last concert, is to be repeated by universal request. Mrs. J. E. Birmingham will be the soloist.

Mrs. A. Wedmore Jones.

Broad Street Conservatory.—A few of the professors of the Broad Street Conservatory of Music gave an interesting recital in the concert hall of the conservatory, 1329 and 1331 South Broad street, Philadelphia, on Wednesday evening, December 18, in the presence of a large and appreciative audience. The program, which was one of marked musical value, opened with Rubinstein's Sonata for piano and violin, which was admirably played by Stanley Addicks and John Witzmann. Mr. Olmsted, one of the vocal teachers of the conservatory, who has a fine baritone voice, was heard in a group of songs rendered in a very pleasing manner. Mr. Addicks, the piano soloist, played his numbers most satisfactorily, as he possesses ample technic and a beautiful touch.

Lecture on the Bayreuth Festivals.—Mrs. Charles W. Rhodes will give after the new year her illustrated lecture on "Recollections of the Wagner Festivals at Bayreuth." Adolph Glose, pianist, will assist Mrs. Rhodes at the piano.

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Musical Clubs.

The Lyric Ladies, of Chicago, appeared at Lincoln, Neb., early in the month.

The Schubert Chorus, of Cleveland and Akron, Ohio, is under the direction of Mrs. Mary Arend-Long.

The Schubert Symphony Club, one of the musical organizations that visits the West, was in Anaconda, Mon., recently.

The first concert by the Philharmonic String Quartet was given at Association Hall, Cleveland, Ohio, on December 10.

The first concert of the Beethoven Club for this winter was given on December 4 at Pilgrim Congregational Church, Duluth, Minn.

At the last regular afternoon concert of the Fortnightly Club, Cleveland, Ohio, they were assisted by the Philharmonic String Quartet.

The concert of the Philharmonic Society, at Liederkranz Hall, Louisville, Ky., on December 11, was the last but one of the 1901 series.

"The Messiah" was sung by the Galesburg (Ill.) Musical Union at their concert on December 6. William F. Bentley was the conductor.

The Rubinstein Club, of eighty women's voices, announces the first of its series of two concerts for the evening of January 16, at Cleveland, Ohio.

The first concert of the Cleveland (Ohio) Vocal Society was given in the Chamber of Commerce Hall December 12 to their honorary members.

The Choral Club, of Troy, N. Y., will produce "The Creation" on March 12. As it is fourteen years since an oratorio has been produced in that city much interest is felt.

The Spokane (Wash.) Oratorio Society has just given "The Messiah," with Miss Laura Mueller, Mrs. A. A. Kraft, Charles F. Orr and W. I. Hall as soloists and a chorus of 125 voices.

At Cedar Rapids, Ia., on December 3 "An Evening with Modern Composers and Original Composition" was given by Carolme Dutton Rowley, assisted by Mrs. Frank Watson and Mrs. Lewis Benedict.

The Mendelssohn Choral Club, of Roseville, N. J., gave a concert in East Orange last Thursday. The society had the assistance of Miss Marguerite Lemon, Miss Elsa von Moltke and E. Ellsworth Giles.

Prof. Adolf Frey, assisted by Mrs. Frey, gave a lecture-recital at the meeting of the Morning Musicals, Syracuse, N. Y., on December 4. His subject was "Sketches on the Music Dramas of Richard Wagner."

The Friday Musicale met at the home of E. Raphael, [illegible], recently. Brahms was the topic of the [illegible] musical numbers were all enjoyed vastly, [illegible] Robertson read a paper on Brahms as a song writer.

Much interest was shown in the recent production of "The Creation" by the Haverhill (Mass.) Society, on December 3. The soloists were Mme. M. Hissem De Moss, soprano, who took the place of Mme. Charlotte Maconda, originally engaged for the soprano parts; Hobart Smock and Arthur Beresford. The society will give its second concert March 25. The work to be presented is Max Bruch's cantata, "Arminius." The society will be assisted by Madame Schumann-Heink, Evan Williams and Gwilym Miles.

Beethoven was the subject of the Woman's Club recital at Burlington, Ia., on December 3, and Linder's Hall was filled with an enthusiastic audience. About forty people came in after the first number was given, and these missed the gem of the program, a paper on the life of the great composer, by Mrs. A. M. Antrobus.

The Houston (Tex.) Symphony Club has just celebrated its first anniversary at the residence of Charles Grumbach, who is one of its few honorary members. Officers recently elected are: President, Frank L. Miller; vice-president, S. T. Swinford, Jr.; secretary, Arthur Skelly; treasurer, Sam Fant; librarian, Harry Swinford; musical director, Prof. E. Lindenberg.

Haydn and Tschaikowsky were the composers whose works were presented at the regular meeting of the Ladies Thursday Musicale, in Minneapolis, Minn., on December 5. The biographical sketches and analysis of their works given by Mrs. W. B. Chamberlain, in place of the regular musical notes, were a pleasant introduction to the program. Two selections were omitted on account of illness. The Haydn compositions were given by Misses Eulalie Chenevert, Zaidee Eaton, Esther Osborn and Mrs. Cleaone Daniels Bregren. Miss Cordelia Paine and Miss Ednah Hall furnished the Tschaikowsky numbers. Miss Gertrude Sans Souci, a new member, filled one of the omitted numbers delightfully with Moszkowski's Waltz. The guest of the morning was Miss Lindsley, of Chicago. Miss Lindsley sang three numbers.

The successful organization of the Woman's Choral Club at Houston, Tex., has been most gratifying from every point of view. The active membership, which is limited to forty, was very quickly filled, and the membership committee holds a flatteringly long list of names of those waiting for vacancies. Here follows the list of active members: Mesdames E. A. Peden, Van Vleck, J. W. Maxcy, H. F. MacGregor, Huber, Baltis Allen, C. W. Welch, Harris Masterson, E. A. Hudson, E. P. Davis, E. B. Cushing, Z. Lillard, C. E. Oliver, H. Booth, Lee Campbell, C. C. Beavens, Rosine Ryan, H. F. Smith. E. W. Hutchinson, Wille Hutcheson, Percy Allen, O. M. Longnecker, J. Steele and Hinds Kirkland; Misses Cora Root, Nannie Thompson, Julia Smith, Bessie Warner, Alice Gibbons, Lillian Lee, Edith Green, Edith Munger, Martha Shelby, Ena Robb, Frankie Dolen, Louise Dolen, Sharpe, L. Holmes, Emily Beavens and K. A. Wells. The officers of the club are: President, Mrs. Wille Hutcheson; vice-president, Mrs. Lee Campbell; secretary and treasurer, Mrs. Baltis Allen; librarian, Mrs. E. A. Peden; musical director, Miss Mary Kidd; accompanist, Mrs. C. E. Oliver. Honorary members—Mrs. J. C. Hutcheson, Mrs. T. W. House, Mrs. J. O. Riss, Mrs. J. H. B. House, Mrs. John Gannon, Mrs. Fort Smith, Mrs. S. F. B. Morse, Mrs Lovett and Mrs. James A. Baker.

The active members of the Madrigal Society, of Bloomfield, N. J., are: Miss Florence Ackley, Miss Lottie F. Bush, Miss Cora B. Eveland, Miss J. I. Feltey, Miss H. R. Fletcher, Mrs. Addison Flint, Miss Rubena J. Gault, Miss May F. Hackett, Miss L. A. Johnston, Miss Carrie V. Main, Mrs. Charles W. Martin, Mrs. Robert A. Moss, Mrs. A. R. Pierson, Miss Mae W. Watson, Miss Amy Wood, Miss Edith Cook, Miss Helen M. Hoyt, Miss Helen L. Morris, Miss Gertrude M. Smith, Miss E. G. Defendorf, Mrs. R. M. Coleman, Miss Barbara Hanna, Miss Helen D. Bownes, Miss Bessie E. Amerman, Mrs. David G. Garabrant, Mrs. Horace Goodwin, Miss Ruth Kidder, Miss Nellie D. Maxfield, Miss Margaret P. Potter, Mrs. E. Walter Morris, Miss Emily Moyer, Miss Grace Crunden, Miss Paula Seibert, Miss Stella Schoonmaker, Dr. S. C. Hamilton, E. M. Healy, Charles W. Martin, E. S. Kidder, W. B. Shafer, Jr., S. M. Smith, Frank Vreeland, Robert Buchanan, C. W. Woodward, David Lyall, R. W. Coleman, Howard Biddulph, David G. Garabrant, Horace Goodwin, George E. Hoyer, T. Cecil Hughes, George Roubaud, W. W. Schouler, Crawford P. Smith, Theodore H. Ward, J. George Batzle, W. M. Maxfield and Percy Allen. The officers of the club are: President, David G. Garabrant; vice-president, Theodore H. Ward; secretary, Miss Amy Wood; treasurer, Dr. S. C. Hamilton; librarian, Crawford P. Smith; executive committee, David G. Garabrant; Theodore H. Ward, Miss Amy Wood, Dr. S. C. Hamilton, Charles W. Martin, W. W. Schouler, E. S. Kidder and C. P. Smith; membership committee, Walter S. Young and Theodore H. Ward. The club has an associate membership of over one hundred of the prominent people of the town, the list being now larger than at any time in its history.

Mendelssohn Trio Club Concert.

THE Mendelssohn Trio Club, organized this autumn, gave the first of a series of four concerts last Tuesday afternoon (December 17) in the ballroom of the Hotel Majestic. As THE MUSICAL COURIER has before stated, the more good chamber music concerts given the better for music and artists. The personnel of this new club includes Alexander Saslavsky, violinist; Victor Sörlin, 'cellist, and Charles Gilbert Sproass, pianist. All three are young men and musicians of lofty aims. Albert Quesnel, tenor, assisted the club at the first concert. The club played the Mendelssohn Trio in C minor, op. 66, and the Gade Trio in F major, op. 42, two works with strong contrasts. A warm musical tone marks the ensemble of these earnest young artists. Individually each one produces a good tone and therefore the concerted playing proved very enjoyable. The interpretation, too, was delightful. As this new club becomes better known it will be in demand by private societies and for house musicales.

Mr. Quesnel, a singer with a rarely beautiful tenor voice, and one moreover who knows how to use his voice, sang the "Romanza" from "La Giaconda" and a sentimental song, "The Wildflower," by Leoni. He was enthusiastically recalled, and finally sang again, this time a dainty little gem entitled "Jeanne," by Mr. Sprouss, the pianist of the afternoon. Mr. Saslavsky played as a violin solo the Romance from Wieniawski's Second Violin Concerto, and he showed in his modest performance the results of excellent schooling. The piano accompaniments played by Mr. Sproass were discreet and withal very musical.

Considering that it was the last week of the Christmas shopping excitement a good sized audience enjoyed the concert. The next concert in the series will be given Tuesday afternoon, January 7.

People's Symphony Concerts.

THE second of the series of the People's Symphony concerts, which were opened so auspiciously on December 13 at Cooper Union Hall, will be given at the same place on Friday evening, January 17, 1902, and the sales of seats continue at Ditson's music store, 867 Broadway, and at the offices of the People's Institute in Cooper Union, of the University Settlement at Rivington and Eldridge streets, and of the University Extension at 244 West Fourteenth street. It is agreeable to note that the audience at the first concert of the series was one of the largest and most enthusiastic, and the managers are more than ever confident of the wide interest which the concerts are arousing among those for whose educational welfare they have been undertaken. There is every indication of the continuation of large audiences at the remaining four concerts of the series. The prices of admission have been placed at a figure within the reach of all, being from 10 to 50 cents for single concerts, and from 25 cents to $1.50 for season tickets. By this it will be seen that it is possible to hear one of these very attractive concerts for as small a sum as 5 cents.

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VIENNA, DECEMBER 2, 1901.

THE Viennese public, momentarily electrified by Paderewski's meteoric passage, have settled down to a somewhat slower measure, and fallen back contentedly enough to the enjoyment of lesser concerts and other amusements.

The first of the Rosé Quartet concerts took place in Kleiner Musikverein Saal before a refined and appreciative, one may add well dressed, audience, on Tuesday, November 26. The numbers on the program were from Haydn, Mozart and Beethoven. The personnel of the quartet has been somewhat changed, and the following are the present members: Arnold Rosé, Albert Bachrich, Anton Rusitka and Friederich Buxbaum. On Wednesday, November 27, Henryk Melcer, the Polish composer and pianist, gave a recital in the smaller of the two Verein halls. He played admirably, but surely not inspiringly. His pedaling, shading, touches are all excellent, and he made the best of his task with the meagre Bösendorfer grand. The first movement of the Chopin B flat minor Sonata was to some extent dramatically given; the first movement of the Schumann Fantasia with musicianly understanding and force. But there seemed to be an indefinable lack of climax in all the numbers, and this was especially noticeable in the Adagio of the Beethoven sonata ("Moonlight"). Pianos and fortes well calculated, yet the whole, as it were, impassive, without real crescendo or movement. It may be a matter of taste and Mr. Melcer may be right. Still we find it hard to forgive him for his entire absence of cantabile in the lovely Allegretto which follows the first movement. Two Sinding pieces were remarkably well played, an Impromptu and a Scherzo, but the G flat major Etude of Moszkowski, notwithstanding Melcer's truly virtuoso technic, actually went badly. The Liszt Rhapsodie, No. 15, made little impression. And why should such a composition ever be played on an unoffending piano? In our opinion there is no instrument made equal to the demands of the work. Mr. Melcer is at present busy with an opera on a historical subject.

The Bohemian String Quartet—Carl Hoffmann, Josef Suk, Oskar Nebdal and Hans Wihan—were in Vienna on Friday, November 29. They played the Schumann A major, a new Taneiew Quartet in A minor, and with the assistance of the English pianist, Katharine Goodson, the Tschaikowsky Trio, op. 50—"Dem Andenken eines grossen Künstlers." The Taneiew number, dedicated to the Bohemians, was played with a conviction and fervor which seemed adequate to convey even on first hearing the somewhat obscure meaning of the composer. The Adagio especially was given with a warmth which very evidently communicated itself to the audience. Enough cannot be said in praise of the interpretation of the Schumann quartet. The slow movement was rendered with a serenity and repose well calculated to bring out the indescribable beauties of this admirable Adagio, and almost unexpected in the Bohemians, whose fiery attack of the Allegro made a contrast all the more impressive. The artists, for each one of the four deserves the title, were enthusiastically applauded, and well they may always be; for they are of those who conceive music as a language and understand the difficult art not only of singing but also of speaking with their instruments.

Miss Katharine Goodson is indubitably endowed with much temperament, a good mechanism and a fine sense of rhythm and color. Her delivery of a melody reveals genuine musical and dramatic feeling. Yet, while we cannot but admire her clean and vigorous playing, we must disagree with the learned critic of the *Zeit* when he qualifies her technic as eminent. If the truth were told, there are many who succeed in bringing out fortes and many who fail in pianos and pianissimos—some through lack of absolute finger control, others through a misconception of values. Which of these is Miss Goodson's case? In general, the piano part of a trio, even a modern trio, should not, we feel, assume the predominance belonging to the solo voice of a composition for piano and orchestra, and accompanying passages lose their charm and meaning if forced into a role entirely foreign to their nature.

Miss Goodson, who comes here heralded by the most flattering accounts of her playing in London, Paris, Berlin, Brussels and other large cities, will afford Vienna the opportunity of judging of her versatility on December 16, when she gives a recital in Bösendorfer Saal.

The third Symphony concert was eagerly anticipated by the patrons of the Philharmoniker, who were to hear for the first time the E minor Concerto by Emil Sauer. On December 1, as early as 12 o'clock, the Grosse Musikverein Saal was rapidly filling and wore that festive air which seems to hang about the Viennese, their concert halls and all their undertakings. The E flat Mozart Symphony, the first number on the program, was greeted with tempestuous applause, and certainly it was well played. Helmesberger, it is true, occupied the director's platform and made divers and sundry movements with the director's baton, but the excellence of the performance was due entirely, we think, to the players themselves. The Sauer Concerto made a brilliant effect, but it was rather due to the virtuosity of the composer's playing than to the excellence of the work. It is true there are in it some dramatic moments. The Scherzo, and especially its Trio, is not without charm; the Cavatina is pleasing, and the Rondo, the principal theme of which is a transposition of the Cavatina melody, is effective. But, as far as can be judged from one hearing, there does not seem to be any particular reason why this new concerto should have been added to the long list already existing. There does not, either, seem to be any special purpose in the charlatan mannerisms that distract from and obscure the intentions of even so great a virtuoso as Emil Sauer. It is a pity that the Bösendorfer grand is so popular in Vienna. Sensitive and refined it may be, but its volume is totally inadequate for the purposes of modern virtuosity.

The interest of the Leschetizky circle at present centres on a volume of the great pedagogue's reminiscences, which will soon find its way to America. The book was written by the Comtesse Potocka, sister-in-law to Leschetizky, and will, no doubt, find favor with the musical world on account of its numerous incidents connected with many of the virtuosi and eminent musicians of the last three-fourths of a century. The gifted author comes from one of the most ancient lines of the Polish aristocracy, and is not only a talented writer, but a musician and painter of no small ability. The intimacy existing for generations between the families of Potocka and Leschetizky, and daily intercourse for many years with the master himself, have admirably fitted the Comtesse Angela for the work she has undertaken. The book treats of Leschetizky's private life, of his singular career, so full of dramatic and romantic incidents; of his relations with distinguished men holding public office in Germany, Russia and Austria; of his personal acquaintance with Wagner, Liszt, Strauss, Rubinstein and a host of artists. It treats also of his virtues and his faults; of his views on progress, art, religion, and in general of the man and musician from a truly many-sided standpoint.

The Wagner cyclus is again on the bills: December 1, "Rienzi"; December 3, "Flying Dutchman," and so on to the end, with at least one merciful day's interval between each performance to give artists and audience a moment's rest and respite. Winkelmann will probably, as usual, take many parts; some that he can still, more that he can no longer play, and he will no doubt receive his wonted curtain recalls.

The most interesting events announced for the near future are: The Joachim Quartet concerts, on December 5, 6, 7, 9; Sauer's recital on December 11; the Bohemian strings again on December 13 for the celebration of Dvorák's sixtieth birthday; the Soldat-Röger Quartet on December 21, and Eugen d'Albert's concert on January 11.

G. S. L.

MISS MARTHA HOFACKER IN STRASSBURG.—The Strassburg *Post*, of November 29, has the following criticism about Miss Hofacker's Agathe in the "Freischütz": Miss Hofacker, from the beginning of the season having introduced herself so favorably, made a real hit with her well prepared Agathe. The great aria, "Wie nahte mir," was admirably suited to her beautiful, strong, youthful and highly cultivated voice, and gave her a great opportunity to prove her many artistic capabilities. The ever increasing tenderness in the lovely prayer "Leise, Leise," the carefully measured beautiful crescendo in the recitative "Doch wie, täuscht mich nicht," and the jubilant "All meine Pulse" gave a perfect picture of delightful and delicate shading. The musical and artistic certainty of which Miss Hofacker is mistress gives to the listener a feeling of absolute pleasure. He is led to expect new beauties in attack, tone production and thoughtful phrasing.

"BEN HUR" WITH MUSICAL ILLUSTRATIONS.—Miss Saidee Vere Milne gave readings from "Ben Hur" at the Waldorf-Astoria Monday evening, December 16, for the benefit of the Ladies' Helping Hand Association, of 416 West Fifty-fourth street. Miss Milne read, or rather recited, the most dramatic scenes of Wallace's popular book and play, and the dramatic parts were finely enhanced with piano illustrations, played by Mrs. Hadden-Alexander. "The Chariot Race" was skillfully enacted, and the closing scenes, "On the Doorstep," "Mount Olivet" and "Palm Branches," proved very touching, as they almost must when well read or acted.

WATKIN MILLS.—The Birmingham (England) *Post* of the 6th inst., just to hand, has the following to say of the distinguished basso's interpretation of Mephistopheles in Berlioz's "Faust," given there by the Choral Society on the 5th inst.:

The Mephistopheles of Watkin Mills was admirable. His voice has weight, and he can give it a hard, mocking tone that exactly suits the character. He was dramatic, too, without overstepping the line that divides cynical humor from buffoonery. The various recitatives and dialogue passage were invariably well given, the "Song of the Flea" was a vocal triumph, as was the Serenade, and the Evocation, "Ye Spirits of Inconstant Fire," was grandly given. Impressive was Mr. Mills' part in the ghastly final scene, and in the dialogue with the princes of darkness the recitative was given with an elocutionary power that was impressive.

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VOORHIS-KALTENBORN IN JERSEY CITY.

ARTHUR Voorhis, the pianist, assisted by the Kaltenborn String Quartet, gave the first of a series of three concerts last Tuesday (December 17) night at the Jersey City Club. A large number of women prominent in New York and Jersey City society have lent their names as patrons of the concerts, and thus financially, as well as socially and musically, the series will prove very successful. There is truly nothing more encouraging in the advancement of classic music than these chamber music concerts. The more of this character of music heard the better. Mr. Voorhis and the Kaltenborns played a delightful program of classic, romantic and modern composers. Mr. Kaltenborn and his associate string players performed the Haydn Quartet, No. 1, op. 77; a Scherzo by Cherubini, and the Variations of "Death and the Maiden," by Schubert. As piano solos Mr. Voorhis played a Barcarolle by Moszkowski and Liszt's Tarantella, "Venezia a Napoli." As violin solos Mr. Kaltenborn played a Romance by Rubinstein and Hungarian dances by Hubay. Both Mr. Voorhis and Mr. Kaltenborn in their solos were heard with evident pleasure and at the conclusion were heartily applauded. The concert closed with a beautiful performance of the Schumann Quintet, op. 44, a great favorite with all lovers of good music. The same quintet was played by the same artists at one of the concerts in the St. Nicholas Garden last summer.

The patrons of the Voorhis concerts in Jersey City are Mrs. E. Bailey, Mrs. John Bain, Jr., Mrs. Hudspeth-Benson, Mrs. George H. Blake, Mrs. Cornelius Brett, Mrs. Elliot L. Butler, Mrs. O. S. Carré, Mrs. Frank Cavalli, Miss E. O. Conro, Mrs. E. H. Davey, Mrs. Joseph A. Dear, Mrs. Gordon K. Dickinson, Mrs. William A. Durrie, Jr., Mrs. James S. Erwin, Mrs. Garwood Ferris, Mrs. James F. Filder, Mrs. Edlow W. Harrison, Mrs. Elizabeth Hazard, Miss Lelia Hinds, Mrs. James Hoffman, Mrs. Leslie Hotchkiss, Mrs. R. M. Jarvis, Mrs. E. M. Johnson, Mrs. Westbrook Johnston, Mrs. John Kase, Mrs. William C. Lutkins, Mrs. Robert G. Lyle, Mrs. J. E. Müller, Mrs. A. J. Newbury, Mrs. Henry E. Niese, Miss Clover Pope, Mrs. E. A. Ransom, Mrs. William Robertson, Jr., Mrs. William P. Roome, Mrs. Henry Rowland, Mrs. Vincent R. Schenck, Mrs. Moritz Schwartz, Mrs. S. M. Seymour, Mrs. Elbridge Gerry Snow, Miss Mary Suter, Mrs. Henry Traphagen, Mrs. E. Van Winkle, Mrs. John A. Walker, Mrs. Spencer Weart, Mrs. George T. Werts, Mrs. Virginia Woolsey, Mrs. E. F. C. Young.

MINNE HUMPHRYES.—The review of music in Brooklyn for this week includes a report of the concert given by Mrs. Minne Humphryes at the Greenwood Baptist Church, Tuesday evening, December 10. All of the Brooklyn papers published reports of this concert, and accorded to Mrs. Humphryes the praise which she justly earned. We add paragraphs from three papers as follows:

An appreciative audience listened last night to the concert given under the direction of Mrs. Minne Humphryes, in Greenwood Baptist Church, corner Seventh avenue and Sixth street. The proceeds of the concert, and they reached a substantial sum, will be devoted to the building fund of the church.

Mrs. Humphryes is a favorite in Brooklyn musical circles, and she added new laurels to her already enviable reputation last night by her masterly rendering of Bellini's aria, "Qui la Voce," "I Puritani."—Brooklyn Citizen.

[illegible] last night for the benefit of the Greenwood [illegible], on Seventh avenue and Sixth street, under the direction of Mrs. Minne Humphryes, proved a complete success. The congregation turned out in full force, and the quality of the entertainment fully justified the large attendance.—Standard-Union.

The first concert in the new Greenwood Baptist Church was given last evening for the benefit of the building fund, and was well attended. The artist for the occasion was Mrs. Minne Humphryes, the well-known oratorio soprano, ably assisted by Miss Henriette Weber, pianist and accompanist; McCall Lanham, baritone, and Charles Russell, 'cello. Mrs. Humphryes' selections were well chosen and rendered in her usual finished manner. Bellini's aria, "Qui la Voce," from "I Puritani," and Bartlett's "Come to Me, Sweetheart," showed the flexibility and breadth of a well trained voice nicely under control, and were effectively sung. "Violets," by Wright, a sweet little song, was sung with much expression and suavity.—Brooklyn Eagle, December 11, 1901.

Jessie Shay.

MISS JESSIE SHAY, the piano soloist at the Kubelik concerts, receives her share of favorable comments. We add criticisms from several cities:

Miss Jessie Shay was the piano soloist last evening. She has a good touch, musical intelligence and a pleasing stage presence. She played Moszkowski's descriptive "Etincelles" with daintiness and finish and an etude of Schloezer with grace. Liszt's Rhapsodie No. 12 was played by Miss Shay with technical accuracy and brilliancy.—New Haven (Conn.) Evening Register, December 11, 1901.

Miss Jessie Shay played the familiar Liszt Rhapsodie No. 12.

It has been done many times before. She showed a clear comprehension of the marvelous bit of composition, and her playing was a delight. She is a splendid foil to the wonderful young Bohemian—not because her technic is less studied, but because her mere presence is a relief from the tremendous nervous strain that Kubelik brings upon his hearers.

After all, it was the performance of two children. Two children who have been given by the favoring Fates the marvelous power of interpretation. Kubelik is a fiend incarnate—playing upon one's sympathies and nerves with a mere instrument upon which some folks play Virginia reels. Miss Shay has the delicacy of the high-strung musician, coupled with the sweetness of a woman. The combination is remarkable for more reasons than one.

Kubelik is the refinement of Fritz Kreisler.

Miss Shay is the refinement of Aus der Ohe and Harold Bauer.

Together they are wonderful.—Springfield (Mass.) Union, December 12, 1901.

The violinist was assisted by Miss Jessie Shay, a young American pianist, who played with neatness and not a little grace Moszkowski's "Etincelles" and a concert etude by Schloezer, which showed a facile technic. Her playing had many excellent qualities, and was justly complimented with an encore, in response to which she played a brilliant etude in repeated notes with skill and finish.—The Republican, Springfield, Mass., December 12, 1901.

Miss Jessie Shay, a very talented pianist, whose prominence in New York is well known, gave for her portion of the concert some delightful numbers, which displayed her beautiful and artistic touch in a most pleasing manner. Miss Shay substituted for her first selection "Rigaudon," by Raff, playing Moszkowski's "Etincelles" for the second selection. Her rendition of the famous Liszt Rhapsodie Hongroise No. 12 was very artistic and her virility in execution was most praiseworthy.—Hartford Post, December 13, 1901.

The assisting artist was Miss Jessie Shay, who repeated the favorable impression created when heard here a week ago. She played compositions by Moszkowski, Schloesser and a Hungarian Rhapsodie by Liszt. Her performance of the latter number was especially agreeable.—Boston Globe, December 15, 1901.

The only assisting artist was the pianist, Miss Shay, who first gave with pretty deftness and bright clarity Moszkowski's "Etincelles" and a concert study, much in the same genre, by Schloesser.—Herald, Boston, December 15, 1901.

Miss Shay played in a graceful, easy fashion, and her performance of the Liszt Rhapsodie was so highly pleasing to the audience that she added another number.—Boston Post, December 15, 1901.

Miss Shay again showed a crisp and brilliant technic.—Boston Journal, December 15, 1901.

Herr Kubelik was admirably assisted in the program by Miss Jessie Shay, whose piano solos were those of a finished musician. Added to the attraction of her music Miss Shay is of so delicate a type of womanhood and was so daintily gowned in white, with a great knot of violets at her breast, as to win the hearts of those who saw her.—The Sun, Baltimore, December 17, 1901.

Miss Jessie Shay had been advertised little, but she did her part more than creditably. Her stage presence was modest and graceful, and the lack of a managerial halo did not prevent the audience from liking her and her playing.—Baltimore News, December 17, 1901.

Miss Shay played Raff's "Rigaudon," which displayed her marvelous technic to excellent advantage, and Moszkowski's beautiful "Etincelles." For her concluding number she gave Liszt's Rhapsodie Hongroise No. 12. In the lighter passages the pianist was very effective. Her execution was beyond criticism.—Washington Times, December 18, 1901.

Miss Shay played her selections with dash and brilliancy.—New York Press, December 19, 1901.

Georg Liebling's Violin Sonata.

THIS decidedly beautiful work, of which Otto Floersheim wrote last May such an interesting and favorable article in THE MUSICAL COURIER, was played lately in Warsaw, Munich, Berlin, all over England, and on November 25 last for the first time in London at Bechstein Hall by Carl Flesch and Georg Liebling. The sonata pleased immensely. It is one of the rare works which from first to last are full of inspiration. It is extremely melodious, effective, beautifully harmonized—and short. It ought to take in America. We understand from the London publishers, Messrs. Aschenberg, that Schirmer (New York), their agents, have copies in stock. At the same concert Georg Liebling scored another triumph with his Caprice, op. 45, for piano, which is dedicated to Jedliczka in Berlin, and published by A. Stahl, Berlin.

H. W. Greene's Christmas Criticism Class.

THERE is always some definite thought discussed at and carried away from Mr. Greene's classes. Thursday it was the normality of singing as a mode of expression. Before an audience which taxed the seating arrangements of Mr. Greene's ample studio Mr. Greene gave his solution of the question, which was that singing as a mode of expression was not normal when that word means "ordinary" or "average," but that it was normal when that word means "natural" and signifies that which is part of our human endowment. Singing is speech carried to a more exalted emotional plane. That emotional plane is normal, hence singing is normal; for if the cause be so then the result cannot be otherwise.

The following program was given to illustrate this point, as well as other minor ones of tone and interpretation:

Violets ..... White
Butterflies .....
Miss Bessie Hoople.
Love Me If I Live ..... Hahn
Miss Ella Benner.
Arabian Song ..... Max Vogrich
Miss Julia Fackler.
Blanche ..... Kucken
Miss Ruth Wood.
Nativity (Tenor Recitative) ..... Stewart
Claud Selby.
Nativity (My Soul Doth Magnify) ..... Stewart
Miss Cecile Stollberg.
Thou'rt Like Unto a Tender Flower ..... Arthur Farwell
Robert Bruce Pegram.

The improvement in the voices was marked and in one or two cases a delight. Watching the development of the voice gives the same pleasure that the unfolding of a flower does. The subtlety of the process is fascinating.

FANNY RICHTER.—Mme. Fanny Richter will give her first recital in Mendelssohn Hall on Wednesday, January 8, at 2:30 p. m. Her second recital will be given Wednesday, January 15, at 8:15 p. m.

The program of her first recital will be as follows:

Variations, Weinen und Klagen ..... Bach-Liszt
Nocturne, C minor, op. 48, No. 1 ..... Chopin
Papillons ..... Schumann
Appassionata Sonata, op. 37 ..... Beethoven
Carneval ..... Grieg
Caprice ..... Mendelssohn
Legende, St. Franciscus on the Waves ..... Liszt

Among her patrons for these recitals are Miss Bliss, Chas. T. Barney, F. K. Vanderbilt, Chas. Barnes, Mrs. F. L. Burton, Miss E. Lieb, Mrs. Mortimer, Mrs. P. Rockeffeller, Mrs. J. J. Knox, Mrs. A. Leuden, Miss L. Tiffany, Mrs. Dr. H. D. Nicholl, Mrs. M. Dudley, Mrs. C. Ranay, Miss M. Simmons, Miss M. Hoey, Chas. Aug. Williams, Mrs. Wezendout, Mrs. H. Brooks, Mrs. D. H. Davis, De Witt Knox, Mrs. J. W. Miller, Mrs. Ph. V. Allis, Mrs. Th. Sutro, Mrs. Ogden Rood, Mrs. G. Chickering, Mrs. A. Schermerhorn, Miss B. Hornblower, Mrs. R. Dow, Miss C. Henderson, Mrs. E. I. De Logget, Miss Trumbull.

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CORSO VENEZIA 65, MILAN, ITALY,
November 28, 1901.

PREMIERE OF "CHOPIN."

AT the Teatro Lirico Internazionale, of Signor Edoardo Sonzogno, assembled last Monday evening, November 25, the largest audience of the season thus far, to greet and welcome the new opera "Chopin," so long expected. The première of this work attracted an audience immense in numbers, anxiously expectant and curious in complexion, yet cool, discriminating in judgment; fully prepared to receive, but not so ready to believe; an audience at once passive, neutral, negative to a certain extent and critical to a degree. As the opera advanced, however, all this changed, and the public grew warm and enthusiastic long before the close.

The opera "Chopin" is in four acts, and composed by Giacomo Orefici, based upon original music of Frederic Chopin; the story or libretto is written in beautiful verse by Angiolo Orvieto.

To be perfectly frank and candid about this new opera of Chopin's music—I must say that I prefer the music as written by Chopin for the piano. While Chopin's music is singable—indeed very singable—extremely melodious and harmonious, it is more pianistic (to my mind) than it is vocal—not a melody *with* piano music, but a melody *in* the piano music—so essentially and peculiarly a part of the piano itself that it cannot be separated from that instrument and be distributed among instruments of different character and color, without being injured and losing its natural, its peculiar charm; this I venture to say from the viewpoints of both singer and pianist.

Chopin's delicate fancies, thoughts and sentiments were all expressed by means of the piano—not by sounds of the human, living voice. Schubert, I should say, found expression more natural through the singing voice, and used it as his exponent, as the vehicle for conveying his feelings, warm and sympathetic.

Many times have I thought that I should be glad to find some of Chopin's lovely melodies, with words underlying, that might be used in song, and at last I was delighted to know that there was to be a text, as well as a pretext, for singing "Chopin."

But after hearing the opera twice I return a second time to my first conviction, namely, that Chopin's music has its home in the piano and there breathes its best life.

All his music, so beautiful, sweet, dreamy, meditative; so caressing, insinuating, alluring, suggestive, seductive passionate; so melancholy, sentimental, romantic, heroic pathetic, poetic and fascinating; exquisite, ravishingly beautiful music of Chopin—call it anything and everything your liking or imagination may picture—but not vocally dramatic, operatic or theatrical!

Nor was Chopin's personality one to lend itself to stage heroism. His character was too modest and retiring—his life too dainty and fastidious. He would shun and shrink from the dazzling, glaring sunlight of publicity and notoriety into the twilight—the shaded lamp and subdued light of privacy and intimate friendship.

Even so his music recoils from the staring, public, promiscuous gaze and treatment over the footlights of the theatre, fleeing to a haven of safety behind the silken folds of my lady fair at the piano, whose dainty, velvety fingers can caress and coax from the ivory keys the marvelous Chopin beauties—this in the natural atmosphere, the perfume of flowers, toned and subdued, softened light and fashionable company; or rather the society of æsthetic, refined, receptive and responsive souls. My instinctive feeling against this sort of thing is strong—bordering on aversion, repugnance—with an undefined idea, or notion perhaps, that it is bad taste; æsthetically wrong and almost a sacrilegious act to thus drag Chopin from where he belongs to where he doesn't.

To make my position, my instinctive feeling against the idea of treating Chopin and his music in this manner more clear, let the reader fancy a drama, entitled, say, "Byron," constructed of Byron's various poems—written on divers occasions, at different times, upon various subjects and for many purposes—all brought together and used to depict a few incidents or an episode in the poet's life; or take Heine or Shelley, using their poems and lyrics for the same purpose and in like manner; or perhaps better still, imagine Shakespeare as a drama of himself—a play in which every expression, every line and phrase, sentences and whole scenes are taken from his "Hamlet," "Much Ado About Nothing," "Romeo and Juliet," "The Tempest," "Midsummer Night's Dream," "King Lear," and from nearly all the great bard had ever written—including his sonnets—all arranged in order to tell a bit of his life story. Would it not be quite natural, I ask, that you should prefer your beloved poets to be let alone and their works to remain integral? However, it is possible that I am unduly sensitive on the subject and that many others will not agree with me.

The fact that the opera "Chopin" is attracting large audiences to the Teatro Lirico does not prove my position wrong in the least—very naturally a new opera would excite expectation and curiosity; that it is all the most beautiful music imaginable I need not emphasize; but the Italians are not a piano playing nation, and therefore not so familiar with Chopin's music as are, for instance, New Yorkers, accustomed to the Vladimir de Pachmann recitals of these charming tone poems. Many, perhaps most of the auditors, do not realize the feast of rich delicacies set before them—a banquet in four great courses of many delicious dishes, all "desserts," as it were—but they listen to the opera more in the sense of its being, simply, a new work of many beauties and without experiencing sentiments of the nature I have endeavored, though somewhat lamely, to describe. Being, therefore, less familiar with the music of Chopin, it follows that they are not so likely to be over or super sensitive about the subject.

That the music, every note of it, is good and beautiful we know. And that Orefici has done his part of the work well is also true. As a musician of talent, of patience and skill he deserves recognition and much credit. His work showed much experience and considerable technical ability, as well as taste in the choice of material.

The story underlying the music of "Chopin" is told by Orvieto in a simple manner, but beautifully and poetically.

Here is the cast of characters and the interpreters:

Federico Chopin.....G. Borgatti (tenor).
Flora.....Cesira Ferrani (soprano).
Stella.....L. Beltrami (soprano).
Elio.....R. Angelini-Fornari (baritone).
Il Frate.....E. Brancaleoni (basso).

Grazia—and other children beloved by Flora—Skaters—Polish country men and women—Fishermen of Majorca, &c.

Conductor.....Giovanni Zuccani.

The first act opens in Chopin's native land at Warsaw in the year 1826 at Christmas-tide; it is a night by moonlight—a wintry scene with snow covered trees and skating.

Chopin, brown haired and curly, is seen there clad in a brown velvet frock coat, with cap and close fitting trousers to match, and high topped boots. His sister Stella and his friend Elio are with him. In the background is seen a chorus of men and women disporting themselves in skating, and later in singing. Chopin already appears afflicted with melancholy and ill health—the beginning of consumption showing itself in slight coughing.

The overture consisted of Polish airs (Mazurka rhythm) found in the Grand Fantaisie, op. 13, and was rather short. The first singing in this scene is by Elio, followed by Chopin, on themes from the Fantaisie, op. 13, and the Sonata in B minor, op. 58, after which the melancholy youth sings the melody of the Nocturne, op. 15, No. 1 (E flat), and then enters the Polacca Fantaisie, op. 61—the same key and movement being maintained—and passes on to the Nocturne, op. 55, No. 2, where he is joined by his friend Elio, taking up the Nocturne, op. 15, No. 1, for a short distance, and then passing to and ending in the Fantaisie, op. 13. Here Chopin sings the Mazurka melodies, op. 56, No. 2; op. 7, No. 3; op. 50, No. 1; again op. 56, No. 2, and op. 7, No. 3; and finishing with op. 41, No. 1. The chorus at this point—skating part of the time—sing in vivace tempo Mazurka, op. 56, No. 2, the composer Orefici here ably combining the imitations among the voices; and above this chorus friend Elio sings to Chopin, using the Mazurka air and passing to Mazurka, op. 6, No. 3. The chorus here dances or skates through the Mazurkas, op. 30, Nos. 2 and 3, singing loudly, and yet louder into Mazurkas, op. 56, No. 2, and op. 41, No. 3; thence to Etude, op. 10, No. 7; Mazurka, op. 41, No. 3; Grand Fantaisie, op. 13; Mazurka, op. 56, No. 2; Mazurka, op. 17, No. 1; Nocturne, op. 15, No. 3; Mazurka, op. 56, No. 2—when Chopin is heard singing softly the Nocturne, op. 9, No. 1, and which then is succeeded, instrumentally, by parts from the Barcarolle, op. 60; the Polacca, op. 44, and the Fantaisie, op. 13, preluding Stella's beginning of a duet with her brother Federico, he joining her on Etudes, Nos. 2 and 3 (from the "Method of Methods"), and continuing together in the exquisite Berceuse, op. 57. Stella then goes on alone in the Etude, op. 25, No. 10, but soon Chopin takes up the melody and passes on to the Prelude, op. 28, No. 21, which he sings to the end. Here he is met by the chorus singing joyously the themes and melodies of the Mazurkas, op. 68, No. 3, and op. 56, No. 1; above which the voice of Chopin is heard sadly. The chorus continues on the "Krakowiak," op. 14, joined by Stella and relieved later by Chopin in the Mazurka, op. 33, No. 4. Chopin continues with Nocturne, op. 9, No. 2, and is joined by his sister Stella on reaching Mazurka, op. 68, No. 3, once more; but after a few steps he is left alone to proceed to Mazurka, op. 6, No. 3, accompanied by the chorus, however. This first act is closed by the chorus with a part of Mazurka, op. 41, No. 3.

After the duet in this act there was much applause, with three curtain calls at the end for the tenor Borgatti.

Act II. plays and sings in Paris, or, more truthfully,

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near Paris, at the villa and gardens of Flora. The scene is one of great charm—a glorious night in the springtime of April, 1837, in the gardens or park surrounding the villa: inside a music room is seen through an open window; without all nature is in blossom, beaming and blooming with delight and loveliness. Here we find Chopin and Flora, Flora's little daughter Grazia and a lot of other children, boys and girls, on whom friend Elio keeps his eye and looks out for their entertainment. Sister Stella has remained in Poland.

To give a close, conscientious account of all the music used in this and the following acts, as I did in the previous one, would, no doubt, be very interesting to many Chopin lovers, but there are other readers who may care less and find themselves bored by it. I shall, therefore, touch more more lightly upon the music source, and not deem it necessary to call attention to every string of Chopin pearls, or to all the precious gems forming this operatic galaxy of charming, graceful and elegant beauties. The act opens with an instrumental prelude formed of measures taken from the First Piano Concerto, op. 11; Scherzo, op. 3; Etude, op. 10, No. 7; Scherzi, op. 54 and op. 39. Elio tells the children (some ten or twelve boys who do the singing, while the girls but look prettily) a story, a legend, on a theme from the Fantasia, op. 49, which melody the children take up and pursue into the Polacca, op. 44. Here Chopin first sings the melody in Polacca, op. 44, and is then joined by Elio in a spirited duet ending in the Mazurka, op. 33, No. 1. Flora, who should be "George Sand" from all we know of her affair with Chopin, at this stage of the story makes her first appearance and is treated symbolically by the author. Her first words, "Chi sa!" attract Chopin's attention, as if they formed a response to his own thinking. She sang with exquisite grace and charm, and with poetic and musical expression the Nocturne, op. 27, No. 2—a song of hope. The children break in here on Scherzo, op. 54, and the Fantasia, op. 49, and Elio relieves them by singing Etude, op. 10, No. 10, and the Impromptu, op. 29. After this we have in the orchestra the Barcarola, op. 60; portions of Scherzo, op. 54; Prelude, op. 45, and Nocturne, op. 27, No. 1, to which latter melody Flora sings of the loveliness and sweetness of the spring night, which is still evening, and in rapturous praise of the music emanating from the villa. Flora, having gone with little Grazia to the garden gate, returns to find that Chopin, always pensive and moody when alone, has entered the house and seated himself at the piano to express his musings and vent his feelings in a tender, dreamy Nocturne (op. 27, No. 1), which we hear played by Signor Franco da Venezia upon a superb Steinway grand piano.

The effect of this, however, fell flat and was absolutely lost upon the vast audience, as were also other beauties allowed to pass unnoticed—not being recognized.

There is a great love duet in this act between Chopin and Flora, sung in genuine Italian style, and this had to be repeated on loud demand of the audience. In fact there are two duets to speak of. During the first or earlier one a bird, a nightingale, is heard singing in the trees. Chopin here has the words:

"Canto di rosignuol, vivido trillo,
Anima della notte, * * *"

on the op. 51 Impromptu melody, but the bird just heard had been trilling in the Prelude, No. 1 of op. 28, and this Prelude is then taken up by the lovers, who pass through a part of Mazurka, op. 41, No. 2, after which the orchestra rocks through a short distance of the Barcarola, op. 60, and arrives at the Etude, op. 10, No. 3, where Flora and Chopin later continue their singing together through the Etude. Mazurka, op. 41, No. 2, measures are heard in the orchestra, after which the singers resume their love song and pass through parts of the Polacca Fantasia, op. 61; Mazurka, op. 41, No. 2; Nocturne, op. 9, No. 2; again the Polocca Nocturne, op. 37, No. 2; Ballade, op. 52; Valse, op. 42, and Prelude, op. 28, No. 17, in which they refer to the delicious warbling of the nightingale, the orchestra concluding with Etude, op. 10, No. 3.

These love duets called forth deafening applause at the close of the act, many persons rising in their seats. There were three curtain calls for the happy lovers, Chopin and Flora, and in the fourth call Borgatti and la Ferrani were joined by Conductor Zuccani.

Act III. shows us "una certosa abbandonata" (a forsaken monastery) on the Isle of Majorca, whither Flora has taken Chopin to regain his health; nearby we see the blue water of the expansive lake. A new character is seen in this act—the Frate, brother or friar. In this act a tremendous storm, a black tempest, comes over the lake. The orchestra opens with a prelude, playing the Polacca, op. 22. Voices in the distance are heard singing "Maiorca isola bella," to the music in Ballade, op. 38. The Frate is seen near the certosa digging in the garden, and singing to the melodies in Polacca, op. 22, and the Ballade, op. 38, when Chopin appears upon the scene, sickly looking and weak, indulging in much "Camille-like" coughing. He sings of being "so tired" and he looks it; his under-chin reddish brown hirsute growth and his green-colored jacket add to his paleness of face. He looks troubled and anxious. He sings a great aria here:

"Io sono oppresso da un angoscia muta,"

being the Ballade, op. 23, followed by Polacca, op. 22, and the Nocturne, op. 15, No. 2—which, however, was received coldly, or rather not at all, as it passed by unknown. The Frate then takes the Ballade melody, op. 38, as his theme, during which Chopin has hallucinations and "sees things." He works himself up into a great state over "those frati" and other things he imagines before him, but is again calmed into singing the Prelude, op. 28, No. 15, and is joined by the Frate through the Ballade, op. 47, when they alternate in the singing of Ballade, op. 38. Chopin then proceeds alone—assisted from time to time by the Frate—singing parts of the Ballades, op. 47 and op. 38; Polacca, op. 26, No. 2; Nocturne, op. 27, No. 1; Prelude, op. 28, No. 24, and again Ballade, op. 38, until he has wrought himself into such a state of agitation, excitement and terror that he falls to the floor, exhausted and helpless; he then has a fit of coughing—leaving him too weak to rise for quite a while. The Frate tries to assist him with the Sonata, op. 4, and appeals to the first movement of Sonata, op. 35, then to the finale of the same sonata for help—but without getting Chopin to his feet. Meanwhile the terrific storm is raging and the orchestral Etude, op. 25, No. 4, has given Chopin enough strength to utter "alas!" (ahimè!) The orchestra continues, playing this time the Allegro Agitato movement of Sonata, op. 35, and the Frate succeeds in urging Chopin to his feet. Shortly after, poor Flora enters sobbing; gazing at each other, they sing in unison—she: "Fritz—ahimè Fritz!" and he: "Flora! o Flora!" upon a theme from Nocturne, op. 62, No. 1, and Chopin, continuing, sings: "But thou weepest? * * * Why? * * *" She answers not. But the chorus of Majorca fishermen and women in their picturesque dress of the isle enter slowly, singing very softly and lento assai, the Prelude, op. 28, No. 6, and bearing the dead body of dear little Grazia, the beloved daughter of Flora, who has fallen a victim to the frightful tempest. Beginning with a grand duet between Flora and Chopin, who are joined later by Elio and the Frate, we have a great ensemble number with the chorus, which is the climax and the finale of this act. With the dead child before them, and the orchestra having played in a slow and very sustained manner parts of the Prelude, op. 28, No. 2, and the Nocturne, op. 62, No. 2, Flora begins Nocturne, op. 48, No. 1,

"Grazia, mia dolce bimba adorata!
Sei morta, fiore della mia vita."

a melodic phrase of four measures, Chopin then singing the next phrase:

"Luce dell' anima, sei dileguata!
L'ombra ci arrolge, cupa, infinita."

After which they continue together this beautiful and touching lament, which soon swells to a quartet and chorus of grand proportions—a finale of stirring, thrilling effect and then dying away in a sotto voce, "Ave, Ave o Grazia," of the chorus on four measures of the op. 51 Impromptu, and an orchestral Adagio movement from the Mazurka, op. 24, No. 4.

Much applause after the curtain fall for the principal singers, bringing out Ferrani and Borgatti twice and the tenor alone a third time.

The fourth act consists entirely of Chopin's death scene in his own apartments at Paris. He is seen there in his bedchamber seated in a great arm chair, attended by his brotherly friend Elio; his sister Stella arriving later, in whose arms he breathes his last. Grief stricken Flora is not with him in these last moments; but he has been dreaming of her—and also of his native Poland.

Prelude, op. 28, No. 4, in E minor, Adagio and Elegiac, forms the orchestral opening of this scene, foreboding, almost announcing, the death of Chopin, who raises his voice in accents tragic, if no longer passionate, to sing the Prelude, op. 28, No. 20, with thoughts of his dear Polonia, his birth land, and of his first love; remembering, too, the more recent events; he wanders in this singing through parts of Etude, op. 25, No. 7; Nocturne, op. 32, No. 1; Fantasia, op, 13; Nocturne, op. 15, No. 1; Etude, op. 25, No. 6; Nocturne, op. 37, No. 1, and returning again to Prelude, op. 28, No. 20, when Elio addresses him with music from the Ballade, op. 52, to wich Chopin responds, "No, no!" taking up the Agitato Allegro of Study No. 1 in the "Method of Methods," which is continued by Elio, and again followed by Chopin until Elio introduces Nocturne, op. 9, No. 1, and a duet is formed between them; this they continue until Stella arrives, when Elio withdraws and Stella sings Fantasia, op. 13. Chopin, again making an effort to rise from his chair, falls back with the words "Stella"—"Sorella?" in Polacca, op. 26, No. 1, and sings until she replies once more with the Fantasia, and in which they embrace in duet form until they reach the Polacca, op. 44, where the orchestra ventures alone with the chromatic run for the basses and then falls into the op. 36, Impromptu, for Chopin. The dying singer takes up this Impromptu, but soon leaves it for the Nocturne, op. 55, No. 1, in which his sister joins him just a bit; alone he passes on to the Nocturne, op. 62, No. 1, but again returns to Nocturne, op. 55, No. 1, singing which Chopin expires in the arms of his sister. This scene is touching, and many in the audience were affected by it. After a descending chromatic interlude in triplet groupings from Nocturne, op. 9, No. 3, the orchestra brings Stella, Elio and an out of sight chorus far away to sing the Prelude, op. 28, No. 9, with which the opera ends.

All through this scene the tenor Borgatti was great; his mezza voce Nocturne singing was most beautiful, expressive and musical. But Chopin was not allowed to breathe and sing his last in peace, being interrupted by thoughtless, senseless, indecent applause and cries of "Bravo!" and "Bis, bis!"

Just imagine "bravo" and "bis" cries during such a scene! At the close of the opera there was an ovation to the principal interpreters, with numerous calls for the conductor, the composer and also for the chorusmaster.

Should Chopin's music, through this opera, become popular, commonplace street property, I should feel grieved and sorry indeed. To have Chopin's gems and precious jewels treated with the favor bestowed upon big-dropped, dangling earrings, and every-finger, all-hand-

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covering rings so much affected in Italy, would make me mourn.

The ordinary taste in this country is operatic, melodic in expression—sometimes, alas! coarse and vulgar—but generally speaking the Italians are tuneful if not always musical. They can remember and imitate melodies and "tunes" with remarkable facility; and Chopin, you know, is beautifully melodious! DELMA-HEIDE.

VON KLENNER PUPILS' MUSICALE.

MME. EVANS VON KLENNER introduced ten of her pupils—including beginners and professional artists—at a musicale which she gave in her handsome studio, 230 West Fifty-second street, last Friday evening. Everything attempted by this distinguished vocal teacher is logical, tasteful and as orderly as the most exacting could wish. For one thing she is to be congratulated, by giving as few public concerts as possible, preferring instead of a public function a series of studio musicales, where her work may be studied at close range. No reasonable person would want a better illustration of method, style and musical knowledge than that given in the program presented by the ten young girls and matrons. The list of vocal numbers included:

Quartet
The Two Roses.....Werner
Nearest and Dearest.....Caracciolo
Viardot Quartet.

Songs for contralto—
The Quest.....E. Smith
I Love and the World Is Mine.....Clayton-Johns
Miss Edna M. Banker.

Songs for soprano—
I Plucked a Quill from Cupid's Wing.....H. K. Hadley
Penso.....Tosti
Miss Isabelle Woodruff.

Songs for soprano—
Message of the Rose.....Helen Hood
Maiden, Arise.....Abt
Miss Maude Carnahan.

Songs for soprano—
Minor Chord.....Mager
Die Sonne Scheint Nicht Mihr.....Brahms
Miss Isabelle Walbridge.

Songs for soprano—
Song of Sleep.....Lord Somerset
Sunrise.....Wekerlin
Miss Nellie Wheelock.

Duet, Gondolier Song.....Graben-Hoffmann
Miss Marie Griffen and Miss Banker.

Songs for soprano—
Maiden's Wish.....Chopin
Dein.....Carl Beines
Mrs. Pauli-Schrader.

Songs for soprano—
Es blinkt der Thau.....Rubinstein
Rose Aria, from Marriage of Figaro.....Mozart
Mrs. Katherine S. Bonn.

Songs for contralto—
Allah.....Chadwick
My Heart Is Weary, from Nadeschda.....A. Goring Thomas
Miss Kathleen Howard.

Song for soprano—
Chanson Provencale.....Dell' Acqua
Mrs. Katharine Noack-Fique.

Quartet, Swedish Wedding.....Södermann
Viardot Quartet.

Composed as follows: First soprano, Miss Wheelock; second soprano, Miss Carnahan; first alto, Miss Walbridge; second alto, Miss Howard.

Taking the singers in the order in which they appeared, we must begin with Miss Banker, of Rochester. After only a term of thirty lessons she showed both in her songs and in the duet with Miss Griffen, another beginner, the results of the Von Klenner training. Miss Banker is sympathetic, and with further development she is going to grow into a fine contralto. Miss Griffen's voice is soprano, sweet and naturally flexible. She, too, promises to be an honor to her teacher in a few years. Miss Woodruff, another young soprano, further along than either Miss Banker or Miss Griffen, sings with much taste, and the quality of her voice is pleasing. Miss Carnahan, of Jamestown, is a dainty little girl with a high soprano voice, which with further training will become more flexible. She sings intelligently already, and in the quartets did splendidly. Miss Walbridge, of Buffalo, possesses an even, smooth contralto voice, and she sings with much feeling and taste.

Miss Wheelock is a Western girl. Her home is in Indiana. If she continues her studies faithfully, the world will hear from her, for she has one of those naturally rich soprano voices with a big range, the kind of voice that can be trained to sing all styles of music equally well. Moreover, Miss Wheelock has temperament and a good stage presence. Mrs. Schrader, although somewhat nervous, sang especially well the Chopin song. Her voice is very sympathetic and her singing marked for its sincerity. Mrs. Bonn, of Waterbury, is one of Madame von Klenner's professional pupils, of whom she may well be proud. Mrs. Bonn's singing of the Rose aria from "The Marriage of Figaro" would have put to shame the efforts of some prima donna of world wide fame. Her execution was flawless and the sweetness and purity of her voice a delight to hear. By her singing Mrs. Bonn scored a triumph for herself and her teacher. After Mrs. Bonn, the audience heard the contralto prima donna of the evening in Miss Kathleen Howard, of Buffalo. It is only a few times in a lifetime that one hears such a voice. Contraltos are rare and Miss Howard possesses one of the rarest of contraltos, remarkable for the deep, noble, organ-like tones and also for compass and lovely quality. She sang with intelligence and depth rather unusual in a girl of eighteen. If in a few years Miss Howard does not become known as one of the leading contraltos of the country then are prophecy and the labor of an accomplished teacher vain things.

Mrs. Fiqué, who sang the closing solo, is another of Madame von Klenner's professional pupils who is rapidly mounting the ladder of fame. Mrs. Fiqué's beautiful soprano is remarkable for a rich medium register, and being an artist with abundant temperament it is a pleasure always to hear her sing. Her coloratura is uncommonly fine. Then, too, Mrs. Fiqué is blessed with good looks, which, together with her voice, account for her success in the operettas conducted by her husband, Carl Fiqué.

The concerted numbers sang by the Viardot Quartet added much to the varied character of the program. The voices of the four young women blended well, and in their attack, phrasing and conception proved again the thorough schooling at the Von Klenner studio. Madame von Klenner's musicianship was shown also in the piano accompaniments which she played for all of the singers who appeared. As is her custom, Madame von Klenner made a brief address before the musicale, in which she told the audience that it was not a concert they were invited to hear, but a studio musicale in which the work of pupils in the various stages of advancement would be unfolded. Similar musicales are to follow in January and February and in March will come the Lenten recital. Madame von Klenner received her pupils and guests in a gown of rich ruby satin, draped with Spanish lace. Her mother, Mrs. Evans, who assisted at the reception, wore pearl gray satin, trimmed with point lace. Among the guests at the musicale were William G. Stewart, director of the American School of Opera, and Mrs. Sydney Rosenfeld, prominent in philanthropic and women's club circles.

Madame von Klenner's new studio is attracting many new pupils. The location is decidedly one of the best in New York for a school of music. Resident pupils will find everything provided for their material comfort as well as artistic advancement.

CONSERVATORY RECITAL.—The "daily class" of the Conservatory of Music, 2105 Seventh avenue, gave a recital last Friday evening. The program which follows will serve to indicate the class of work done by the pupils:

Fantaisie (two pianos).....Gurlitt
Bessie Coogan and Julia Coogan.
Patriotic Song.....Grieg
Country Dance.....Jensen
Ella Mylius.
Bolero.....Lack
Christine Kindelan.
Tarantelle.....Schnecker
Marion Kohn.
Valse Caprice.....Debat-Ponsan
Emily Hainhorst.
Joyful.....Rohde
Adelaide Diack.
Saltarelle.....Clark
Grace Estwick.
Kamennoi Ostrow.....Rubinstein
Concert Etude.....MacDowell
Emma Southard.
To Spring.....Low
Harlequin and Columbine.....Kleinmichel
Grace Foster.
Hexentanz.....MacDowell
Katherine Roan.
Mazurka.....Meyer-Helmund
May Tweedy.
Pierrot.....Chaminade
Adele Grenet.
Pas des Cymbales (two pianos).....Chaminade
Katherine Roan and Frances Basley.

NEW YORK COLLEGE OF MUSIC.—An interesting concert was given last Tuesday night in the music hall of the New York College of Music.

The program comprised a Sonata for violin and piano by Schenck, which was played by David Mannes and the composer; songs by Franz, Foote, Hawley and Wagner, which were sung by Miss Florence Mulford; short violin pieces by Godard, Schubert and Wieniawski, which were performed by David Mannes.

Mr. Schenck's Sonata, which on this occasion was played for the first time, is a composition of merit, being original, well constructed and interesting throughout. It was well played.

Miss Mulford's singing was enjoyed. She possesses a strong and musical voice, which has been judiciously trained. Her accompaniments were discreetly played by Miss Leonora Dally.

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"THE AMERICAN DANGER" IN VOCAL ART.

THE following criticisms from Dorpat, Russia, will interest every musical American:

FIRST ARTICLE.

It was a very musical though skeptical and prejudiced audience that gathered to hear the composer Pirani and the, to us, unknown New York prima donna, Frau Alma Webster Powell.

"What can this new America—the land of the dollar and materialism—show to us artistic Europeans? Possibly a cleverly conceived Barnum's White Elephant!" This prejudice, however, melted away like snow before the sun, and unconsciously a new impression swept over us. America is the land of rapid progress in every line, and soon, perhaps, may come the time when likewise in the field of art, which Europe considers her own monopoly, it will be an all-surpassing rival.

It is not every one's forte to sing the songs of Pirani. And to execute with facility and ease parts that have apparently insurmountable difficulties demands an artist, and such a one as is Mrs. Powell.

An artist of song, with such voice material and such an extraordinary schooling as is rarely heard, Madame Powell is positively not to be equaled, and as to a superior, it is absolutely out of the question.

The artist possesses a soprano voice with a compass of not less than three octaves, which, in spite of its wide range and large volume, remains most smooth and equal throughout its entire range.

The very first number, Delibes' "Glöcken" aria, from "Lakmé," made a tremendous impression upon the listeners—and how could it have been otherwise? They were real bells and pure silver bells of most beautiful tone that we listened to. It seemed hardly a human voice.

In the second aria, "Queen of the Night," from the "Magic Flute," Mrs. Powell showed her ability to sing with breadth and deep felt sentiment.

This aria is usually transposed, for singers who can sing the high F of the original key with ease and beautiful tone are great rarities, as rare, indeed, as black diamonds. But even this wasn't enough, for in a composition of Pirani's she reached the high G above high C.

When we add to this phenomenal ability her brilliant appearance and charming manner, then, indeed, must Mrs. Powell be reckoned as the flaming sun among the "stars" of the stage.

It is, indeed, with great pleasure that we learn the artist has been persuaded to appear in a second concert Friday evening.—Nordlivländische Zeitung, November 27, 1901.

SECOND ARTICLE.

The second Pirani concert was a real triumph for Mrs. Alma Webster Powell. A large audience had assembled to hear and admire this unique artist, who stands alone in her virtuosity.

We can only repeat the words of our first criticism, that an artist with such a phenomenally trained, voluminous voice has never before been heard in our midst.

The bell-like intonation, the ease of tone production, which in range goes away beyond the ordinary limit of the human voice, the astounding virtuosity—these are the dazzling accomplishments which will make the memory of this artist remain, never to be forgotten.

The most difficult arabesque of the art of song, trills, runs, turns, salti, staccati passages, all were delivered with a perfect delicacy and grace.

Besides this, the extreme and exceptional height has a brilliancy of quality that fairly dazzles one, while the voice in the lower range preserves its mellowness and purity.

It would seem to us that the compositions of Pirani had been written exclusively for Mrs. Powell, for it is hardly to be supposed that another singer could accomplish such difficulties as these compositions present.

As an opera singer, Mrs. Powell should be capable of the greatest things, for her beautiful stage appearance and wonderful power of mimicry, as shown in the play of expression over the features, are remarkable in themselves.

Added to all this is a most simple and fascinating style, which the "Kinderlieder" displayed, as well as the most novel and original "Tauseuderlei," and an interpretation like the variations on the "scala diatonica in mi," simply wafted us away to fairyland, as if enchanted.—Nordlivländische Zeitung, Friday, November 10 (23), Dorpat, Russia.

It is refreshing to know how a people as musical as the Russians have been compelled to acknowledge that an American, receiving her training solely in New York, from Mme. Anna Lankow, has in schooling and finish exceeded their greatest expectations.

If Mrs. Powell has conquered the Russians against their self-acknowledged prejudice of American art and artists—if also it is true that the American voices are in themselves the most gifted natural organs, to verify which statement we need only to observe the wide spreading réclame of all European voice trainers, and their great effort to secure American pupils—if this is true, then why does not the American nation appreciate this fact and create opportunities for the hearing of their native talent?

What is all this training for—why all this struggle for perfection on the part of these young and gifted voices, if they must go into foreign fields, push their way through every difficulty, jealousy, hatred, prejudice, poverty, foreign customs, foreign languages—all this in order to make our own people willing to hear their own native talent, that some other nation has sanctioned and acknowledged worthy of our approval?

We listen in rapt awe to the broken down, worn out and half incapacitated singers of other countries, because of their past reputation. Were a young artist of no reputation to sing the same roles twice as well no one would listen, for Europe has not told us she is worth our hearing. And why? Are we such fools that we do not know art when we hear it? Can't we distinguish for ourselves what is good and what is bad?

Then why can all of these foreign artists, often with little reputation at home, make fortunes from their American hearers?

If we do love art for art's sake, and can distinguish the artist, why should we be reluctant to hear those of our own voices that, when sanctioned by foreign approval, we rush in great numbers to honor?

For this we have a splendid illustration in Sibyl Sanderson, who, as we all know, is a California girl, and Yvonne de Treville, acknowledged by all art critics to be a young artist of great ability, who, unable to secure an engagement worthy of her ability in her own home, America, without foreign prestige, has been forced to seek acknowledgment abroad, where she now is.

In the past year a number of American artists, and American trained besides, have secured very good foreign engagements, first of whom must be mentioned Mrs. Alma Webster Powell, traveling on a world tournée now in Russia, who, because of her beautiful voice and training, was engaged in the greatest city of Germany, Berlin, at the Royal Opera House, from which she was forced to resign on account of the jealousy of the other singers. Miss Geraldine Farrar, the accounts of whose struggles for acknowledgment among the old and envious prima donnas of the same opera house are appearing just now so frequently in the dailies; Miss Martha Hofacker, also a pupil from the Lankow studio, now so successful in leading juvenile parts at the Strassburg Opera; Miss Parkinson, a Kansas City girl, unable to find a suitable hearing here, now singing with creditable success in France, and Miss Abbott, a wholly American trained artist, who has just made great success in Paris. And was Miss Abbott's success easily bought? What could be more ungenerous or contemptible than Alvarez's refusal "to sing with a débutante"?—and yet this foreign artist is engaged by Americans to sing in America at a tremendous salary.

What does all this mean? How is this going to end? Can there be no outlook for conscientious struggling voice trainers, who, by patience and superior skill, are able to train these same American voices so that Europe's fastidious audiences accord them unanimous praise?

What incentive is there for such struggling if an acknowledgment must be bought so dearly—and, in fact, can only be attained by those fortunate enough to have financial support back of them?

Why has Russia accorded Mrs. Powell such honors? Everywhere they mark with astonishment her wonderful technic and schooling. And yet this schooling was acquired right here in New York by years of patient study in the studio of Mme. Anna Lankow.

In this self-same studio to-day there are twenty artistically gifted young American voices, which in the course of two or three years will be fitted for first-class operatic work—many of them already known to New York audiences.

Let us see what else this one studio contains. In the list of advanced pupils, sopranos, we have among others—Dramatic: Miss Pauline French, Miss Mary Norris Berry, the well-known St. Louis artist; Miss Anah Doob, Mrs. May Harding, Miss Emily Houghton. Mezzos: Miss Edna Stern, favorably known in New York State; Mrs. James D. Livingston, Miss Bertha Shalek. Coloratura: Mrs. Beatrice Flint, Miss Jane Shalek, Miss Ellen Cornell and Miss Beatrice Goldie. Altos: Miss Freda Buesing and Anna Granda, two really phenomenal voices.

For light opera: Miss Marie Ahlers and Miss Violet Wilson. Among the male voices: Andreas Schneider, the favorite baritone; S. P. Veron, basso, now with the Rose Shay Opera company, who receives the most favorable criticisms wherever he appears; Eladio Chaó, basso cantante, who begins his career next season in Italy, and Sylvester T. Ritter, a phenomenally rich and deep basso. These young singers represent all classes of voices, fitted for the most dramatic Wagnerian roles down, through all the varying requirements, to light opera. Besides, many of these singers are trained in dramatic action at the American School of Opera. Those for grand opera are with Theodor Habelmann; those preparing for light opera are under the guidance of William G. Stewart and Mr. Hegemann. This is the report of but one studio! How much glorious talent must there be accumulated in the other renowned studios of New York, such as those of Mme. Evans von Klenner, Oscar Sänger, Madame Courtney, Francis Fischer Powers and many more, equally well known! What is to become of these voices? What chance is there in America for a well trained voice outside of the Metropolitan Opera—where they frankly refuse to engage anyone without foreign reputation. Ah, indeed—there is vaudeville or light opera or burlesque—but

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excepting the Bostonians, what advantage is a well trained voice in this field? Given a pretty face, slim figure and pleasing manner—an untrained voice will do quite as well.

When are we Americans ever to awaken to the fact of our own ability?

If Europe sees such marvelous ability in our native young artists, why can't our country rise to the opportunity, rally to the support of the efforts already made to have opera in English in all our large cities, and give the native talent a chance at home. Let us hope that this awakening is near at hand. XY.

Katharine Fisk Sings with Nordica.

MRS. KATHARINE FISK, the distinguished contralto, after a brilliant appearance in St. Louis, December 9, with Madame Nordica in song recital, filled an engagement at Colorado Springs, December 13. Mrs. Fisk was accorded the ovation which meets her wherever she sings, as will be seen by the appended press notices:

It is not necessary to say very much for Mrs. Fisk. She is known throughout America and abroad as an artist of the very first rank. There are few concert singers to be compared with her. Her register is remarkable, her intelligence is unfailing as is the variety and sureness of her interpretations. She is at times boldly dramatic and again subtly gentle and has, fortunately, a voice sufficient to the demands of a program whose range is from Brahms to Nevin and the most exquisite of present day ballad composers.

The program last night was admirably selected with a view toward variety. Goldmark's "Ode" was magnificently sung, and roused the audience to enthusiasm.—Colorado Springs Evening Telegram, December 14, 1901.

Mrs. Katharine Fisk last evening gave one of the most enjoyable song recitals ever heard in Perkins Hall. Her voice is a splendid contralto, her training is excellent and her choice of songs very happy. Her voice, which for strength and depth of tone is remarkable, extends into the soprano register as well. Her presence, which is that of a woman as beautiful as her voice, lent an additional charm to her singing.

One of the most enjoyable numbers of the evening was a group of five biblical songs by Dvorák, the first public production of which was given by Mrs. Fisk at the London Philharmonic Society, under the personal direction of the composer.—Colorado Springs Gazette, December 14, 1901.

Mme. De Vere-Sapio's Australian Triumphs.

THE critics of the Antipodes continue to laud the singing of Madame de Vere-Sapio in opera. The following were received recently:

The season of Italian opera at Her Majesty's got an immense "lift" by the appearance of Madame De Vere-Sapio in the name part of Aïda on Monday night. Both in vocal and dramatic sense the new Aïda delighted the big house. Good judges who have seen lately Madame Melba at Covent Garden declare that it is almost impossible to distinguish between her beauty of voice and polished refinement of vocal skill and such a flawless performance as Madame De Vere-Sapio gave us on Monday night. One enthusiast said: "I could fancy I was hearing Melba all the time."—Sydney Sportsman, August 14, 1901.

The feature in the repetition of "Aïda" was the first appearance of Madame De Vere-Sapio in the name part. Besides looking admirably the character of the handsome Ethiopian, Madame De Vere-Sapio sang the part beautifully. Her great success was in the rendering of "Cieli azzurri," which realized all the plaintive charm of the wild melody.—Sydney Morning Herald, August 13, 1901.

Madame De Vere-Sapio, warmly greeted on making her appearance as Gilda, looked younger and even more attractive (this is a spontaneous, not a stereotyped expression of admiration) than she did in 1894. She charmed us all by her beautiful and exquisitely artistic singing, and at the same time won her way into the favor of the critical by her display of easy grace as an actress.—Sydney Punch, August 15, 1901.

The announcement that Madame De Vere-Sapio was to take the role of Santuzza in "Cavalleria" created a keen personal interest in the revival. We were all prepared to hear Santuzza's music finely sung, and most of us were predisposed to an adequate display of intelligent and well studied acting. The surprise was in the perfectly graded emotional feeling, the alternate play of affection, aversion, fervent hope, passionate pleading and consuming, revengeful desire, which characterized the singing and the acting of the "trusting woman basely scorned," from the balmy Easter morn to the final scene.

Without once letting her feet wander into the forbidden paths of exaggeration, Madame De Vere-Sapio gave us a Santuzza in which there were no weak spots and not a touch of insincere slovenliness or false color.—Sydney Punch, August 29, 1901.

HUGO KAUN.

"ON October 8 Hugo Kaun, a German composer who has been artistically active for several years in Milwaukee, gave a concert devoted to his own works, the execution of which he entrusted to the baritone Van Eweyk and the pianist Bos from Berlin, and the Leipsic String Quartet of Hamann, Hering, Heintzoch and Robert Hansen. The performance comprised the String Quartet, op. 41; the Piano Quartet, op. 39, and the lieder 'Das Mondlicht fluttet,' 'Königin der Nacht,' 'Rother Mohn,' 'Wetterleuchten,' 'Schneidermär,' 'Der Sieger' and 'Daheim,' and all the pieces gave brilliant evidence of the unusual talent in composition of their creator and his astonishing mastery of all musical means of expression; in one word, they displayed Hugo Kaun as a real master in this field of composition, who in point of invention stands thoroughly on his own feet, and in all the artistic working out of his thoughts never lets us miss the internal warmth of a deep and truly sensitive disposition. A serious, dreamy mood, which is not quite hidden in the Scherzo of the Quartet and in the jesting 'Schneidermär' (which was redemanded), gives to the works before us a special coloring, and completes the profile of this eminent tone poet.

"The string quartet of only three movements begins with a four voiced fugue that exhibits the composer as a contrapuntist of the first magnitude in its' bold yet always legal development, and in spite of all its learning leaves not a trace of the school dust so often united with such works, but contributes rich nourishment to the soul of the hearer. Equally valuable in its noble fancy and its glowing temperamental contents, but still more effective, is the third movement. The main part of the scherzo flows on with airy lightness, compared with which the middle episode is somewhat inferior in invention and clearness. The four movements of the piano quintet are on the same level of value, not only in the facture and tone blending, but also in inventive power and poetic contents. The first movement, impregnated with deep yet modest feeling, denoting inward happiness, puts a most effective contrast in the finale, with fresh, impetuous joy of life. Of very peculiar, even fabulous charm is the intermezzo in the second place, and a warm outbreak of feeling from the beginning to the end forms the third movement. As a lieder composer Kaun has caught with full congeniality the mood of the poetry, and as regards the declamatory handling of the text and the refinement with which he, without depriving the vocal part of its independence, uses the piano accompaniment to enhance the effect of the whole, he has created cabinet pieces which bear comparison with recognized flowers of German musical lyrics, and, like the chamber pieces just mentioned, adorn any good concert program. Hugo Kaun is once more a melancholy example that composers who have something special and original to say and can utter it in artistic form are able only slowly to attain general recognition, and that they have often to cut for themselves a path thereto by brave pecuniary sacrifices (printing, public performances at their own risk, &c.). May the exertions which Hugo Kaun has also made be not in vain; he is thoroughly deserving of the attention of all givers of concerts who can diffuse the knowledge of a new, highly important composer."—Leipsic Musikal Wochenblatt.

"In Arthur von Eweyk's liederabend in Bechstein Hall, the compositions of Hugo Kaun claim especial interest, because they belong to the rare appearances in the concert hall. But this will in the future be changed if one may judge from the success which some of those heard yesterday gained. The striking 'Der Sieger' was redemanded and given da capo; next to it were especially pleasing 'Das Mondlicht fluttet,' 'Rother Mohn' and the humorous 'Schneidermär.' All the six lieder of Kaun were artistically valuable, but as this does not always conduce to success, let us bring forward with praise their grateful songfulness."—O. T., Berlin Börsen Courier.

"On Thursday Hugo Kaun, of Milwaukee, produced some of his own works at the Beethoven Hall. The concertgiver is remembered from last year, when he presented some of his chamber and vocal music at the Bechstein Hall as an excellent artist struggling toward higher aims. The two new symphonic orchestral pieces, 'Minnehaha's Death' and 'Hiawatha,' form the beginning of a cyclus of instrumental music entitled 'The Primeval Forest,' which the composer intends to write. Their most prominent quality is the way in which Kaun handles the orchestra. Here we have to do with a conductor who thoroughly knows the instruments and the art of handling them, and how to blend his colors. This full, sane 'Klang' is a skillfully made robe, which not only gleams in real beauty but often is woven in a thoroughly characteristic manner. That traces of Wagner can be found is not to be reckoned a defect, for our generation must naturally incline toward him. The themes are clearly divided, and so powerful, melodically or rhythmically, that more extensive movements can be built up with them, and this has been successfully done by the composer, who is full of fancy and thoroughly at home in the technic of counterpoint and movement building. The symphonic character at the same time is happily preserved, so that the thematic work extends chiefly to the main themes and a number of other motives are not forced too far into the foreground.

"Herr Kaun in conducting the Philharmonic Orchestra displayed the sureness which only the practice of years can give. Among the songs sung by Fräulein Polly Victoria Blumenbach are many beautiful thoughts which did not fail in their effect on the public. Two of them were redemanded and Herr Kaun was repeatedly distinguished by recalls."—Franz von Hennig, Berlin Reichsbote.

"Next day, a composer living in Milwaukee, who has, however, enjoyed German training, Hugo Kaun, produced some orchestral pieces and a series of lieder with piano accompaniment. An overture to the opera 'The Painter of Antwerp,' two pieces from a symphonic poem, 'The Primeval Forest,' and a Festival March showed decided talent. The melodic invention and the resulting development of a broadly designed structure, and, above all, the handling of the orchestra, made us recognize an admirable, cultured musician, who directs at the same time with sureness and repose."—E. G. Taubert, Berlin Post.

"The name of Hugo Kaun has been often mentioned by me in these columns, and as readers will remember always with the fullest acknowledgment of the unusual achievements of its owner. Yesterday Herr Kaun showed himself on a new side, as the creator of great instrumental tone poems, of which the overture to the opera 'The Painter of Antwerp,' two symphonic pieces from 'The Primeval Forest,' 'Minnehaha's Death' and 'Hiawatha,' after Longfellow, and a Festival March, in which the 'Star Spangled Banner' is used, appeared in the program. At the very first glance Kaun impresses us by his masterly instrumentation, in which he rivals the most important of the moderns. This orchestration is as characteristic as it is of striking beauty. But what distinguishes this composer honorably from many moderns is that behind the beautiful body of sound there stands the firm framework of precious musical thoughts, and not, as often, any attempt to disguise poverty of thought by deceptive ornamentation. I call the thoughts precious because they are sharply defined and expressive, and, although complying with the musical dialect of the present, still find their origin in the soul of an independent creative artist. Add to this the art of thematic work, which is far above the average. In the presence of such a union of unusual artistic qualities we are, as soon as we are acquainted with the peculiarities of Kaun's orchestral music, drawn into its

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magic circle. The two pieces from 'The Primeval Forest' especially charmed me. The 'Festival March' is an 'occasional' composition, and as such is musically not on the same level. It compensates for this by its brilliant external effectiveness, and must be doubly great in the case of an American public, for which it was originally written. Between the instrumental number Frl. Polly Victoria Blumenbach sang nine lieder, by Kaun, among which the 'Posthorn,' 'Rother Mohn,' 'Bitteres Gedanken' and 'Daheim' gave great satisfaction and rendered a repetition unavoidable. In regard to the value of these lieder I must refer to the notice of Van Eweyk's liederabend. Herr Kaun conducted the Philharmonic Orchestra and received lively applause."—O. T., Börsen Courier.

The Women's String Orchestra.

THE opening of the sixth season of the Women's String Orchestra Society of New York was signalized by a brilliant concert in Mendelssohn Hall last Wednesday evening. A large and fashionable audience, nearly every one of whom was in evening dress, listened attentively to the judiciously arranged program which Conductor Carl V. Lachmund had prepared. The society was assisted by Miss Florence Muriel Austin, violinist, and Herbert Witherspoon, basso. The following program was presented:

Liebesnovelle ..... Krug
Tristes Amours (aria from Galathée) ..... Victor Masse
Mr. Witherspoon.
Elegie ..... Tschaikowsky
Volkslied ..... Komzak
Adagio (from Fourth Concerto) ..... Vieuxtemps
Second Mazurka ..... Musin
Miss Austin.
Group of Songs—
Ich trage meine Minne ..... Richard Strauss
L'heure exquise ..... R. Hahn
Had a Horse (Hungarian melody) ..... Arranged by F. Korbay
Mr. Witherspoon.
Petite Valse ..... César Cui
Serenade, op. 53 ..... Kienzl
Bourrée ..... Bach

The most important number was that with which the concert was opened, "Liebesnovelle," arranged for string orchestra and harp. This work is divided into four parts, the first movement being the allegretto, the second allegretto con molto, the third andante molto and the fourth andante allegro molto. The orchestra gave an intelligent reading of this composition and brought out its beauties effectively. The "Elegie," by Tschaikowsky, and the Volkslied, by Komzak, were daintily played, the phrasing and tone coloring being admirable. Miss Austin gave a spirited performance of the adagio movement from the Fourth Concerto of Vieuxtemps. She was accompanied by the orchestra and harp. Her second number was the brilliant mazurka of Ovide Musin, which she played with fascinating abandon and commendable accuracy. Mr. Witherspoon was heard to good advantage in the song by Victor Massé and the group of songs by Richard Strauss, Hahn and Korbay. His rich, resonant voice, admirably controlled, filled the hall and delighted the audience. The three numbers—Petite Valse, by César Cui; Serenade, by Kienzi, and Bourrée, by Bach—proved a brilliant close to a most interesting concert.

[illegible] tion of Mr. Lachmund, the Women's [illegible] has reached a high point of excellence. The organization plays with precision, smoothness and spirit, its work being illumined by a musical intelligence. Mr. Lachmund deserves much praise for having trained to this high point of efficiency the talented young women who constitute the society.

THE TWIN CITIES.

MINNEAPOLIS, December 14, 1901

A WEALTH of good music has been furnished the past week by Nordica, Zeisler and the choral societies here. Large audiences have greeted all of the performances. Josef Hofmann will give two recitals here, one in St. Paul, January 13, and the other in Minneapolis January 14. Harold Bauer will assist at the second Apollo Club concert, therefore we shall have some masterly pianists, all told.

Monday evening, December 2, Madame Nordica gave a delightful song recital in the Lyceum Theatre, and was ably assisted by Mrs. E. Romayne Simmons at the piano. The prima donna appeared at her best, and graciously added several encores to a program already of generous length and varied in character. Madame Nordica has sung in these cities on several previous visits, and is a great favorite here, but never did she sing so magnificently as on the present occasion. Her powers of vocalization seem more wonderful than ever, and her ability to reach the hearts of her hearers is greater than ever before. Her songs were mostly dainty and bright in character, excepting the "Hungarian Song," by Erkel, which showed her brilliant dramatic soprano to special advantage.

Music lovers are already aware of Fannie Bloomfield-Zeisler's great ability as a pianist, therefore it is needless to remark specially upon the program she presented Wednesday evening, December 4, in the Lyceum. A house crowded to the doors was present to assure Mrs. Zeisler of appreciation. Her masterly technic, sympathetic expression and exquisite tone coloring delighted her audience as of old. The program showed refined musical taste, and was given uniformly well. One number especially, an encore, was characterized by some wonderful left hand work. It was an arrangement of the Sextet from Donizetti's opera "Lucia" for the left hand alone, and was almost entirely new to musicians here.

The Kilties, Toronto's well-known band, made their first appearance in this city December 1, and were obliged to give three concerts to supply the demand for tickets. The Scottish people were out in full force, and other nationalities as well were moved by such stirring strains as "The Campbells Are Coming," "Highland Laddie" and "The Hundred Pipers." The Kilties' reading of popular and national airs could not be surpassed; however, the more classical numbers were not up to the standard.

"The Messiah" was presented with great success by the Philharmonic Club, Monday evening, December 2, in Wesley Church. Emil Ober-Hoffer, the musical director, conducted the performance with much enthusiasm, which was shared by the large chorus and even the soloists, Mrs. Genevieve Clark Wilson, Miss Mabelle Crawford, Glenn Hall and Joseph Baernstein. This was the first concert of the twelfth season, and the associate members helped to open the season auspiciously by completely filling the auditorium. Mr. Ober-Hoffer has proved a very efficient director and has brought out the musical talent in the active members. The chorus was evenly balanced and sang with good expression throughout, and especially in the grand "Amen" chorus. The orchestra warmed up to the spirit as the oratorio progressed and played to the best advantage in the Pastoral Symphony. Mrs. Wilson has a clear soprano voice, light and brilliant. Mr. Hall's tenor is sweet, with good intonation, but showed a slight lack of control at times, which, however, may have been due to nervousness. Miss Crawford possesses a beautiful contralto voice, smooth and rich, especially in the lower tones. She sang the aria, "He Shall Feed His Flock," with unusually good expression. Mr. Baernstein immediately renewed his acquaintance with the audience, which was much impressed with him when he appeared with the club last year. He has a magnificent bass voice under good control and of excellent timbre and he sang with perfect enunciation. The aria, "Why Do the Nations Rage?" gave him unusual opportunities for expression and was sung so well that it was redemanded.

The Apollo Club gave the opening concert of the season, Wednesday, December 11, in the Lyceum, assisted by Signor Campanari, baritone, and Miss Mae Louise Campbell, soprano. The new musical director, Mr. Graninger, from Cincinnati, has much magnetism and force, and is apparently interested in the work before him. The large male chorus was well trained and their voices blended well. The program was an excellent one, and showed much care in the artistic finish. Signor Campanari sang with his customary dramatic expression, beautiful tone color and masterly poise. He became such a favorite that several encores were demanded, and he finally came out and sang the Toreador song from "Carmen," which took the house by storm. Miss Campbell gave much pleasure with her thoroughly artistic reading of "Vilanelle," by E. dell' Acqua. Her voice is flexible and of fine quality.

St. Paul.

The St. Paul Choral Club presented "The Messiah" on the evening of December 10, under the direction of George Normington, and was assisted by the same well-known aritsts as the Philharmonic, of Minneapolis. The large auditorium of the People's Church was crowded to the doors, and the same kindly reception was accorded Mrs. Wilson, Miss Crawford, Mr. Hall and Mr. Baernstein as Minneapolitans had given. The club's interpretation of Händel's masterpiece was much to be admired, showing care in every small detail. Mr. Baernstein's bass voice found especial favor because of its power.

The Schubert Club Society presented Fannie Bloomfield-Ziesler, who was given a most cordial greeting at her recital Thursday evening, December 5, in the People's Church. She displayed wonderful technical power and much fire and brilliancy in some numbers, and in others exquisite precision and delicacy.

Madame Nordica received an ovation here on her appearance in the People's Church, Tuesday, December 3, in song recital. She sang the German selections wonderfully well. Also the number "Voi che Sapete," by Mozart, which was rendered perhaps in the most artistic manner of any selection on the program, although it was not encored. E. Romayne Simmins proved himself a capable soloist, as well as an unusually good accompanist.

Madame Nordica's program was as follows:

Elsa's Dream (Lohengrin) ..... Wagner
Si mes vers ..... Hahn
Ariette ..... Vidal
Les Filles de Cadix ..... Delibes
Voi che Sapete ..... Mozart
Polish Dance ..... Scharwenka
E. Romayne Simmins.
At Parting ..... Rogers
Angels Ever Bright and Fair ..... Händel
Song of Thanksgiving ..... Allitsen
Ich Liebe Dich ..... Grieg
Stille Sicherheit ..... H. Franz
Serenade ..... Richard Strauss
Brünnhilde's Call (Walküre) ..... Wagner

The Kilties were well received here, and their matinée and evening performances on November 29 were much enjoyed.

The Whitney Mockridge Grand Concert Company presented an excellent program in the People's Church, December 13, under the auspices of the Y. M. C. A.

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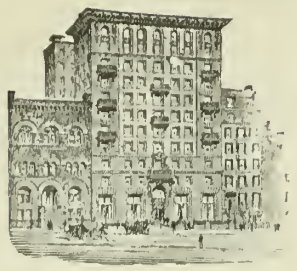

Hotel Bellevue,
17 Beacon Street,
Boston, Mass., December 21, 1901.

ARTHUR HUBBARD'S studio is like a beehive and has been since September. All his hours are filled for every day in the week. His pupils are meeting with success in their respective positions, many of them singing in prominent churches and many others teaching in different parts of the country. Miss Ruby Cutter, who has been heard in many concerts in the past two years and who filled the position of soprano for two years and a half in the Union Church, Worcester, left in October to pursue her studies in Paris. She is comfortably settled there with her mother and has already been heard in the best salons, meeting with the most cordial appreciation. A brilliant career is predicted for her by Madame Marchesi, who has praised her highly for her attainments and assured her that she can prepare her for an operatic début in a short time.

Miss Margaret Roche is another advanced pupil who has attracted a great deal of notice for her beautiful contralto voice and its rather extraordinary range, as well as for her broad and spirited style of singing. She is gifted with a fine stage presence and has met with unmistakable appreciation wherever she has appeared in concert.

Miss Harriet Goddard, who made her operatic début in Modena last winter, is another of Mr. Hubbard's pupils who was trained entirely by him before going to Europe. She is in Paris with her husband, John Wood, and is expected to sing again in Italy in the spring.

Paul Savage is also in Paris studying French repertory. He has a fine, well poised and ringing baritone voice. He has been heard in Parisian musical circles and has received a great deal of praise and encouragement for his artistic work.

Mr. Harrison, still another pupil studying abroad, is in Rome with Cotogni. He has a baritone voice of extraordinary range and size.

Clarence Chuts, basso of the Union Church Quartet, Worcester, has a fine voice and sings with authority.

There are many other promising voices in Mr. Hubbard's class who will undoubtedly be heard in public eventually.

Mme. Caroline Gardner Clarke gave the third in the series of afternoon musicales on Tuesday, and, as usual, every seat was occupied by an audience that greatly enjoyed the program given. Madame Clarke was assisted by the following artists: Miss Katherine Ricker, contralto; Mrs. J. E. Tippett, at the piano; George Edmund Dwight, baritone; J. Hoffman, first violin; J. Theodorowicz, second violin; F. Kahn, viola; C. Barth, 'cello; G. Gerhardt, double bass; E. N. L'Africain, cornet.

Madame Clarke, in addition to singing at the Christmas services in the Central Church, will sing solos from "The Messiah" at the New Old South in the evening.

"The Nativity" will be sung at Trinity Church on Thursday evening, December 26, under the direction of Dr. H. J. Stewart, organist of the church. The solos will be by the regular quartet, and the chorus will be augmented for the occasion.

Frederic Martin has been engaged by the Choral Club, of Troy, in the production of "The Creation," which is to be given on March 13.

Frank H. Hyatt, a young Ohio musician now studying in Boston, is surprising his friends by his compositions. Some of his recent songs, "For Thee," "Dreaming," "When Sweet and Low" and "The Bird and the Rose," are being sung in concert by Mrs. Jeannie Crocker Follett and Theodore Schroeder.

The prospectus of the Salem Oratorio Society has been issued for the present season. The only well-known soloist announced is Gwilym Miles, of New York.

An organ recital was given on Tuesday evening at Berkeley Temple by Mrs. Florence Rich King, pupil of Everett E. Truette, when an interesting program was played.

The recital at the New England Conservatory of Music on Wednesday evening was by students of the advanced class.

There will be special music in all the churches at Christmas time, the choir at the Central Church to be augmented by players from the Symphony Orchestra in the morning, and by a chorus of seventy voices in the afternoon.

The pupils of W. Archibald Willis gave a recital last week at Waltham.

The Nashua Oratorio Society—100 voices—announces "The Messiah" for December 27. The soloists are all from Boston. Henri G. Blaisdell's orchestra of twenty-four pieces will furnish the music. Mr. Blaisdell is the concert manager, E. G. Hood conductor and Miss Anna S. Melendy pianist.

FREDERIC ARCHER'S SUCCESSOR.

E. H. LEMARE, organist of St. Margaret's Church, Westminster, London, who was recently on a visit in this country and gave a number of recitals, has been selected as the successor of the late Frederic Archer as organist at Carnegie Hall, Pittsburg. The American organists are making such huge salaries in the church positions they occupy that a paltry $5,000 a year at Carnegie Hall, Pittsburg, with a few thousand dollars added by way of special recitals and teaching, did not tempt any of them.

Harvey-Pelton-Bacheller-Bromberg at Roseville.—This quartet sang at the Roseville Avenue (N. J.) Presbyterian Church last Sunday evening (F. W. Riesberg, organist-director), this being the Christmastide musical program:

Soprano solo, In Bethlehem's Ancient City.....West
Alto solo, O Holy Night.....Adam
Tenor solo, The Birthday of a King.....Neidlinger
Baritone solo, A Dream of Paradise.....Lane
Anthem, Like Silver Lamps.....Barnby

The church was crowded, and there has probably never been a more satisfactory Christmas service there in the dozen years this special regular Sabbath evening music has been given. Mr. Riesberg played a Pastorale by Metcalf, and Lachner's "Marche Célèbre."

ILMA DORE.

THIS young coloratura singer, a picture of whom embellishes the cover of this week's paper, will make her début the evening of February 4 in Mendelssohn Hall.

Miss Doré was born in St. Petersburg, Russia, sixteen years ago. When a child she gave evidence of the possession of a remarkable voice, and showed a passion for music. Her parents decided wisely to make the most of her talents, and placed her in charge of a capable voice trainer. Her teacher declared that he had never heard a purer and stronger voice in a child, and had never found a brighter musical intelligence than she disclosed. Under the loving and painstaking guidance of this preceptor little Miss Doré made rapid and sure progress. The flexibility and sweetness of her voice astonished all who heard her sing, and her bird-like singing delighted them, too. It was predicted that some day she would become a famous prima donna.

A few years ago the parents of Miss Doré moved from St. Petersburg to New York, and she was at once placed in charge of Madame Serrano, the experienced voice builder, who was incontinently charmed by the youthful singer. Since then Miss Ilma has been studying diligently and her development has been surprising.

Miss Doré purposes to go to Paris to complete her studies, and will probably spend some time in Italy before returning to America. Previous to her departure from New York she will appear in a song recital in Mendelssohn Hall, being assisted by Emile Levy, the accompanist.

Miss Doré is endowed with an exceptional voice, a high soprano of dramatic quality, which she controls like a mature artist. She is wrapped up in her art, and is brimful of ambition. Competent critics, who have heard her sing, do not hesitate to extol her to the skies and indulge in the most roseate prophecies touching her artistic career.

SOUSA'S RETURN.

IN the Herald Square Theatre last Sunday night John Philip Sousa and his band, fresh from their successes in Great Britain, were given a rousing welcome. This theatre, not a very large one, was wholly inadequate for the accommodation of the throng of music lovers who wished to hear the concert. And what hall but Carnegie will hold the audience that crowd to hear Sousa? Sousa and his men were given a cordial reception

In reviewing a Sousa concert it is useless to publish the printed program, for that gives but an inadequate idea of the entertainment. The scheme Sunday night included several novelties, such as intermezzo, "Salut d'Amour," by Elgar; "Witches' Dance" from "In Fairy Land," by Cowen; Bourrée and Gigue from "Much Ado About Nothing," by German, and "Hail to the Flag," a national anthem, by Richard Mansfield. As usual Sousa was gracious in the matter of encores.

The soloists were Miss Maud Reese-Davies, soprano; Miss Dorothy Hoyle, violinist, and Arthur Pryor, trombone player.

Estelle Harris for University Glee Club.—Miss Harris has been engaged by the New York University Glee Club to sing at the concert at the Astoria ballroom January 25. Christmas evening she and Mr. Riesberg furnished some appropriate Christmas music at the handsome home of Mrs. McGowan, 11 East Sixtieth street, and December 26 she sang in "The Messiah" at Goshen.

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Opera in New York.

"TRISTAN und Isolde" for the first night of opera at the Metropolitan last Monday! There's a pretty pearl to cast before the bediamonded first tier crew. Of what is Mr. Grau thinking that he imagines to reward all the gorgeous gowning with a sombre music drama? But he, most harassed of mortals, is not to blame. Stars rule the operatic firmament. And so the management compromised and gave a society version of this opera, with the house well illuminated that the box holders might recognize each other's gowns. The loges looked like the row of jewelers' windows on the famous Rue de la Paix, and the good folk in them disported themselves in exactly the same manner as such good folk do on just such occasions. They came in at the end of the first act, chattered and yawned behind their fans during the second, and having exhausted their store of gossip left early in the third act. Whether or not this gave the cue to their humbler sisters below or whether the uninspired beat of the man at the desk sent them out to hunt a lobster and some table d'hote music is a more serious consideration. But to the opera.

Ternina was the Isolde. And she is easily the most subtle Isolde seen and heard here. Her first act is a marvel of interpretation; she knows not only the fullest meaning of the lines, but also what lies between them; and more than knowing this, she is easily able to express it. Be it frankly confessed that her voice is not a great one—if it were neither heaven nor earth could withstand her operatic assault. There are a few tones in her lowest register which thrill—not with beauty, but because of their haunting quality. For the rest her singing is the sheerest exposition of brain possible. She welds her mood to fit the text and leaves in the minds of her listeners not an iota of doubt as to her conception of the part. Her wrath and her passion are real enough to be true and she, when necessary, tears her voice to shreds to make them sound. There are moments in Ternina's first act when the canniness of her singing sounds diabolical. When, for one instance, she is wooing Tristan, her wonderful phrase, "Warum ich dich da nicht erschlug," and the following, "Wie sorgt ich schlecht um deinen Herren," are simply alive with double meaning, and between them the contrast of emotions creates tremendous climax. In act second her impatience is disgracefully unbridled and the meeting with Tristan is not for the eyes of oratorio singers and conductors. And for the tone of absolute finality her "Liebestod" is wonderful. Instead of following the trend of most Isoldes and sitting astride this opportunity to make a brilliant vocal display, Ternina reads into her Liebestod resignation; it is not at all the climax of the work as so many of the unthinking suppose—it is merely the end. With Ternina this, as almost all of the points which are necessary to raise the Wagner version above the level of very bad poetry, is illuminated with meaningful touches. Hers is a marvelous Isolde.

Van Dyck's Tristan is vocally impossible. Whenever he can do so he substitutes declamation for singing and lets the orchestra do the rest, which under Mr. Damrosch the orchestra does not. Van Dyck's entrance and his acting in the cantharides episode are the few enjoyable moments in his work. As for the second act he prowled around [illegible] the various tonalities like a cat after a mouse which [illegible] catch. His final scene was rather brutal, with an absence of all finer shadings.

The Brangaene of Schumann-Heink was the most mediocre we ever have heard from this estimable mother. During the entire evening she stalked through her part on vocal stilts, trying to reach the notes; and she frequently took little excursions into the land of foreign keys—just as they do in Bayreuth.

Bispham's Kurwenal is his best role and his work last night was as usual.

Nor is there anything new to record about Eduard de Reszké's portrayal of Marke; he acts and sings the part of this *marié complaisant* with a great show of the milk of human kindness, and condones in truly operatic style. His voice sounds vigorous, and on this occasion his German was free from the usual exaggerations of pronunciation which so often have marred his Marke.

Muhlmann's Melot was too lusty for words; the Shepherd, sung by Reiss, knew much more about pitch than any of his tribe before him in Mr. Grau's flock, and Bars' voice of the Seaman was nicely kept in tune by the audible aid of an organ.

This brings us to the last consideration: The orchestra and the man who cannot conduct it. Whether the men in the band were fatigued by traveling or whether they were not matters little—the sound that came out of the pit was one of weariness, and it easily could be imagined that the players were thumbing the pages to count how many yet remained to be fiddled and tooted through. The violins sounded thin, the 'cellos not at all, and the woodwind played passages quite beyond the pale of musical notation. All this did not affect Mr. Damrosch in the least, for he continued to wave one arm and then another, and sometimes both, with his eyes glued to the score. The extravagantly beautiful Prelude was read with all the passion of a mackerel, and if there were any climaxes in it they remain yet to be found. The entire work of this amiable conductor was as uninspired as a white porcelain plate. In his accompaniments he managed carefully to count beats quite irrespective of any *tempi* of the singer, and at crucial moments he simply postponed the orchestral situation until his metronomic cue came round. Of course, such things are absurd, and would not merit discussion if they were not so important a factor in this game of opera: but a conductor has it in his baton to level all of the singer's efforts and make commonplace every effect. And in most of these sins Mr. Damrosch succeeds admirably. There was much yawning among the audience last night, and the third act was well nigh unbearable—it dragged to endless, dreary lengths, and, like Bob Acres' courage, one's enthusiasm for Wagner's "Tristan" began to ooze out at the finger-tips. The men played badly, it is true, but what incentive have they to do otherwise? The orchestra is at best an instrument in which so many players sink all their individuality. Now it remains for the conductor to absorb this, and with a comprehension of the score, together with a sense for the musically beautiful and some show of temperament, to play upon this instrument. Were Mr. Damrosch only a piano virtuoso instead of only the kind of a conductor he is, his public playing would be laughed out of existence; but with an orchestra he is able to mask his disability. He has but to wave his arms and let God and Mr. Grau take their course. Mr. Damrosch is old enough to know better. His youthful appearance is no excuse for such childish work, and if he has decided to remain an opera conductor it is about time that he begin to regard the matter a bit seriously and try to get a shadow of the composer's meaning into his conducting. At present his work lacks everything it should possess to make him eligible for the position of a third conductor in a small German opera house. Let him remember that a father's reputation may cover only a multitude of musical sins—not all of them.

Mr. HERMANN KLEIN

AND

ADELINA PATTI.

Mr. HERMANN KLEIN has arrived from London and has opened a studio for instruction in singing and diction in

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Mr. Klein submits the following letter from Mme. Adelina Patti—(Baroness Cederström):

CRAIG-Y-NOS CASTLE, November 12, 1901.

DEAR MR. KLEIN:

I have received your letter of November 8, announcing your approaching departure for New York, and your intention of settling in that city as a teacher of singing I think the Americans are to be most heartily congratulated, and I feel sure they will appreciate your excellent method and your great musical ability. I remember quite well studying two of Wagner's songs with you some years ago.

Wishing you every success; and hoping to see you in London before you sail, with kind remembrances from myself and my husband, believe me,

Yours very sincerely,

(Signed) ADELINA PATTI CEDERSTRÖM.

KREISLER MAKES REAPPEARANCE.

THE distinguished Austrian violinist, Fritz Kreisler, made his reappearance with the Philharmonic Society on Friday afternoon and Saturday evening of last week. His appearance was greeted by an enthusiastic audience, wherein were a whole regiment of violin players. For his introduction Kreisler chose the Second Concerto of Bach, in E major. His playing of this noble work brought out frenzied applause from the violin contingent, and in which the whole audience joined, compelling Kreisler to bow his acknowledgments a half a dozen times. The critics in their way applauded him by the following acknowledgments of his skill as a virtuoso:

Fritz Kreisler, athletic, broad shouldered, with the air of a conqueror—has he not just subdued musical Berlin?—set other visiting violinists an example by playing the E major Concerto of Bach. That such a giant as Ysaye prefers this music is not surprising; and Kreisler, one time a boy wonder and still a master of Paganini "pizzications," follows a noble example. The second movement, an adagio in chaconne form, would have revealed the imaginative poverty of some "fiddle fairies" who dazzle groundlings with their tricky acrobatics on one string; but gave us Kreisler at his best. That long, pure melodic line, truly a Gothic line in tone, of Bach's, drew from Kreisler's instrument music that enmeshed the soul as well as senses. He was vigorous in the opening allegro, fiery in the closing. He substituted an antique and jolly Fugue in A by Tartini, the Italian, once given to trills and diabolical visions. This Mr. Kreisler delivered with infinite gusto and perfect musicianship. He is a rare combination of virtuoso and artist. The applause was abundant.—The Sun.

The solo performances of Mr. Kreisler yesterday were most interesting. He was down on the program for a caprice of Guiraud as his second number, but without notice he substituted for it the Tartini selection. He played with great warmth, with vigorous style, with big tone and with unusual finish. He was applauded to the echo, as he well deserved to be. It was a pleasure to hear such violin playing after the exhibitions of musical immaturity and technical precocity which have lately been offered to us as samples of real art.—Times.

Herr Fritz Kreisler played Bach's E major Concerto and a fugue for violin solo by Tartini. In both pieces he gave a fine exhibition of noble violin playing, technically masterful, intellectually fascinating and emotionally compelling.—Tribune.

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Kreisler played his selections with fine musicianly feeling, especially the tender and altogether lovely chaconne of the Bach Concerto.—Herald.

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RICHARD STRAUSS is slowly but surely making his way. In a few years he will need no propaganda. He is a genius of the first rank, the greatest of living composers.

LILLI LEHMANN announces a farewell recital. The program is to be devoted to composers she has met during the course of her long career. As the announcements in the daily papers have it the range is from the years "1750 to 1901."

THIS interesting news was cabled to the *Sun:* "BERLIN, December 20.—Part of the manuscript of Wolfram von Eschenbach's 'Parsifal,' which was written in the middle of the thirteenth century, has been found, forming the cover of a book in the Provincial Library at Arnberg, Bavaria."

SAME old Christmas, same old "Messiah," same old Damrosch. We are lucky to escape a supplementary performance of "Elijah" with the chorus yapping at Andrew Carnegie's heels. But we are fain to believe that the canny Scot will not be tempted by the bait displayed so eagerly. Hasn't the multi-millionaire had his eye teeth skinned more than once by various musical enterprises?

THE music critic of the Philadelphia *Ledger,* in his remarks on Eduard Zeldenrust's playing in that city, said that "Herr Zeldenrust proceeded to pound the life out of a Chopin nocturne." Pounding the life out of a nocturne may be a classical or literary expression in criticism with certain papers, but even then the statement should accord with facts. Mr. Zeldenrust played the Chopin Etude, op. 25, No. 7—the well-known C sharp minor Etude—but that made no difference to the critic; it was all the same to him, so long as the life was pounded out of it.

DICTION is in such close alliance with language as applied to song that (apart from other important considerations) this paper is justified in reprinting an extraordinary editorial that appeared in the *Sun* of last Sunday on the French and other languages, entitled "French the Dominant Language?" It is in substance a résumé of a series of articles recently given to the world from the talented pen of H. G. Wells, whose erudition entitles him to a foremost position among contemporaneous writers. We recommend the editorial to the careful study of the readers of THE MUSICAL COURIER.

THERE are two items of news on the opera that are of interest, the one being the decision of Jean de Reszké to return to New York to sing next season and the other is that with the help of good health and good fortune Mr. Maurice Grau will continue *ad infinitum* to manage the opera at the Metropolitan. It is an excellent idea on Mr. Grau's part to insist upon certain modifications and concessions; he will get them and he will remain the manager just as long as he pleases; and pray, why not? The opera question, the superabounding influence of the foreign vocal star is not a managerial question; that is something for the people and will be decided by them. At present they want the foreign vocal star; that is self-evident. Mr. Grau, like any other opera manager, gives them what they want. If the American people had a desire to hear American vocal artists Mr. Grau would furnish them—if he could find any. There has been such emphatic and impressive discouragement that the supply is gradually diminishing to the disappearing point.

Mrs. Mapleson, widow of the impresario, has been left practically unprovided for. She is an elderly lady, and, indeed, one of her children is upward of fifty years of age. She has hitherto been helped by a granddaughter, but this assistance cannot be long continued, and as Mrs. Mapleson is now upward of seventy years of age, and is nearly blind, it is proposed to form a committee with the object of helping her. One would think that Patti and other singers whom Mapleson gave a chance to earn millions would come forward on such an occasion.

THIS is from the *Evening Post* of last Saturday, and is a continuation of the appeal made by this paper. Patti and other foreign singing stars do not view the matter as does Mr. Finck or THE MUSICAL COURIER, for they are under the impression that they did all they could do for Mapleson when they permitted him to manage them, and that he should have made money or saved money from the vast opportunity that came to him *per forza* as their manager. It was because he was their manager that this money making opportunity came to him. They really did more than their duty when they signed with him. It is not their fault that he failed or that he had not the quality to put aside money for a rainy day if or when he made it out of their engagements. Then why help the widow? It is none of their affair—that is the argument of the stars.

The *Herald's* European edition publishes the following:

The Preyer collection of pictures which Senator W. A. Clark, of Montana, has bought is the celebrated private gallery formed by Herr Preyer, the late organist of the Cathedral Church of St. Stefan, at Vienna. It consists of about sixty pictures, got together during the late owner's lifetime.

Among the paintings are works by Boucher, Ruysdael, Van Goyen, Du Tardin, Claude Lorraine, Vigée, Lebrun and Greuze.

It also includes one of the best works of Franz Hals.

The collection was sold for 1,500,000 kronen ($300,000), which sum of money, by the will of the late owner, will be applied to the foundation of an orphan asylum.

AN organist who can collect such gems is a gem himself. Jacob Ruysdaels are very rare and valuable. Greuzes are increasing in value every hour, the Wallace Collection in London, a formidable rival of the Louvre Greuzes, giving opportunity to study this painter to advantage. There are Ruysdaels, Claudes and Greuzes in this country—Chicago, Philadelphia, and here in Greater New York. There is a Hals of the best period in the gallery of the Brooklyn Institute (never mind what it cost); but Hals' portraits and pictures are scarce. Boucher does not rank as high as these, nor does Lebrun, who painted a vast mass of canvas to order. The interesting feature is the fact that an organist collected the gallery; he must have had an income independent of his salary.

Another cablegram to the *World* says:

VIENNA, December 21.—Senator Clark, of Montana, in purchasing the famous Preyer collection of pictures probably made a record in point of rapidity.

He arranged to arrive in Vienna on the afternoon of December 7, and asked that arrangements be made to light the apartment by electricity, which was specially done at his expense, so that he might view the pictures

without delay. Within twenty minutes of the arrival of the Orient express Mr. Clark was in Herr Preyer's apartment, accompanied by Director Bredins, of The Hague Gallery, on whose advice he acted.

The sixty-seven pictures were inspected in ninety-five minutes and a contract for purchasing them for $300,000 was immediately signed.

Herr Preyer was choir conductor of St. Stefan's Church and a born collector. He never would part with any of his treasures, and left injunctions that they were only to be sold as a whole, the proceeds to be devoted to an orphan asylum. His executor, Lawyer Fuchs, carried through the sale.

Dr. Bredins believes that Mr. Clark has made a great bargain, and that if the pictures were sold individually they would fetch a far larger sum than he paid.

But Dr. Bredins declared that Herr Preyer's two supposed greatest prizes, a peasant scene by Rembrandt and a portrait of a woman by Holbein, are falsely so attributed, although very fine pictures. All the remainder are genuine examples of some of the best work of the Dutch and French masters, including a splendid Magdalen by Rubens and a magnificent carnival clown by Franz Hals, as well as striking examples of both Ruysdaels, Memling, Albert, Cuyp, Vandyke, Gerard, Dow, Pieter de Hoogh, Gabriel, Metsu, Ostade and Wouvermans; in fact, all the great Dutch masters.

Senator Clark spent three days in Vienna, devoting two hours of each to inspecting his new treasure, paying for them before leaving.

His purchase is considered here to be far better value and much more interesting than J. Pierpont Morgan's.

THE ABDUCTION OF MISS STONE.

A PERIOD of three months or more has passed since brigands hovering in the spurs of the Balkans succeeded in capturing and abducting an American female Christian missionary and her companion—another missionary—and yet the prisoner has not been ransomed, although this Imperial Government has descended to the disgraceful attitude of bartering for her release instead of giving her the opportunity of martydom, the goal of all honest missionaries. Leaving aside entirely the moral question involved as to the right of civilization to pay a bonus to brigands for the release or exchange of a captive and thereby stimulating the European system, it must appear to every sane mind that Miss Stone and her associates could not have made a very successful propaganda in the section in which they operated if, as a result, Christian society is compelled to recognize brigandage officially, as was done in the very act of negotiating. Miss Stone has not even succeeded during her sojourn with the brigands in converting them to an appreciation of Twentieth Century Christianity; they still hold her and demand money for her release. Consequently that missionary mission must be put down as lamentable a failure as those in China and Japan.

The brigands in the Balkans (who by this time would have been lynched out of existence here in approved form under the Christian methods prevailing at headquarters whence our missionaries are sent forth) are only one type prevailing in Europe. In the very centres of art there exist social brigands into whose hands many of our American girls who were sent to Europe to study music have fallen and who are beyond the stage of ransom. It is readily understood that before a début can be made in opera or under influential circumstances the social brigand of Europe must be consulted, if he has not already taken the subject in hand, subsequently to negotiate with the authorities that grant the début. In some cases it is hardly worth while to ransom the victims, for they are beyond salvation.

So long as this European fad continues the various kinds of brigands all the way from Paris to Constantinople will flourish. Our Christian missionaries, instead of wasting their time and efforts on the regeneration of foreigners and (irony of fate) running the risk of illustrating the hopelessness and futility of the scheme, as Miss Stone's case illustrates, should remain right here at home and take in hand the parents and guardians of the young girls who are affected with the fad that impels them to send their American children to Europe to fall into the conscienceless grasp of the social brigands of the boulevards and the so-called artistic dens of the Continent. That kind of work would soon be effective; but to go to Macedonia or Abyssinia or Ceylon or Nanking or Paoling-fo to convert people who are happy to continue in a religious state which is thousands of years older than any Bible religions, simply to illustrate that they are further away from dogmatic Christianity than ever; that they do not hesitate to fire into Christian legations, murder missionaries in the country districts, where they are supposed to be still more unsophisticated and bland than in the cities, and finally winding up by abducting female missionaries and then compelling Christian society to recognize them officially by negotiation on a money basis—to do this and bring about such results should show us that the missionary scheme, as it appears to us to-day, is an inglorious failure.

Right here is the country where the most approved missionary field can be most successfully cultivated, and the beginning can be made by inducing our American girls to remain at home instead of risking abductions and other ductions at the hands of European brigands. When the missionaries themselves, instead of converting brigands, fall into their power and remain prisoners and fail to secure voluntary release through the intervention of their own divine mission, the situation comes near the appearance of a huge joke. Our isolated train robbers are, in comparison with European brigands, mere amateurs, and at least would not abduct female missionaries. Furthermore, by this time we would have had the whole lot bagged and behind the bars, whereas the European brigand, even much further west than in the Balkan States, is constantly in evidence. It is indeed a joke when the whole situation dawns upon our intelligence. Christian missionaries from the United States abducted by European brigands in Europe and unable to convert them even so much as to secure a release—and women missionaries at that! Oh, for an Offenbach! There is sufficient material in the Stone case to make two delicious acts of the new opera bouffe of the Twentieth Century.

WAGNER AND — NOT REMBRANDT.

IN a glibly written article, "Rembrandt and Richard Wagner," appearing originally in the *Musician*, and recently reprinted in "Studies in Music," Hugues Imbert considers these divergent geniuses as brothers in art; and though one may admire each of them, yet there is in this article nothing but food for disagreement.

Consider the viewpoint of these two men: Probably no great artist was ever so free from the theatrical aspect of life and incident as was Rembrandt; he presents his subjects with the most masterly simplicity. Wagner, on the other hand, saw life only across the footlights. For him the sun was but a huge calcium, to be turned off or on at will; and out of nature he took only what, according to his scheme, could be turned to account—the forest, the water, birds, fire, storm, the rainbow, lightning and what not else. Into all these he read theatrical meanings, and then put them to purely theatrical uses. And why not? That was his life's hobby, and he died thinking all the world a Wagner stage.

It would be psychologically interesting to know just how much of Wagner the French admirer of his music hears, and just how much is lost in hysteria; for the Frenchman takes his music, as his pleasures and his politics, madly. Most unreasonable is it to ask that the Gaul hear his music through the ears of anyone else, but is it possible to suppose that he would bear the Teutonic stolidness of the music made by Richard of Bavaria if he were to listen to it in an unfrenzied state of mind? Certainly not. He would immediately adjudge it another "péril," and hold public meetings to denounce it.

This brings us to M. Imbert's parallel of Wagner's "Parsifal" and Rembrandt's Christ in the "Pilgrims of Emmaus." Was ever there a Biblical figure contorted more than the one used so impiously by Wagner to fill in the gap between Kundry and Amfortas? George Moore's honest characterization of Parsifal as a "stuffed Christ" is much truer than it sounds. Not only stuffed, but stuffed with German sawdust at that. And does one ever feel in the Rembrandt limning of this wonderful character that the artist has striven for aught save a homely, human representation? Consider the remarkable "Descent from the Cross" and ponder for a moment if in it there is a single trace of the theatrical, a solitary stagy effect. Why even the weight of the body seems too real to be missed. And as for the scene at Emmaus it is too simply outlined ever to give the impression of the mock-real with which all things of the theatre are cloaked.

Imbert finds resemblances between the two artists in the manner that they mass their lights and shadows, and quotes as an example the etching depicting the raising of Lazarus: "He masses the shades behind Christ and projects the stronger light upon Lazarus rising from his coffin and upon the bystanders." Now this is precisely what Wagner would not have done had he treated the incident as he has others in the same vein. Never for an instant would he have allowed his Christ to have escaped the full benefit of a very strong limelight, never would he have allowed his character to sink his individuality in the deed performed. Everywhere with him must there be stage play, stage effect. This crops out again and again. It leads him into the sublimely ridiculous; tempted him to introduce in the Ring a balking horse which usually succeeds in spoiling at least two scenes; induced him to encumber Nibelheim with a redundant dragon. In some things Wagner never grew beyond the nursery.

And the comparison of light and color effects will scarcely bear discussion at all. Think of Rembrandt's eloquent shadows, how he makes his light values "sing" and how it all gets into one's inner self without even forcing a single bar of the imagination. And then turn to Wagner. The "Parsifal" scenery was probably painted according to his orders, and, save for the fact that he was constitutionally displeased with everything except himself, he found in it a carrying out of his ideas. Yet was there on any stage at any time anything half so hideous in coloring, anything so far removed from even the limits of taste in art? The garden of Klingsor resembling some gross wall paper design and the Grail Hall a Turkish smoking room. Mrs. Malaprop spoke better than she knew: Comparisons *are* odorous.

It is a difficult matter to reduce any one art directly to the plane of another; no two branches of it are governed by even approximately the same conditions. Resemblances, of course, are obviously there, but only resemblances. And if a comparison must be drawn between one and another, the limitations of such should be set forth at the same time. M. Imbert is not the first one to have attempted to find a parallel of Wagner in painting. Ehlert did it, and while the resemblance is greater between his two examples, the experiment does not result in much credit for Wagner. Ehlert has likened him to—Makart. Here the comparison sounds likely and many sane points in common are quotable. But there arises the indubitable objection that Wagner was too great a man to be compared at all with one of Makart's talents. Better leave each one of the greater men to make and hold his own place in his own chosen art.

COMPARISONS.

By Otto Floersheim.

EVERYBODY seems agreed upon the platitude that comparisons are "florodorous," and yet in no country in the world are comparisons indulged in more obstinately and persecutingly than in "God's own." Whether it is the general sporting spirit rampant in the United States, and which finds an outlet in speculations of gigantic size, such as the Standard Oil Company, or the Steel Trust or Amalgamated Copper, or in a smaller degree in the wagerings upon the prowess or powers of endurance of Young Corbett against McGovern, or the greater skill and precision of eye and touch in an 18-inch balk line game of billiards between Schaefer and Slosson, one question is always uppermost, viz., comparison, with its final search after the so-called "world beater." More than a dozen times since my present temporary sojourn in New York I have been asked that one unanswerable question: Who is the greater conductor, Nikisch or Weingartner? Why just these two are selected for comparison is probably because Nikisch is remembered here as one of the world's recognized orchestral interpreters, while Weingartner, who has an equally great reputation in Europe, is talked about as a probable visitor to the United States during the coming season. As for myself I don't believe that the scheme of bringing him over with the Munich Kaim Orchestra can be realized, for, together with the shrewdest and most successful of concert impresarios, Hermann Wolff, of Berlin, I went over the ground repeatedly when it was a question of bringing the Berlin Philharmonic Orchestra, with Nikisch, over to this country, and the closest calculations always demonstrated that it could not be done with any degree of safety, let alone with a prospect of making money, as the expenses connected with such a transatlantic trip and the necessarily short duration of the tournée would seem to make the financial risk too large, and the chance of a financial success an almost illusory one. What is true for the Berlin Philharmonic must also apply to the Munich Kaim Orchestra, and hence I do not believe that people here will have a chance of making comparisons between the conducting of Arthur Nikisch, as they think they remember it, and Felix Weingartner, which might prove a revelation to them.

Conductors are not racehorses, which may be started off together and upon arriving at the judge's stand get a verdict of superiority one over the other. If the latter were the case the odds would be greatly in favor of Weingartner, simply because he owns the longer pair of legs of the two chefs d'orchestre. It might seem strange that one has to resort to such a simile, but I assure you that it was the one answer which I could find for an inquirer of whom you would think that he ought to know better. He is a chap who conducts several choruses himself, and hence one would not have expected the question, "Who is the greater conductor, Nikisch or Weingartner?" of such a man. It is humiliating for a writer to think that he has taken trouble, time and some brains to explain to his readers over and over again that Weingartner gives carefully worked out, finely finished and reverential readings of the classics; that he is in sympathy with the symphonies of later writers only up to and including Mendelssohn, he being somewhat of a disguised Mendelssohnian in his own compositions, and that a Wagner and Berlioz and Liszt only appeal to him and find adequate reproduction at his hands almost exclusively from the outside, viz., by means of the virtuosity with which the brilliant, coloristic, orchestral garb of their works is brought into prominence by Weingartner, who himself is a virtuoso nature. Brahms to him is a sealed book, and the sorrows of a Tschaikowsky find no echo in his somewhat superficial musical breast. These on the other hand are the strongest interpretations of Nikisch, who is visibly affected when conducting the last symphony of Tschaikowsky, and whose readings of Brahms are replete with the revelations which only closest intimacy with the works of the greatest contrapuntist and symphonist after Beethoven vouchsafes to the loving student of his works. Schumann also is a specialty of Nikisch, for with his keen sense of color he knows, like nobody else I ever heard, how to touch up the defects in the orchestral canvas, make clear the "muddy" spots, bring into prominence what is of thematic value and tone down dynamically what is of secondary importance. How can one compare two such men and say who is the greater conductor of the two?

The question asked almost equally often of me as to the merits of Kubelik as a violinist, and whether the Berlin or the London judgment passed upon this virtuoso was the correct one, has since been decided in favor of Berlin and has become a matter of history. Boston corroborated Berlin, and if New York in a financial and social aspect still seems to support London, it can at least not be denied that the critics did not coincide with the public, but that they one and all found Kubelik's playing "exhibitions of musical immaturity and technical precocity," as William J. Henderson so admirably expressed it in the *Times*, and in a nutshell.

The third most mooted question, "How do the Berlin orchestras compare with ours?" was the comparatively easiest to answer. As far as the regular and evidently most welcome visitor to New York, the Boston Symphony Orchestra, is concerned, I stated once before, that for euphony of sound, for Wohlklang, it outrivaled any orchestra I ever heard, and this comprehensive statement includes all of the principal orchestras of Europe, with the exception of Russia. In virility and decisiveness of utterance, however, the Boston Symphony Orchestra has retrograded, and not even to an inconsiderable degree, since I heard it last under Nikisch more than nine years ago. Gericke's left hand is the cause of it, for that quickly upraised member of the conductor's graceful anatomy dampens and deadens all efforts at enthusiasm which may spring up in the orchestra. "Nipped in the bud" is the most descriptive term for the abortive attempts of the band at making a climax. They missed it every time during the "Siegfried" music in their Wagner program of a fortnight ago, and their reproduction of the cyclopean and heathenish Funeral March was the most dwarfed reading I ever heard or deemed possible.

"But how about our Philharmonic? How does it compare with the Berlin Philharmonic, of which you speak so often in terms more superlative in praise than even of the Royal Orchestra?" Well, a comparison between these two orchestral organizations, the Berlin and the New York Philharmonic societies, must of necessity redound in favor of the former for two reasons. First of all, they are a band of musicians who play together almost daily all the year round. During the entire musical season they give three popular concerts every week, on Sundays, Tuesdays and Wednesdays, at the Philharmonie; then they have their cycle of ten subscription symphony concerts, under Nikisch, with whom they also play at Hamburg and Bremen and travel during spring. In the summer they give three concerts daily at Scheveningen, and they form the assistance at most of all of the soloists' concerts with orchestra that are being given in Berlin. Hence they also have rehearsals most every day all through the season, and as a result of all this they have acquired an amount of routine, ensemble and orchestral technic which no orchestra like the New York Philharmonic ever could possibly gain or could be expected to possess; for these gentlemen meet only a few times every fortnight in order to rehearse the respective programs of their concerts.*

But there are other reasons which likewise make the superiority of the Berlin Philharmonic Orchestra a foregone conclusion. First of all, young musicians from all other cities of Germany throng to Berlin eager to become members of the renowned organization which offers them fame, ample remuneration and a position for life. Hence the committee, which consists of musicians only, has the pick from among the young musicians all over the country, and, of course, they select only the very best of material, while the New York Philharmonic for its recruiting is limited to such musicians as may chance to live or settle in New York. The recruiting process, however, is also in another way the weak point of the New York Philharmonic, namely, for its lack of weeding out, be it from disinclination to part with old and once valuable members, or be it because the new crop is not forthcoming. And here it is where the difference in German and American institutions of the artistic order becomes most potently apparent. With the Royal Orchestra the Government subvention takes care of such musicians who have served the allotted number of years, and who either through accident or age have become invalidated. In the Berlin Philharmonic the Pension Fund takes the place of Government subvention, and all members in good standing who have grown too old to serve as first-class orchestral musicians can retire from their seats without fear of losing their daily bread. Hence neither Weingartner nor Nikisch is handicapped with such material as the one Emil Paur has to labor with. The New York Philharmonic Orchestra was an excellent body of musicians a quarter of a century ago. They were growing old and stale, however, a decade ago, and now many of them are fast becoming senile. William Henderson calls them "the fathers"; from their efforts at the concerts I attended here I should be inclined to dub them "the grandfathers." How could a just critic blame Paur for the lack of brilliancy and effectiveness in the performance of the Tschaikowsky sixth, last and suicide symphony, when he saw how tremendously the conductor worked for better and more telling results without being able to achieve them simply because his material was irresponsive, wooden and aged? The woodwind did not even possess the technic necessary to perform accurately or in the tempo desired by the composer the passage that sweeps like a gust of wind through the woods in the midst of the march movement. The tremendous call to battle, which, without being as cacophonous as Richard Strauss' same motive in the "Heldenleben," is just as bellicose and stirring, sounded absolutely tame, and the march itself, this marvel of rhythmic pregnancy, which under Nikisch or Safonoff the Moscow conductor's baton seemed to shake the very rafters of the Philharmonie, passed by as haltingly and lame-backed as would Gounod's "Funeral March of a Marionette."

Under the circumstances you will believe me, therefore, when I state that I did not attend last Saturday night's Philharmonic concert because I had a craving for the "Fidelio" Overture, or

* It may be well to mention here that rehearsals for the Philharmonic concerts are reduced to two or three for each program, and that the members disperse after each concert and rejoin their respective orchestral associations, theatre orchestras and otherwise. We learn that a considerable number of the members of the Philharmonic on Thursday night played up to a late hour Friday morning at different balls and receptions given in this city; and that on Friday night also another considerable number played until early on Saturday morning at balls given in private houses and elsewhere in this city. Such engagements and work in the field of dance music and performances in restaurant and theatre orchestras are not considered compatible with membership in the Berlin Philharmonic.

The conductor of the Berlin Philharmonic is elected in the same way as is the leader of the Philharmonic Orchestra here, by the organization, with this difference, that a large number of the members of the New York Philharmonic are not voting members, and have no voice in the selection of a conductor, there being an inner organization that owns the Philharmonic charter. At some concerts where a larger orchestra is required the Philharmonic of New York engages outside players. This is also sometimes done in Berlin.

Strauss' best symphonic poem, or rather tone painting, "Death and Transfiguration," a veritable Boecklin, by the way, nor yet that Fritz Kreisler drew me to Carnegie Hall, although he "compares" favorably with most any other of the world's famous violinists. No, I had gone thither simply to hear a work which had won such distinction as had not before been conferred upon any other composition in the history of music, viz., a symphony doubly prize crowned. That such honor had never before been achieved by mortal was perhaps due less to the fact that no other symphony was ever more worthy of two prizes than Mr. Hadley's than to the circumstance that no composer before him ever had the—let us say inspiration, to send one and the same work simultaneously into two prize competitions. There is nothing in all the Code Napoleon, nor yet a single paragraph in the new German Civic Law to forbid such a proceeding, but it represents all the lack of innate feeling of ethical law to hit upon such an—inspiration.

From the very fact that Mr. Hadley's symphony, "The Seasons," had carried off both the Paderewski and the New England Conservatory composition prizes, it was well-nigh a certainty that the work contained nothing extraordinary. Extraordinary works will not gain the favor or joint verdict of a single jury composed of various judges, let alone of two such bodies working independently one of the other. The only other supposition permissible would be that the remainder of the works sent in for competition were one and all so inferior in quality and structure that this one was of necessity the one-eyed king among the blind subjects. I suppose, however, that it was the very structure of Mr. Hadley's symphony which made him a double winner. The work is smoothly written, carefully mapped out as regards form, with the exception of the last movement, which incloses a real scherzo episode sandwiched in between "falling leaves" of no musical nor even mood description, but acceptable as a background upon which something might have been painted which remained unpainted. This so vastly planned program is vapid music, a program which might have appalled many a stronger man, and before which even a Richard Strauss would probably have hesitated. To paint the four seasons in four orchestral canvases of ordinary sonata movement form Liszt would have been the only one who had the supererogation to undertake, if the idea had ever struck him. Luckily it did not. Hadley however, rushed in where Strauss would [illegible] to tread. He does so in the first move[illegible] with a theme which is neither bold nor original, but is in the manner of Mascagni, and is announced with great pomposity and treated somewhat in Goldmark's not over difficult canonic style. The orchestration is good here, and more effective still in the scherzo, which up to the trio religiously adheres to Mendelssohn. In the trio, however, which stands in D, the composer falls far short of the greatest of Jewish composer's religion, which knows stupidity as little as theft. This trio is puerile.

The slow movement in D flat shows a principal theme purloined from Grieg, and a "fragment from an Indian love song," which sounds to me more Dvorákian than Indian, especially in the orchestral coloring. Of the finale I spoke before, and as a whole the symphony seems to me not worth half the amount of ink and comment that have been spilt over it by others and myself. I cannot blame Mr. Hadley, however, for having carried off his two prizes, and I cannot even wonder at the fact that he was able to achieve this double victory, for the conditions still prevailing in this country are not apt to produce numerous composers of importance. So far the chase after the almighty dollar is still the principal occupation of this young nation, which has as yet generated no art atmosphere, just as it cannot boast of art traditions. Herein lies the chief difference in the art life of the United States as compared with that of the "effete monarchies" of ancient Europe.

THE amount received by Jan Kubelik as his share of the first week's proceeds from three concerts and a private recital was $4,620, Daniel Frohman taking the other half, from which, however, the expenses had to be deducted.

A GIFT FROM KUBELIK.

Kubelik sent $2,000 of this money to the Philharmonic Society of Prague, Bohemia, as a Christmas present, and received the following cablegram last Friday from that city, via Mr. Frohman's office, Daly's Theatre, here:

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Daly's Theater, N. Y.

Jan Kubelik dear friends many hearty thanks for your kingly Christmas box. The benevolent act of your noble mind and generous heart has caused great enthusiasm throughout the country. Merry Christmas and a Happy New Year to you. Ceska Filharmonie.

This is a kind of American Invasion not very distasteful to the people of Europe, but it is not unusual, as, for instance, recent statistics issued by the Post Office showed that close to $1,900,000 was sent from the Money Order Division of the New York Post Office alone to Europe—all in small sums—as Christmas presents. No money is recorded as coming here from Europe. When the American Invasion is discussed these aspects of it seem to be overlooked; but it is probable that an average of a million dollars are taken each year to Europe by artists who come here to play and sing, and this is a low estimate. Paderewski is the first of these artists who has made use of his receipts for charitable and artistic purposes, and Kubelik is apparently following in his footsteps.

The foreign singers to whom millions of American dollars have been paid have not yet shown any inclination to use any part of these millions either for charity or art. The money they make is their own and they are certainly entitled to its disposal as they deem fit; so is this paper entitled to illustrate the difference between the conduct of the vocal artists and Paderewski and Kubelik's royal gift to the Prague Philharmonic. To give 10,000 marks to a Continental musical organization is an unprecedented proceeding; hence the adjectives in the cablegram are justifiable.

King Ludwig of Bavaria possessed the MSS. of Wagner's early works, and three of his early operas will shortly be revived at the Munich Opera House. These are "Rienzi," which at one time was in the Carl Rosa repertory; "Die Feen," which was experimentally revived in 1887, and "Das Liebesverbot," which has, it appears, not been seen on the stage since the remarkable performance at Magdeburg in 1836, when a forgetful tenor eked out his part with reminiscences of "Fra Diavolo" and "Zampa," and half an hour before the curtain rose the prima donna's jealous husband so severely thrashed the second tenor that the luckless man could not appear at all.

The "strafzettel"—a document indicating that a fine has been imposed upon the singer—has been enforced in Mayence, in a case which we believe must be unique in the annals of opera. A singer who was enthusiastically applauded in Rossini's "William Tell" pertinaciously refused, despite the entreaties and commands of the stage manager, to go before the curtain to acknowledge the call. On the Continent fewer than twenty recalls almost constitute a failure; so that, unless it be a magnificently audacious advertisement, this singer's modesty seems to establish a record.

Dr. Martin Blummer, director for many years of the Berlin Singakademie, died November 16, aged seventy-four. He was one of the few survivors of the old school who energetically opposed modern tendencies in music.

The cross of officer of the Legion of Honor has been bestowed on Faure and Albert Carré and that of chevalier on Victor Capoul.

So long as Youth lives on with pulses afire
Out to the chase! To victories new aspire!
—Lenau's "Don Juan."

Some Richard Strauss Poems.

WE have heard without protest much music of Richard Strauss recently. A few years ago it would have been otherwise; but the human ear is an accommodating organ: what it first rejects with violent scorn it eagerly absorbs later. Strauss has ever offended. I recall the shudder he caused with "Death and Transfiguration," and the names hurled at him for the brutal brilliancies of "Don Juan." Yet he is the greatest living musician. Wagner is a classic, Brahms a demi-god, while Tschaïkowsky came into his own only too quickly for permanence of fame. So the sceptre is passed over to Richard II. That he is not dreaming in that strange-colored atmosphere—evolved magician-like—is proved by his enormous activity. Germany just now is wrangling over his "Feuersnoth"—"The Famine of Fire"—and judging from the vocal score I can't wonder. Strauss in it avenges the indifference displayed toward his "Guntram."

The vogue of this composer is a recent one. His F minor Symphony was composed in 1883; "Italia," 1886; "Macbeth," 1887; "Don Juan," 1888; "Tod und Verklärung," 1889; "Till Eulenspiegel," 1895; "Also Sprach Zarathustra," 1896; "Don Quixote," 1897; "Ein Heldenleben, 1898.

"Italia" is an early work—it contains in solution much that we recognize in the Strauss of to-day. When it was first heard here it was pronounced noisy and unmusical. To-day it sounds as clear as a Mozart rondo. Here is a chance for the anti-Strauss contingent to wag wise heads: "If Strauss had but adhered to this brilliant and comprehensible style"—and in ten years some of us may groan over the decadence of a Strauss whose "Don Quixote," "Also Sprach Zarathustra" and "Ein Heldenleben" were miracles of music, pure and undefiled! The world moves quickly in its musical grooves, for music is but a disporting dream mirror always in advance of ourselves.

The score of "Death and Transfiguration" is prefixed by a poem written—so Otto Floersheim tells me—by the late Richard Pohl, and written *after* hearing the work. This disposes of the composer's alleged attempts to depict the repulsive physical details of a sick room. But even suppose this had been Strauss' original idea! How about the death scene of "Tristan"? Is there anything quite so realistic in music? Critical objection here is baseless. The poem deals with the struggles of a human soul, and because it is an unnamed one it is none the less heroic. It might be Napoleon's or Amiel's. The soul is the thing to catch the conscience of a composer; one's own soul is the most interesting thing on earth. In "Death and Transfiguration" there is a battlefield of good and evil, death against belief. "He is saved" is uttered Goethe-like at the close. This music is optimistic, not pessimistic, not decadent. It voices anew the eternal query: What

does it profit a man if he gains the whole world and lose his own soul? Here is the prose poem Englished by W. F. Apthorp:

"In the necessitous little room, dimly lighted by only a candle end, lies the sick man on his bed. But just now he has wrestled despairingly with Death. Now he has sunk exhausted into sleep, and thou hearest only the soft ticking of the clock on the wall in the room, whose awful silence gives a foreboding of the nearness of death. Over the sick man's pale features plays a sad smile. Dreams he, on the boundary of life, of the golden time of childhood?

"But Death does not grant sleep and dreams to his victim. Cruelly he shakes him awake and the fight begins afresh. Will to live and power of Death! What frightful wrestling! Neither bears off the victory, and all is silent once more!

"Sunk back tired of battle, sleepless, as in fever-frenzy the sick man now sees his life pass before his inner eye, trait by trait and scene by scene. First the morning red of childhood, shining bright in pure innocence! Then the youth's saucier play—exerting and trying his strength—till he ripens to the man's fight, and now burns with hot lust after the highest prize of life. The one high purpose that has led him through life was to shape all he saw transfigured into a still more transfigured form. Cold and sneering, the world sets barrier upon barrier in the way of his achievement. If he thinks himself near his goal, a 'Halt!' thunders in his ear. 'Make the barrier thy stirrup! Ever higher and onward go!' And so he pushes forward, so he climbs, desists not from his sacred purpose. What he has ever sought with his heart's deepest yearning, he still seeks in his death-sweat. Seeks—alas! and finds it never. Whether he comprehends it more clearly or that it grows upon him gradually, he can yet never exhaust it, cannot complete it in his spirit. Then clangs the last stroke of Death's iron hammer, breaks the earthly body in twain, covers the eye with the night of death.

"But from the heavenly spaces sounds mightily to greet him what he yearningly sought for here: deliverance from the world, transfiguration of the world!"

The time is not afar when the symphonic poems of Richard Strauss will be given in a specially devised opera house; when one will occupy an evening, and send home with nerves unstrung, brain and soul on fire the devoted disciple of the greatest living composer, the greatest master of orchestration that has thus far appeared. And Mr. Paur might do worse things than play us an entire Strauss program, beginning with "Don Juan" for the first Allegro of this gigantic symphony, "Till Eulenspiegel" for the Scherzo, and "Also Sprach Zarathustra" for a thunderous Finale.

Despite the fact that it is preceded only by "Italia," "Macbeth" and "Don Juan," "Tod und Verklärung" gives us *in esse* all the overpowering qualities of Strauss, chiefest of them being imagination without the obscenities and ugliness detected by sensitive natures in later compositions.

"Death and Transfiguration" is a masterpiece. The nineteenth century, with its devotion to the material, nevertheless produced some poets and prose masters for whom death had a peculiar predilection. There is the mystic Maeterlinck, with his sobbing shadowgraphs of Death the Intruder; Tolstoy, with his poignant picture of the Death of Ivan Illyitch; Arnold Böcklin, that Swiss master, who sang on elegiac canvas his "Toten Insel"; and have we not all read Walt Whitman in his matchless threnody "When lilacs last in the door-yard bloomed"? It is not strange, then, that Strauss, a lyric philosopher of the same passionate pattern as Friedrich Nietzsche, should wrestle with a problem old as eternity. He does it in this symphonic poem—does it by the use of large symbolism, free from the morbidities of the minor decadent poets; accomplishes it in a way that wrings the very heartstrings.

Yet it is but the spectacle of a sick man in "a necessitous little chamber" reviewing his struggles and defeats as the fever cracks his veins and throttles his life. He has failed as failed Balzac's Louis Lambert, as fail all men with lofty ideals. He has reached that "squat tower" of defeat, death, which Robert Browning chanted in "Childe Roland." To the dark tower he goes, and dauntless at the last he sets the slughorn to his lips and blows victory in the very teeth of Death. Perhaps this most modern of poems gives the key to the Strauss music better than any other in the English tongue. The dying man sunken in lethargic slumber, his heart feebly beating in syncopated rhythms, recalls his childhood, his lusty youth, his mad passion for life in its thickest.

He toils and reaches summits only to hear the implacable "Halt!" of destiny. Yet he continues to combat Fate, only to be laid low. And dying, he triumphs; for his ideal lifts him to the heights, to "Sun-Smitten Sunium." He has dared, and daring conquers. The fable is old—as old as the Prometheus myth. In music we have it incarnated in Beethoven's Fifth Symphony, the tonality of which—C minor, C major—Strauss has adopted. Liszt, too, in his "Tasso," a symphonic setting of Goethe's tragedy, attempted the same task, accomplishing it in a brilliant, spectacular fashion. He is not a dramatic psychologist of the Strauss calibre. If Richard Wagner had completed the "Faust" trilogy it might have matched "Tod und Verklärung."

The thematic grouping of the Strauss poem is simplicity itself when compared to the towering architectonics of "A Hero's Life" and "Thus Spake Zarathustra." After a lengthy prologue in which mood, atmosphere, *Stimmung* in a word—and echoes of childish babbling are subtly contrived, the bolt of destruction is let loose, and fever, a hideous spectre, courses through the Allegro. The Ideal motive sounds but in gasping, broken accents. It is only after the delirum has reached its climax that a period of repose, an analogy of the lyric period is attained. The childhood of the man is lisped naïvely; youth and its frolicking unconsciousness are aptly portrayed; manly passion and conflict end the section, for the ominous "Halt!" is blared out by the trombones. The development—as in all developments of this composer—contains miracles of counterpoint buried in passages of emotional splendor. With cumulative power and pathos we hear a climax of imposing sonorities; the march-like motive of the Ideal is heard in all its majesty, and in a C major of rainbow riches the poem finishes.

Strauss has never surpassed the plangency of coloring, the melting sweetness of this score. He is more philosophic in "Also Sprach Zarathustra," more dramatic in "Don Juan," more heroic in "Ein Heldenleben," but never has his message been so consoling, never has he set so vividly over his orchestra the arc of promise. That such music came forth from his potent youth is a prophecy of astounding future. He is the only living issue in music to-day; no other master has his stride, his stature.

That merry old rogue's tune "Till Eulenspiegel" is a scherzo-like rondo picturing the crazy pranks of the historic Tyll Owlglass; it has been played here by Mr. Paur and the Boston Symphony Orchestra. Its grotesque, passionate melancholy, tender violence, its streaks of broad humor interrupted by mocking pathos, its galloping down a narrow

Richard Strauss.
September, 1901.

avenue, at the end of which looms the gibbet, its mockery of custom, flaunting of the Philistine and the unrepentant death of Till make it a picture unparalleled in music literature. Scored brilliantly the rondo leaves in its trail a whiff of sulphur and violets. It is fantastic music, fantastically conceived, fantastically executed.

"Don Quixote," op. 35, being a theme with variations on certain episodes in the life of Don Quixote de la Mancha, was first played in America by Theodore Thomas, January 6, 1899. It is yet to be heard here or in Boston. Arthur Mees has written a descriptive study of the work, and there is an analysis in German by Arthur Hahn. Strauss in character drawing, his profound powers of psychology are at their best in this extraordinary composition. In the introduction we hear the gallant knight, his brain fired by chivalric deeds of derring-do, reading from his beloved volumes of adventure. Fancy a muted tuba! By muting the brass in the conflict with the giants Strauss shows them to be the figments of the Don's imagination. His own "knightly" theme, caricatured in dissonances with a wild harp *glissando*, reveals his madness and also marks his entrance into the real world accompanied by the doughty Sancho Panza. Ten variations follow, beginning with the windmills, ending with his death. The knight and squire ride through the air on their wooden Pegasus, blindfolded, the wind whistling about their ears—chromatic flute passages, harp, kettle drum and a specially devised wind machine—only to realize later that their steed has never left the ground—this fact being impressed on the listeners by the continued trilling of the brasses throughout the movement. But I leave you to read Mr. Mees' admirable analysis. The poem is philosophic, humorous, ironic, genial and musical—do not forget that, with all his deviations from the normal, Strauss is always musical. His inventive skill, his feeling for the characteristic phrase, his characteristic harmonic hue are exhibited here in their happiest.

Of "Also Sprach Zarathustra" and its titanic profile I have nothing new to say. Readers of THE MUSICAL COURIER, December, 1897, may remember the study made of this work. Thanks to Mr. Paur, we remember the Nature theme with its mighty transition from C major to C minor; the [illegible] he Credo; the dwellers in the [illegible] and the sensuous thrilling sweep of the joys and passions. Science and its crawling fugue, the dance—O, most exacerbating of dances—the night song and the daring dissonances at the close, all these remain images of eternity. It is music the like of which has never before been heard on earth. That alone constitutes a claim for originality quite irrespective of liking or disliking it.

"No mask! NO mask!" cries the terrified Camilla in "The King in Yellow." As we may remember, Robert W. Chambers relates the tale of a terrible play which poisons the minds of its readers. There are many to whom Richard Strauss' tone poem "Ein Heldenleben" proves as musically baneful. What many have thought and still think is not true. Strauss wears no mask. His own musical lineaments, convulsed in passion's grimace, exultant with grandiose dreams, or distorted by deadly rage, are the naked expression of his fantastic soul. And to the orthodox his contempt for clear tonalities, his mockery of the very harmonic foundations of the art, his juggling with bizarre rhythms—in a word, his avoidance of the normal, the decent, the facile, the smug and the unoriginal is as great a crime against ethics as the lucidly insane proclamations of the Master Immoralist, Friedrich Nietzsche.

Yet further hearings convince one regarding Strauss' sincerity. He is working out his own artistic salvation on his premeditated own lines. He is the solitary soul of Hauptmann, and he is doomed to mockery until he is understood.

It is impossible to escape the compelling magnetism of the man from Munich. He is still young, still in his storm and stress period. When the time for clarification comes Strauss in this final analysis will emerge a very big man. His "Hero's Life" has its ugly spots—critics and criticism are objectified in a cruelly sardonic fashion—and that battlefield will remain for this generation either sheer brutal noise or also the forefront of the higher æstheticism in music. One way or the other it matters little: the reputation of Strauss will not stand or fall by this poem. He has written others—"Also Sprach Zarathustra" and "Tod und Verklärung." The main thing to record is the overwhelming impression of power, anarchistic if you will, that informs "Ein Heldenleben." And all the more disquieting is the discovery that this Pied Piper of Dreams wears no antique musical mask—his own is tragic and significant enough.

And let it be said here that for conventional program music Strauss has ever manifested a violent aversion. The only clue he gives to his work is the title. Highly imaginative commentators do the most mischief, for they read into this music every imaginable meaning. It is then as absolute music that "Ein Heldenleben" must be criticised, though the names of the various subdivisions give the hearer, if not a key, at least notion of the emotional trend of this composition. This is the way Richard Strauss has outlined the scheme of his E flat Symphony, op. 40, his "Eroica":

I.—The Hero. II.—The Hero's Antagonists. III.—The Hero's Consort. IV.—The Hero's Battlefield. V.—The Hero's Works of Peace. VI.—The Hero's Retirement from Worldly Life and Strife and Ultimate Perfection.

It must be remembered that this is a purely arbitrary arrangement, for in the formal sense the ground plan of the symphony would be thus: The first three sections contain the thematic statements; the next two—parts four and five—are devoted to the exposition or free fantasia; the last is a highly elaborate summing up or Coda. Here is the symphonic form in an attenuated shape, the chief novelty being the introduction in part five—or second division of the working-out section—of new thematic material, modest quotations from the Strauss earlier symphonic works.

There can then be no doubt as to the identity of the protagonist of this drama-symphony—it is the glorified image of Richard Strauss. This latter exploitation of personality need not distress us unnecessarily; Strauss but follows in the footsteps of Walt Whitman and of his own contemporaries—Rodin, the sculptor; Gabriel d'Annunzio, in "Il Fuoco"; Nietzsche, in "Zarathustra"; Tolstoy, in all his confessions—despite their inverted humility; Wagner, in "Meistersinger"; Franz Stuck, the Munich painter, whose portrait of his own eccentric self is not the least of his powerful work. Strauss might appreciatively quote Walt Whitman: "Am I of mighty Manhattan the son?" as a justification of what paradoxically could be called his objective egotism. But the composer not only deifies the normal man, he shadows forth Nietzsche's supernormal humanity. He is a very Victor Hugo in his colossal egotism, yet he names it the ego of mankind. So, putting aside all this welter of philosophy and æsthetics, one is forced to return to the music as absolute music.

The Hero theme is Beethovian in its majesty—the entire section has a Beethoven color, despite its dissonantal interruptions—while the second section, an amiable picture of the composer's adversaries, suggests in a tricturated manner the irony, caricature and burlesque spirit of "Till Eulenspiegel." His critical adversaries are represented as a snarling, sorry crew, with acrid and acrimonious souls, duly set forth by the woodwind instruments, chiefly the oboe; there is also a horrid sounding phrase, empty fifths for tenor and bass tuba. Then the hero's wife is pictured by the solo violin, and it must be confessed that her theme is banal. It mounts in passion and interest after the duologue. After that—chaos! It is but the developing of the foregoing motives. And such an exposition, it is safe to say, has never been heard since saurians roared in the steaming marshes of the young planet, or when prehistoric man met in multitudinous and shrieking combat. Yet the web is polyphonically spun—spun magnificently.

It is all too intricate to grasp at several hearings, though it may become child's play for the next generation. Richard Wagner's case must not be forgotten at this point. So complex is the counterpoint of Strauss that one of his commentators recommends the all but impossible feat of listening to it horizontally and vertically. In the fifth part we hear themes from the composer's "Don Juan," "Macbeth," "Death and Transfiguration," "Till Eulenspiegel," "Zarathustra," "Don Quixote," "Guntram" and his lovely song, "Traum durch die Dämmerung." With the Coda, after some sinister retrospection of an agitated life, comes peace, pastoral, soul renewing.

There is some repellent music in the score, but then the neo-realists insist on truth, not on the pursuit of vague and decorative beauty. It is the characteristic versus the ornamental; and who shall dare predict its future success or extinction? One thing must be insisted upon—the absolute abandonment of the old musical rubric, else Strauss and his tendencies go by the board. The well sounding, the poetic—in the romantic sense—are thrown to the winds in this monstrous orgie—an organized orgie in the Balzac meaning of the phrase—for Strauss is only mad north-northwest, and can always tell a harmonic hawk from a hernshaw. In his most delirious moments he remembers his orchestral palette. And what a gorgeous, horrible color scheme is his! He has a taste for sour progressions, and every voice in his orchestral family is forced to sing impossible and wicked things. He owes much to Beethoven, Berlioz, Liszt and Wagner—the Wagner of "Tristan" and "Parsifal"—and at times he compasses both beauty and grandeur.

And he is one of the greatest masters of his art by virtue of his profound science, fantasy, heaven-scaling audacity and tremendous musical temperament.

Of "The Famine of Fire," Carl Söhle writes in *Musikalische Wochenblatt*. And he is by no means a Straussian: "The eagerly awaited one act opera 'Feuersnoth,' by Richard Strauss, was brought out by von Schuch with all the brilliancy of a Dresden première, but unfortunately achieved only a *succès d'estime*. Is 'Feuersnoth' better adapted for the stage than 'Guntram'? Despite the fact that in the former Strauss steps merrily in the footprints of the 'Meistersinger,' the public in its 'compact majority' drew a long face when the curtain fell. Of course this is no criterion; one knows the reception usually accorded works which break away from the conventional order of things—yet 'Feuersnoth' does not seem to be a revolutionary work in any particular—Strauss does not show any new phase of himself in it. One would imagine that, given an acquaintance with Strauss' originality in music, this new work should not be difficult to comprehend, and that his orchestral compositions are growing

in popularity is proven by the constantly increasing demand for repetitions of these.

"In 'Feuersnoth' there are satire, foolishness and the 'Beckmesser'-'Eulenspiegel' idea in the variation, of which he does not tire. Whence all this gall and spleen in Master Strauss? In view of the early recognition of his genius, this role as a martyr of progress ill becomes him. Recall the cases of Wagner and Liszt, where in the one instance the plenitude of glory came to him late in life, and in the case of Liszt honors as a composer were denied him until after his death.

"To give a general idea of 'Feuersnoth' is to describe it as the kernel of 'Meistersinger' and 'Till Eulenspiegel' transposed to a one act opera.

"The composer has used for the groundwork an idea taken from a Netherland saga. With all respect for Wagner, I applaud the fact that Strauss possesses so much self-denial as to have the book of this opera prepared by a professional librettist—perhaps he recalled the soggy libretto of his 'Guntram.' 'Feuersnoth! Minnegebot!' Kunrad der Ebner—relative of the well-known young knight from Franconia—young, handsome and irresistible, sees and loves his Evchen, and the row begins. Here, too, the time selected is 'Johannistage.' Evchen—now called 'Diemut'—daughter of the Burgomaster, is full of tricks; the kiss stolen in public makes her revengeful of love, and she traps the loving swain and imprisons him in front of her window. The tricky woman leaves suspended in midair the provision basket containing her lover, who had planned this means for ascending to the beloved one. To insult now is added injury—the scorned love above and from below the taunting chorus of Philistines—all this needs be punished. And, see, the spell works, for instantly all light, all fire, in the town dies out. Feuersnoth—Dearth of Fire. And in the wake of this famine naturally much complaint and distress; punishment awaits the sinner: 'Down scoundrel! No fooling. We'll hang you much higher.' But Master Kunrad has by this time climbed to the overhanging joist, and settling himself drops his stage name, and as Richard Strauss, the Hofkapellmeister, in life size, reads his beloved city of Munich a very severe sermon:

"Im Hause, das ich heut zerhaun,
Haust Reichard einst, der Meister,
Der was kein windiger Gaukler, traun,
Der herhe Herrscher der Geister.
Der warb um eure Herzen lang,
Gewann der Grossten Gunst—
Allein euch Kleinen macht er bang,
Blieb all sein Werben umsonst.
Hat sich wacker mit euch geplagt,
Der Stadt gross Ruhm gebracht,—
Schmählich habt ihr ihn ausgejagt
In neidischer Niedertracht. * * *
Da triebt ihr den WAGNER aus dem Thor—
Den bösen Feind, den triebt ihr nit aus—
Der stellt sich euch immer aufs Neu zum STRAUSS."

"This the good residenters of Munich must calmly put in their pipes, and in answer can only bleat like the lambs in 'Don Quixote.' So they do anything to get back their fire again, and the lovers are given each other in happiness. Be it remarked that the old Burgomaster is a strangely complacent father, and does not interpose the slighest obstacles. And at the end it reads—though sadly labored the words—

"All Wärme quilt vom Weibe,
All Licht von Liebe stammt—
Aus heiss-jungfräulichem Leibe
Einzig das Feuer euch neu erflammt."

"The libretto of Ernst von Wolzogen is, as might have been suspected, reeking with the atmosphere of the 'Uberbrettl'; and according to the above quoted ending several virtues might be wrecked on it; at any rate, it is nothing for the 'Dresdener Pensionate,' which has its Bungert. Throughout this threadbare text the psychological consideration is kept fresh and humorous. Great was the expectation to see how the liberally used Munich dialect would sound with the Strauss music. But alas! the flood of music washed away all of this; music remains an ideal speech in which the character of dialect is an impossibility. In this case even the realism of a Richard Strauss has met unsurmountable obstacles—here this is plainly proven.

"The music to 'Feuersnoth' is well worthy of Strauss, both in imagination and content, and displays all the marvels of the Strauss orchestration. Unprecedented 'geniality' of coloring, and in addition to this an abundance of fresh and national melody such as Strauss himself has never before equaled. Most prominent is the charming waltz, later the airy love scene with the gracile nightingale woodwind polyphony. The latter is probably the richest, but it would seem to be a bit out of key with the situation, inasmuch as the entire work can only be reckoned as a farce; and so this sudden Tristan-like outburst of the lovers—or to be more accurate, the betrothed ones—does not seem to be in keeping. But when the fire dies out, and again when it rekindles, there sounds the lost wonderful music which expresses the mood entirely; all this with the most daring combination of motives and with tremendous climax. For the chorus there is much work and to these numbers Strauss has devoted much of his skill. Treatment of the voice is the weakest part of 'Feuersnoth,' as it was of 'Guntram.' The orchestra tells everything. True, in the 'sermon,' beautifully sung by Scheidemantel, there are traces of more singable moments.

"That Strauss can compose in every branch, even opera—not to forget his glorious songs—this he proves with 'Feuersnoth.' But the field particularly his own remains that of instrumental composition."

JAMES HUNEKER.

THE DUSS CONCERT BAND.

MANAGER JOHNSTON has definitely arranged for the appearance of the Duss Concert Band in New York at the beginning of the summer season. This organization, assisted by soloists, will give a concert in the Metropolitan Opera House Sunday night, May 25. Immediately thereafter a three months' tour will begin. The band will visit all the principal summer resorts.

The announcement in a recent issue of THE MUSICAL COURIER that Mr. Johnston had become the manager of the Duss Concert Band has aroused interest. There is a desire to hear this body of musicians, led by Mr. Duss, who holds a unique position in the world of music. Capable critics who have heard this band and seen Mr. Duss wield the baton concur in the opinion that the combination is an interesting one in many respects.

The repertory of the band is large, embracing compositions in various forms and illustrating the classic and the modern in music. In this repertory are many taking compositions of Mr. Duss, for he is a composer as well as a conductor. These works have been played to immense audiences in Pittsburg, Cincinnati and other cities and have been well received.

Mr. Duss anticipates with much pleasure the forthcoming tournée of his band. This promises to be very successful.

The Allentown (Pa.) *Morning Call* said of William Bauer's appearance there recently with Leonora Jackson, in the annual fall concert of the Euterpean Club: "William Bauer, the pianist, added greatly to the delightfulness of the program by his accompaniments, as well as his solos, which were characterized by delicacy of touch and much depth of feeling."

Silence Dales' Success.

THE violinist Miss Silence Dales, of Lincoln, Neb., who is well and favorably known in the West, and who scored a signal triumph for herself and for her State at the Pan-American Exposition at Buffalo, is now on a professional visit to Salt Lake City and the adjoining region. Recently she was one of the assisting artists at the Tabernacle choir concerts in Salt Lake and also in recital with Miss Carrie Bridewell, of the Grau Grand Opera Company.

The following press notices attest her success:

* * * Miss Dales fairly captured her hearers. Her bowing and technic are far in advance of other girl violinists, and she shows great improvement since her appearance here with the Orpheus Club in January, 1900. Then the *Tribune* said: "She is the best girl violinist ever heard here," and to-day that can be accentuated. She has a winsome appearance, is careful in all her movements, and puts her whole heart in her work. She finely rendered the Bruch G minor Concerto; Romance, by Rubinstein, and "Bee," by Schubert-Liszt. * * * —Salt Lake Tribune.

* * * She is a violinist of rare attainments, and plays with a feeling and depth rarely witnessed even in the most accomplished male performers. She gave several numbers last night, and was warmly applauded after each.—Deseret Evening News.

* * * Miss Dales, the violinist, created a furore in her number, Bruch's Concerto in G minor. * * * She has the faculty of getting tone volume out of a violin such as is possessed by few performers on that instrument. * * *.—Salt Lake Herald.

The following are extracts from an article written for the *Deseret Evening News* (Salt Lake) by Prof. J. J. McClellan, the accomplished organist of the Tabernacle and professor of music in the University of Utah:

* * * For a young woman to so sway her audience and hold its complete attention by her fine technic, musicianly phrasing and superior bowing is a rare occurrence in these parts. Miss Dales is not a "girl violinist." She is a mature artist upon the violin, one that breathes through it, makes it a thing of life and thrills every hearer. A more graceful bow arm is seldom seen; in fact, this is one of her strong points, and her bowing is an object lesson to our violin students. * * * Miss Dales plays upon a seemingly famous violin and brings from it all there is in it. Thoroughly mature and thoughtful, she is an artist bound to be known the world over if she continues on her upward course. All in all, Miss Silence Dales is a superb artist, and I am happy not only that I have had the privilege of accompanying her but of hearing her charming work.

Miss Dales plays a grand old violin built by Alexander Gagliano, pupil and contemporary of Stradivarius. In 1702 the same maker made a violin especially for Corelli, which instrument has come down to the present time through the hands of a number of the world's most famous players, and is now owned by William Worth Bailey. Experts to whom both instruments are known adjudge the specimen owned by Miss Dales to be a close second if not fully equal in tone quality and carrying power to the now historic Corelli violin.

Charlotte Maconda.

MME. CHARLOTTE MACONDA has returned from her successful tour to the far West. From time to time we have published enthusiastic press criticisms about her singing, and we here add two more opinions:

Mme. Charlotte Maconda, a singer who has never before been heard in Denver, delighted an appreciative audience at Trinity Church last night, where she gave a recital, assisted by the College of Music Choral Union.

Madame Maconda was in fine voice and rendered each number on the program with a spirit, grace and delicacy which has seldom been equaled in this city.

The program opened with the march and chorus from Wagner, which was well executed by the Choral Union. Madame Maconda sang a generously lengthy program, rendering vocal gems in French, Italian, Spanish and English. A little group of simple ballads, including Foote's "Irish Folksong" and Nevin's "'Twas April," seemed to especially please the audience. Perhaps, however, the gem of the evening was the Polonaise, which Maconda sang with such sweetness, charm and flexibility that she was encored again and again. The high notes had the purity and clearness of the song of a bird, while the trills and staccato notes fell like perfect pearls upon the ears of the audience. She was accompanied by Frederick Schweikher. We have not had in the city so fine a concert singer as Madame Maconda.—Denver (Col.) Times.

Mme. Charlotte Maconda made a most agreeable impression. Professor Torrens unhesitatingly says of her that she is the coming soprano singer of the land. Her voice is one of surpassing richness and is used exquisitely. In quality and style it is much like Sembrich's, and it reflects a most careful and intelligent coaching. Finer singing one could not ask to hear and her delighted auditors are quite ready to agree with Professor Torrens concerning her future. Madame Maconda sang a selection from Verdi's "Traviata" and the Polonaise from Thomas' "Mignon," and the solo with the chorus number (Gounod), "From Thy Love as a Father." In each she was superb and the applause which came from the delighted audience left no doubt as to her triumph.—Morning Star, Rockford, Ill., December 17, 1901.

Oscar Franklin Comstock will give his third studio recital in Washington, D. C., next Wednesday. He will sing two of Berenice Thompson's "Three Songs from Some Verses," the words of which are by Helen Hay, the daughter of Secretary of State John Hay.

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FRENCH THE DOMINANT LANGUAGE?

(From last Sunday's New York *Sun*—See Editorial.)

IN the eighteenth century French was spoken currently, if not exclusively, at almost every court on the Continent of Europe, and was accounted indispensable, not only by English diplomatists but also by English travelers. It then bade fair to become the medium of universal intercommunication. There has been so marked a change in this respect that the prospect of French becoming a world tongue, so far as civilized peoples are concerned, is commonly looked upon as extinct, even by Frenchmen themselves, who since 1870 have taken a gloomy view of their future under all its aspects.

A very different forecast is made by H. G. Wells, the author of the remarkable series of articles entitled "Anticipations," which have been in course of publication in the *Fortnightly* and *North American* reviews. In a recent number of the *Fortnightly* the conviction was expressed by Mr. Wells that neither English nor German, but French, has the best chance of becoming a world language; that is to say, the language which educated persons in all countries will be most powerfully incited to learn in addition to their own.

It is pointed out that among persons not actually subject to British or American rule, and neither waiters nor commercial travelers, the inducements to learn English rather than French or German do not increase but actually decrease. The decisive factor in the matter is the amount of science and thought which the acquisition of a language will open to the man who learns it. It is, therefore, pronounced a fact of great significance that the number of books at present published in English is less than that published in French or German, and that the proportion of serious books is very greatly less.

Moreover, the existing conditions of book production for the English reading public offer no hope of any immediate change in this particular. Mr. Wells directs attention to the fact that there is neither honor nor reward —there is not even food or shelter—for the American or the Englishman who devotes a year or so of his life to the adequate treatment of any spacious question; and so small is the English reading public with any special interest in science that a great number of important foreign scientific works are not even translated into English. Such translations as do see the light are made only to sell, and are too often the work of ill-paid women and girls, who have no special knowledge of the matter to be translated. English publishers do not care to bring out serious books, alleging that these do not pay, which is but another way of saying that there is no reading public for such productions. There is no body of great men either in England or the United States, no intelligence in the British court, that might by any form of recognition compensate the philosophical or scientific writer for poverty and popular neglect.

In fine, the more powerful a man's intelligence, the more distinctly he must see that to devote himself to increasing the scientific or philosophical wealth of the English tongue will be to sacrifice comfort, the respect of the bulk of his contemporaries, and all the most delightful things of life, for the barren reward of a not very certain [illegible] self-applause. Mr. Wells concedes that [illegible] if they were merely the grievances of the [illegible] well enough be allowed to rest there. He insists, however, that they must be recognized in any forecast of the future of the English tongue, because the intellectual decline of the literature published in English involves ultimately the decline of the language, and of all the political possibilities that go with the wide extension of a language.

Mr. Wells has no doubt that German will be disseminated beyond its natural limits during the coming years, but not to the same extent as French. It is admitted that there are more books published in Germany than in France, just as there are more books published in France than in England; but it is pronounced questionable whether the reader of German has quite such a catholic feast spread before him as has the reader of French. Whatever may be said of French fiction on some grounds, it is indisputably attractive to foreigners; on the other hand, there is a mass of German fiction that is probably as uninteresting to a foreigner as are the great majority of English and American novels.

Then, again, German, as compared with French, is unmelodious and unwieldy; and, in print, it is cursed with a blinding lettering that the German is now too patriotic to sacrifice. Before the War of 1870 there was a growing tendency to print German books, that looked forward to an audience wider than a national one, in the Roman type which is used by Englishmen, Frenchmen, Italians, Spaniards and Portuguese; but there has since been a reaction in favor of the Gothic type, which is so trying to read. A similar patriotic tendency has checked the development of new words of classical origin. By insisting upon the evolution of scientific terms from Teutonic roots the Germans have obstructed the international use of such terms. The indigenous German technical word is clumsy, and remains compromised by its every-day relations, to the end of time dragging a lengthening chain of unsuitable associations. The shade of meaning, the limited qualification, that a Frenchman can attain with a mere twist of the sentence, the German must either abandon or laboriously overstate with some colossal worm cast of parenthesis. That the German and French tongues will come into conflict for ascendancy in Continental Europe Mr. Wells feels assured, and he is disposed to believe that French will become preponderant in the great urban region that will arise about the Rhine.

We have said that the number of books published in French is greater than that published in English. This fact of itself demonstrates that the French reading public is something different and very much larger than the existing French political system. Other facts, often overlooked, are noted by Mr. Wells, to wit, there is a critical reception for a work published in French that is one of the few things worth a writer's having; and, again, the French translators are the most alert and efficient in the world. One has only to see a Parisian bookshop, we are told, and to recall an English one, to realize the unattainable standing of the French. The English shopful is either brand new fiction or illustrated narratives of travel, or gilded versions of the classics of past times, done up to give away. The French bookshop, on the other hand, reeks of contemporary intellectual life; the serried ranks of lemon covered volumes cover the whole range of human thought and interest.

Then, too, as we have said, the Frenchman has with the Englishman and the Italian a certain community of technical, scientific and philosophical phraseology, so that it is often easier for an Englishman with some special knowledge of his subject to read and appreciate a subtle and technical work in French than it is for him to read a French novel. Morever, French technical terms, being derived from the Latin or the Greek, are not so immediately and constantly brought into contrast and contact with their roots as they would be if, like so many patriotic German technicalities, they were derived from native radicals. They are, consequently, free to qualify and develop a final meaning distinct from their original intention. In the growing and changing body of science this counts for much.

As between French and German, it is finally to be noted that against the former tongue are arrayed hostile frontiers. Germany has hostile neighbors who fear her ascendancy, and have set their hearts against the use of her language. Among the Slav, Bohemian and Hungarian peoples, and in Roumania, French will attack German in the flank, and will have a clear prospect of predominance.

NATIONAL CONSERVATORY

Aids the McKinley Memorial Fund.

A MODEL program was presented at the concert which the National Conservatory of Music gave at the Madison Square Concert Hall last Wednesday evening for the benefit of the McKinley Memorial Fund. This conservatory, founded by Miss Jeannette L. Thurber, has now a world-wide reputation. Men and women of international fame are at the head of the departments. The work of four of these departments, by the way, was shown to great advantage at the concert, namely, the orchestral, directed by Leo Schulz; the piano, directed by Rafael Joseffy; singing, directed by Eugene Dufriche, and violin, directed by Leopold Lichtenberg. The National Conservaotry Orchestra is composed of students and teachers of the conservatory. For special concerts, professionals are engaged sometimes to assist the wind choir.

The playing of the orchestra last Wednesday night was excellent, and no end of the credit belongs to the conductor, Mr. Schulz, for the smooth performance. Evidently there had been more than one rehearsal. The numbers played by the orchestra were Mendelssohn's Fourth Symphony in A major and the overture to Beethoven's "Egmont." The orchestra also accompanied Miss Grace Halleck, who played the first movement of Schumann's Piano Concerto, and Master Julius Casper, who played Vieuxtemps' Fantaisie Appassionata. Miss Halleck, who is now herself a teacher at the conservatory, is a pupil of Miss Adele Margulies. After Joseffy, Miss Margulies is the power in the piano department. Miss Halleck's playing proved a strong feature of the concert. She has the musical tone and clean cut technic of the Margulies pupils, and some of her own individuality as well.

Master Casper managed his violin skillfully and surmounted the technical difficulties of Vieuxtemps' composition with comparative ease. Casper is a pupil of Lichtenberg. A career is predicted for the gifted boy. Besides his solo, young Casper occupied the seat of the concertmeister during the performance of the orchestral works. The vocal soloist of the evening, Harry T. Burleigh, sang the Romanza to the "Evening Star," from "Tannhäuser." His sympathetic baritone was heard with pleasure. After no end of recalls Mr. Burleigh seated himself at the piano and accompanied himself while he sang one of his own songs, a pathetic plantation melody. Mr. Schulz accompanied the singer at the piano in the "Tannhäuser" Romanza. Mr. Burleigh, who is a graduate of the conservatory, is now one of the assistant teachers in the singing department at the conservatory. He is the baritone soloist in the choir of St. George's Protestant Episcopal Church, where Mayor-elect Seth Low and J. Pierpont Morgan are communicants.

CARL'S SPECIAL SERVICES.—The congregation of the Old First Presbyterian Church, together with a throng of visitors, were treated by Organist William C. Carl to exceptionally fine musical services last Sunday. A specially prepared program was given in the morning, and in the afternoon parts of "The Messiah" were sung. Mr. Carl gave in his musicianly and impressive style several organ selections. At the morning service his beautiful anthem, "The Decennial Te Deum," was sung.

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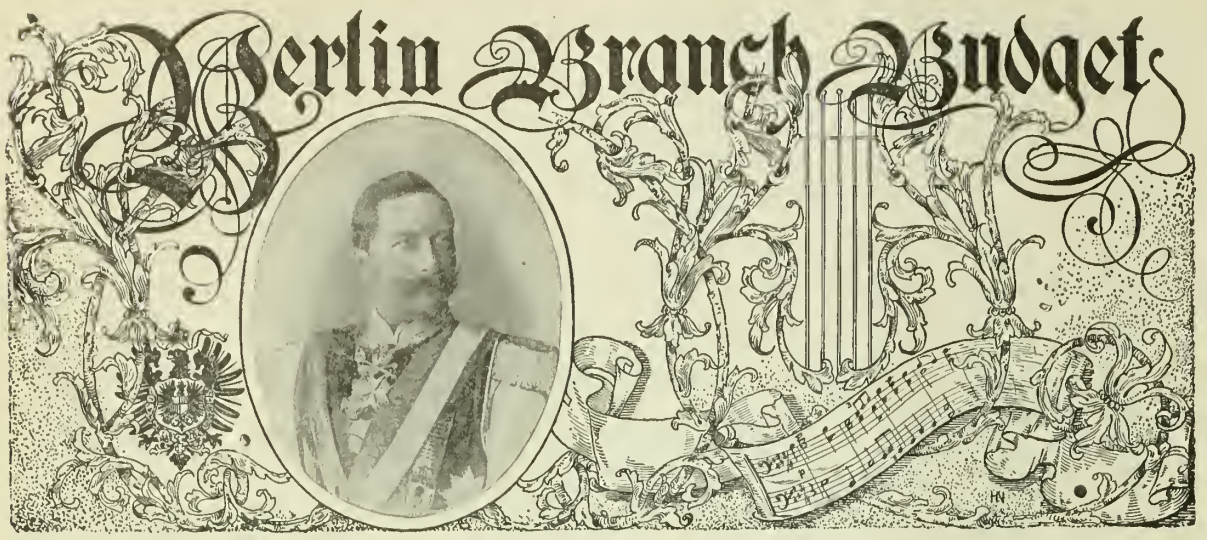

GERMAN HEADQUARTERS OF THE MUSICAL COURIER,
BERLIN, W., LINKSTRASSE 17.

December 2, 1901.

MY recent contribution to these columns, entitled "Herr Professor," has called forth some peppery comment in Berlin. I have received several letters, signed and unsigned, from local teachers and their pupils. The letters were in the highest degree complimentary. Summarizing their contents, I find that I am young, that I know nothing, and that I am unfair.

To the first of these charges I might reply with the famous words of Burke, "The crime of youth is one that I can neither palliate nor deny." The second accusation I pass over in modest silence; against the third I herewith set down a protest loud and long.

One man writes: "You parody the hard working music teacher. How about your American compatriots—particularly female—who come to Berlin and help render the life of the piano teacher a burden? Has the picture no reverse? Is there no other side? Are you blinded by patriotism or prejudice?"

The picture has a reverse, and there is another side. I tried to present it elsewhere, some time ago, and I present it again here, now. We might call the picture.

Ma and Miranda.

[PERSONAGES: Prof. X., a prominent piano teacher in Berlin. Miranda, from Oatville, U. S. A. Ma, from the same place. SCENE: The Professor's studio.]

PROF. X.—"Come in." (The door opens, and Ma sweeps in, followed by Miranda.)

MA—"Are you Professor X.?"

PROF.—"I am." (Bows and waits expectantly.)

MA (Bustles up to Prof. X. and shakes his hand effusively)—"I'm so glad to see you. I've come all the way from Oatville, U. S. A., just to speak to you."

PROF.—"Indeed! Won't you be seated, Madame?"

MA—"Well, Miranda, aren't you going to shake hands with the Professor, your new teacher?"

PROF.—"My dear Madame, it seems to me—"

MA—"Shake hands, I say, Miranda." (Miranda timidly approaches Prof. X. and shakes hands with him.)

MA—"So, there. It didn't hurt, did it, Miranda?"

MIRANDA—"No'm." (Both laugh loudly.)

PROF.—"If you would permit me to—"

MA—"Of course you've heard of my daughter?"

PROF.—"I cannot say that I have. If you will allow me to—"

MA (With rising voice)—"You haven't heard of Miranda Jones, known to all the papers as 'Musical Miranda'?"

PROF.—"You see, here we read only important—er—that is, I should say, large—"

MA—"Why, it was in both Oatville papers."

PROF.—"Might I ask—"

MA—"They said Miranda is the most musical genius in our State."

PROF.—"I'm glad to hear it, I'm sure, but—"

MA (Severely)—"The *Messenger* called her the first flowering bud of our sprouting musical tree."

MIRANDA (Correcting)—"Plant, Ma."

MA (Witheringly)—"That was in the *Witness*. 'A rare musical plant that in our fertile musical atmosphere has developed like new potatoes under the early spring sun.'"

PROF. (Meekly)—"Just one moment. I should like to know—"

MA—"Are your hands warm, darling?"

MIRANDA—"Yes, Ma."

MA—"You might play something then for the professor."

MIRANDA (Opens piano, and preludes on the C major arpeggio).

MA (Beaming)—"She always does that before she plays. Here are your notes, dear."

PROF. (Sinks into chair.)

MA—"Hasn't she a fine position?"

PROF. (Wearily)—"Very good."

MA—"She's nervous playing for such a great man as you."

MIRANDA (Whose start has not been very successful)—"It always takes me some time to work into a piece right."

MA (Nervously)—"Take it easy, sweetheart; there's no hurry."

MIRANDA (In serious difficulties, but struggling bravely)—"I don't understand it; this part went fine at home."

PROF. (Rises)—"Never mind that passage."

MIRANDA (Tearfully)—"Only yesterday I did it great."

MA (Soothingly)—"Let it go, darling. I always said that mean run don't really belong in the piece. Play something else. Play your own composition for the professor."

PROF. (Hurriedly)—"One moment. Allow me a few questions first. I should like to test your ear. (Seats himself at piano, and strikes chord.) "What is that?"

MIRANDA (Promptly)—"Notes."

MA (Triumphantly)—"You can't corner my Miranda."

PROF. (Smiles)—"They are notes indeed, but what particular combination of notes; that is the question. Is this the chord of C major or C minor?"

MIRANDA (At random)—"C major."

MA (Observing Prof. X.'s face)—"Think, Miranda. You are always so quick with your answers."

PROF. (Kindly)—"Come, now, C major or C minor?"

MIRANDA (Confidently)—"C minor."

MA (With anticipatory look at Prof. X.)—"I knew she'd get it right."

PROF. (Dryly)—"It happens to be wrong. It's the chord of D major."

MA (Flustered)—"You have such a funny way of asking questions."

PROF. (Plays E flat scale)—"What is this?"

MIRANDA—"A scale."

PROF.—"Correct."

MA—"Isn't she just fine?"

PROF.—"Which scale is it?"

MIRANDA (Gazes blankly at Ma).

MA—"Would you play it again, please, Professor?"

PROF.—"Certainly." (Plays it.)

MIRANDA (Begins to cry)—"I never—boo—hoo—could remember—boo—hoo—the names of those scales."

PROF.—"With whom did you study, Miranda?"

MA (Quickly)—"She never had a lesson in all her life. She learnt it all herself."

PROF.—"How long have you been playing, Miranda?"

MA (As before)—"Ever since she was two years old. Used to climb on her father's knee so that she could reach the piano, and she was so musical she played on the black notes, too."

PROF. (Really)—"Really? Quite astonishing. Tell me, Mrs. Jones, why did you come to me? I take only advanced pupils, and I charge 20 marks per lesson."

MA (Gasps)—"Twenty marks? Why, that's $5! Old Prof. Crabcider used to teach Miranda for 50 cents an hour."

PROF.—"I thought you said Miranda never had a teacher?"

MA (Confused)—"Well, she—she never really took lessons. He just showed her things. We can't pay your price. I'll give you $1 a lesson."

PROF. (Stiffly)—"I never teach for less than 20 marks. Besides, I could not take your daughter under any circumstances. She is not advanced enough, and what is more, she never will be. She hasn't one grain of musical talent, and she—"

MA (Hysterically)—"Miranda, Miranda—did you hear that? Not advanced—no talent; well, I never, really, that's what we paid $120 for; to come here and be told by a long haired, chicken faced foreigner—and you stand there and say nothing, Miranda?—that's the reward of playing in concerts and being told that you are a potato that buds—a bud that buds in the—the impudence of some people is too much for words, and I only hope that your pupils are as talented as Miranda, who has played in thirty-one concerts, fourteen of which were for charity and one for George Washington, that is on his birthday, and then asking $5 for a lesson—why don't you ask $50; it's the same thing, and you'd be as likely to get it, and—and—you ought to be ashamed of yourself."

MIRANDA—"Come, Ma."

MA—"I'm only too glad to. Here's your music. You better not forget it or you won't see it again. Come, darling."

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Prof. (Politely)—"Good morning."

Ma (As she and Miranda depart)—"I don't want his good mornings. I never heard of such impudence. Five dollars, and you a plant on a musical tree. I'll get the Oatville *Messenger* to write a piece"—(their voices die away on the stairs). Leonard Liebling.

Berlin Concerts.

Musical activity has slackened a bit here after the rush of the early season. Critics and performers are sparring for wind, professionally speaking.

Godowsky's piano recitals at Beethoven Hall are, without any doubt, the most important series of musical events now taking place in Berlin. The repertory of this artist seems absolutely limitless. He commands the entire range of piano literature, and from it he selects with consummate musical taste. Some of our great pianists are not always fair toward themselves and toward our great composers. Certain recital programs have too close a connection with the public and the box office. In that respect Godowsky is sternly dignified. He chooses his program to suit himself, not his public. He is one of the few musicians for whom Art—writ with a capital—comes first, and everything else afterward.

To those who have an eye for such things, Godowsky's latest program is an index to his absolute knowledge of all piano music. I append the program herewith: Prelude and Fugue, op. 35, No. 1, E minor, Mendelssohn; "Davidsbündlertänze." Schumann; Nocturne, C minor, Field; Rondo Brillante, Weber; Ballade, Grieg; Six Studies, Chopin-Godowsky; "Islamey," Balakireff.

I reached Beethoven Hall in time for the Chopin transcriptions. It is in these ingenious and eminently musical arrangements that Godowsky shows us his very best qualities. Some of our critics have taken to waving these monumental works aside with the cool comment, "Pooh, a profanation of Chopin." It is rather late in the day to break a lance with these gentlemen. Godowsky's Chopin adaptations have already won for themselves a permanent place in piano history. But I should advise these reverent commentators to beg, borrow or steal a few of the "Studies," peruse them carefully and note particularly the manner of Godowsky's "profanation." It would be a valuable lesson in harmony and counterpoint.

On this night the pianist's success was unbounded, and he played as encores Rosenthal's "Papillons," Chopin's G sharp minor Study, and the same composer's B flat minor Prelude.

Miss Zudie Harris, of Louisville, Ky, U. S. A., gave a most interesting and successful concert at the Singakademie. Her program consisted of two concertos, Mozart's, in D minor, and Chopin's, in F minor, works of widely divergent character and scope, requiring on the part of the performer extreme musical taste and a comprehensive technical equipment. With these qualities Miss Harris is blessed in abundance. She possesses, besides, poetry and versatility. With rare intelligence she differentiated between the simplicity of Mozart and the passion of Chopin. The touch, tone and manner of attack were adapted to each. Mozartian naïveté is not easy of interpretation on our modern grand piano. The tenderness of the [illegible]ement in the D minor Concerto and the [illegible]htness of the third were achievements [illegible] the ordinary. Impressive, also, were Miss Harris' firm rhythm and her straightfoward method of playing, free from any and all mannerisms.

The Chopin Concerto was done with spirit and splendid technical mastery. The soulful romanza received a sympathetic reading, and the brilliant last movement sparkled with animation.

Small wonder that Miss Harris was enthusiastically applauded, repeatedly recalled, and finally forced to play an encore, Rubinstein's G minor Ballade, read with exquisite tonal and pedal effects.

The fourth Nikisch concert, with the Philharmonic Orchestra, brought no startling surprises of any kind. We are thoroughly familiar with the Leipsic director's interpretation of Beethoven, two of whose works, the "Coriolanus" Overture and the "Pastorale" Symphony, began and ended an entire scheme of program music. In both these numbers Nikisch was sympathetic, precise and vital. His depiction of the thunder storm episode, in the symphony, was a most effective piece of orchestral, or shall I say directorial, virtuosity.

Richard Strauss' "Death and Apotheosis," one of the grandest of modern symphonic poems, was given an authoritative and impressive reading. At times, however, there was lacking some of the verve and convincing power which I have heard Strauss' stick draw forth in performances of this work. Nikisch does not seem fond of crass colors, glaring contrasts, and screaming climaxes; he is the great orchestral refiner, the gentleman of the bâton.

The soloist was Erika Wedekind, of Dresden, an oldish, pale-blonde person, attired in a picnic gown of anæmic blue. She sang two coloratura arias, Mozart's "No che non sei capace" and "A vos jeux, mes amis," from Ambroise Thomas' "Hamlet." Her voice is a worn, monotonous soprano, devoid of all freshness and charm. The middle register entirely lacks vocal quality and the high tones are shrill and strained. The coloratura passages were uneven and unclear. The staccati were done without a semblance of art. Such things as breathing in the middle of a solid phrase, and "sliding" descending portamento passages proved Miss Wedekind to be without musical intelligence or artistic tact. Her pronunciation of French, at least, was original. In the face of this formidable array of faults it is but fair to mention that the singer has a rapid, sustained trill which persistently wanders from the key. Nikisch's selection of this soloist was a mistake. She did not fit into the frame of acceptance to which he has accustomed us.

Gertrude Peppercorn did not repeat her good performances of last season. Excessive nervousness marred most of her numbers, and in nearly all there was the kind of technical flaws that should not occur in a well-prepared program. Some of the Chopin numbers were played in the style that last season made Miss Peppercorn appear to be one of our best female pianists. The Barcarolle, the octave study, and the C sharp minor Etude were deserving of all praise. The same composer's Etude in sixths is yet far beyond the young lady's technical grasp. Only Godowsky and de Pachmann have ever played this study satisfactorily. Chopin's F minor Ballade lacked in breadth and passion.

Arthur de Greef, a professor at the Brussels Conservatoire, made a decided hit at his concert in Beethoven Hall. De Greef is a pianist of absolutely reliable technic and most refined artistic instincts. In three concertos, by Bach, Mozart and Beethoven, he revealed a ripe musicianship that was as satisfying as it is rare. De Greef is evidently a man of intellect, for in his performance there was revealed a distinct, logical purpose, the purpose to present an art work objectively, to expose clearly its form, construction and content, without drawing the listener's attention from the piece to the performer. De Greef should be an ideal pedagogue.

The Henri Marteau Quartet, from Geneva, consisting of the famous fiddler, Henri Marteau; Eugene Reymond, Woldemar Pahnke and Adolphe Rehberg, gave an exceptionally successful concert at Bechstein Hall. The program contained Mozart's F major Quartet, César Franck's D major Quartet, and a new Quartet, G minor, op. 54, by Joseph Lauber. Marteau's beautiful tone, his dignity and firm rhythm make him an admirable leader of chamber music. Untiring practice evidently did the rest, for these four gentlemen play with a degree of precision and accuracy that is barely reached by such old Berlin quartets as those of Halir and Joachim. The Lauber work is skillful in workmanship, but conventional in thematic and harmonic content. An allegretto scherzando, dainty and graceful, was by far the best part of the piece. A large audience was most liberal in its applause, and gave convincing proof that frequent and regular visits of the Marteau Quartet would be most welcome here.

Vita Gerhardt and Anton Witek, two musicians well known in Berlin, are giving a series of sonata evenings, for piano and violin, at Bechstein Hall. Their first program presented works by Rubinstein, B minor; Beethoven, E flat, and Richard Gompertz, G minor (new). The performances were splendid, Madame Gerhardt's reliability and Witek's supreme musicianship forming a combination that is bound to produce high artistic results. I did not hear the Gompertz work. The papers praised it warmly.

The celebrated Bohemian Quartet visited us last week and met with the same enthusiastic reception that has always distinguished its many Berlin appearances. The artists were as fresh, as spontaneous and convincing as ever. They gave a wonderful reading of Gernsheim's E minor Quartet, op. 66, a ripe work that is most unjustly neglected. Dvorák's characteristic F minor Trio and Schumann's A major Quartet, op. 41, completed the interesting program. Edouard Risler, the assisting pianist, must not be forgotten. In fact, he could not be forgotten, for he played so muscularly that we were constantly reminded of his presence.

Other excellent chamber music concerts were given recently by the Berlin Chamber Music Association (Septet, op. 7, by Fritz Steinbach), by the Georg Schumann Trio (Quartet, F minor, op. 29, Georg Schumann), Joseph Debroux (sonatas for violin and piano, by Benda, Genciniani, Tennaillé, Bach, Händel, &c.), Professor Markees and Otto Hegner (Sonata for Piano and Violin, op. 54, E flat, by H. von Herzogenberg) and Piano Quartet of Messrs. Egidi, Seuffert, Werner and Dechert (Quartet, op. 3, E flat, by Ivan Knorr).

Foreign violinists have rained down upon us so far this season. The latest week brought three, two from France,

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one from Russia; respectively, Jean ten Have, Joseph Debroux and Michael Zacharewitsch. Of the three, ten Have is easily the most important. He has a sure, brilliant technic, a fair sized but very sympathetic tone, and refined musical taste. He achieved decided success in Saint-Saëns' B minor Concerto. Debroux is a better musician than virtuoso. His technic is lacking in many essential points. Double stopping and purity of intonation did not seem to be his chief artistic virtues. Nevertheless, he displayed a certain intellectual grasp of his program and fine talent for characterization. Zacharewitsch is too young and too wild to be taken very seriously. He seems to have temperament, but it is all extraneous. His technic, too, he uses merely for empty show. In three or four years Zacharewitsch might have something worth while to say on the violin.

Dr. Ludwig Wüllner gave one of his interesting song recitals at Beethoven Hall. The program was devoted solely to Brahms. Wüllner is specifically a German product. He is the great voiceless singer. Outside of Germany he would hardly be appreciated. With him the texts of his songs are the songs themselves. He declaims them with wonderful art. He has a large following here, and his success is always enormous.

Bernhard Dessau is one of our best violinists. He has tone, technic, taste and temperament, the four important T's in the make-up of an artist. Besides, he is a first-rate musician, with experience and authority. His performance of Mozart's A major Concerto was superior to Halir's. The audience rewarded Mr. Dessau with much applause, and he responded with several encores.

Martha Schley is a singer who takes herself far too seriously. Adelheid Helm, another singer, should go to hear Miss Schley. Else Gründlich, pianist, wore a tasteful white frock; Heinrich Scheden, tenor, didn't.

Siegfried Wagner was in town, and conducted part of the Wagner Society concert, and all of his opera, "Bärenhäuter." Some authorities agree that Wagner societies are superfluous nowadays. The same opinion has been expressed about Siegfried's operas. Criticism, then, is superfluous, too. Besides, I heard neither the concert nor the opera.

The following works were performed last week at the Royal Opera House: "Hänsel und Gretel," "Die Puppenfee" (ballet), "Marriage of Figaro," "Der Bärenhäuter," "Prophet," "Rheingold" and "Walküre." The Theater des Westens gave "Rigoletto," "Marriage of Figaro," "Undine," "Wildschütz" (Lortzing), "Don Juan," "Beggar Student" and "Carmen." HARMONICA.

DOLORES IN OCEANIA.—Mlle. Antonio Dolores sang at Sydney, New South Wales, on the 17th, the last one of a series of song recitals. We have seen a number of the local criticisms of a high order, referring to her artistic demonstrations of vocalism, her purely legato style and her distinct enunciation by means of which every syllable received its due value, and it is said of her also that she has flexibility, accuracy and execution, as well as a temperamental nature. Bizet, Grieg, Mascagni, Haydn, Kjerulf and Saint-Saëns are the composers whose songs she sang on that occasion. Evidently she is a singer who is an artist.

KINDERGARTEN MUSIC BUILDING.

Views of the Science of Music for Children by a Correspondence Student.

IT appears like presuming when one attempts to write on "Kindergarten Music Building." Such grand work gives forth pure, heavenly thought, and any expression that falls short of embodied harmony will be like a cloud before a star. The beauties of nature, the purity of child life are revealed in so natural a manner that the question presents itself: How could one have been, heretofore, so blind to many blessings that the Heavenly Father has scattered around and about all? The writer has lived long enough in this world to discover that she does not possess any genius for composition, and this attempt, therefore, is the practical result of the influence "Kindergarten Music Building" has had upon one of its many students. At least, there will be the effort, and if success is still far distant, will try, try again. The beautiful study appears to the untutored mind somewhat rugged and unyielding at times, and at first I was nonplused over various problems, but I have been creditably conned through the profound though simple study by my patient guide, Mrs. N. K. Darlington, the originator of the system, who has taken every opportunity to remind me that the glad new century is rich in golden opportunities for those who are willing to accept them, and ready to work for sufficient intelligence to gain an impression of their presence. Human nature owes Nina K. Darlington a debt of gratitude for that which she has uncovered in her wonderful system, and "Kindergarten Music Building" cannot fail to gain world-wide fame in the coming age. Heretofore the interest of child expression in relation to music has been greatly neglected, but with the combined efforts of the faithful workers in this new idea it will reach the zenith of its glory. During my life as a teacher I have been vainly seeking to discover some means to plant and stimulate the germ of truth in the young mind. Under the system of "Kindergarten Music Building" the growth of the child's mind is greatly advanced, and this during the early period of his life, when the memory accepts lasting impressions. To quote of this period from Jean Paul: "Man learns more in the first three years of childhood than in the three years of college life." The children keep a lively interest in the work throughout, and every lesson brings forth some new and beautiful thoughts. Each idea, as it unfolds, sounds a responsive chord in the little hearts, because in the method known as "Kindergarten Music Building," the cultivation of the youthful mind is so gradual and natural that the child soon gains independence of thought, the foundation of all higher mental development.—Norma Draper Baugh, in the Boston Times, February 23, 1901.

MOBILE, Ala., February 9, 1901.

NORMA DRAPER BAUGH.
A Teacher of Piano and Kindergarten Music Building.

TONKUNSTLERS GIVE A BEETHOVEN NIGHT.

NO one could picture greater contrasts than those attending the Beethoven night by the Tonkünstler Society. The members have had much difficulty in seeking a suitable meeting place for the Manhattan nights, there being also Brooklyn nights every month. After a few meetings at the Aschenbroedel Club house, the committee, not being quite satisfied with the arrangements, voted to return to the former meeting rooms, 114 East Fourteenth street. This number stamps the gay and Bohemian character of the neighborhood. While the members of the society may not be able to do better for the present in the matter of a clubhouse, they should not rest until they have found a place that is conducive to the advancement of art. The Beethoven evening, Tuesday, December 17, was arranged in commemoration of the anniversary of the great man's birth, which occurred some time in or about the middle of December, 131 years ago. An evening with the sublimest of composers would be more in keeping with the subject if performed under different surroundings. It is doubtful if the members of the society themselves relished the clinking of beer glasses in the near distance, the clang of horse car bells, and occasional whiffs of smoke through the open door as an accompanist to Beethoven. Then can anyone imagine hearing good music in a room three times longer than it is wide?

Henry Schradieck, the violinist, and Miss Katharine C. Linn, the pianist, played the "Kreutzer" Sonata as the opening number. It proved a thoroughly musical performance, and certainly there was no suggestion in the music or in the playing of it of anything to arouse the baser nature of man. Poor Tolstoi; he simply selected the wrong music to adorn a tale. Messrs. Bendix, Bauer, Altschüler and Schulz played one of the early string quartets, the one in G major, No. 2, op. 18. Mr. Bendix is an excellent concertmeister, but in ensemble music of this kind he is less convincing. His violin was too prominent and his conception was not in accord with the best Beethoven readings. Leo Schulz is a solo player, but he has mastered the art of effacing himself in quartet playing. Nothing could be more beautiful than his 'cello tones in the second movement of the quartet.

The vocal numbers of the evening were contributed by Miss Martha Wettengel, a talented young contralto, and Anton Schott, of operatic fame. Miss Wettengel, a pupil of M. J. Scherhey, sang sympathetically and with much taste three of the songs by the great composer, "Busslied," "Ich Liebe Dich" and "Mailied." Mr. Schott, who was in remarkably good voice for a veteran, sang the song cycle "To the Distant Beloved," and he sang it with wonderful art. It was a pleasure to hear this sterling artist once more. Louis V. Saar accompanied for Miss Wettengel, and Josef Weiss for Mr. Schott, and both pianists are entitled to a share of the success of the evening.

KREISLER AND SCHUMANN-HEINK IN RECITAL.—Tuesday afternoon, December 31, Madame Schumann-Heink and Fritz Kreisler will be heard in a violin and song recital in Mendelssohn Hall. This will be the first appearance of either of these artists in a recital here this season.

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CINCINNATI, December 21, 1901.

THE Grau Company presented five operas in Music Hall during the week—"Tannhäuser," "Romeo and Juliet," "Meistersinger" "Manon" and "Aida." They were unfortunate in breaking faith with the public—not perhaps of their own choosing. "Carmen" was promised with Calvé, but Calvé being on the sick list, "Huguenots" was announced. Upon the arrival of the company "The Huguenots" was cancelled and "Romeo and Juliet" substituted. Madame Sembrich, upon being advised of the death of her son, left for New York. Sibyl Sanderson got on the sick list, too, and she was substituted by Seygard. Van Dyck also retired on the sick list, and his place was taken by Dippel. The latter did some heroic work, and appeared as Tannhäuser, Walther and in "Aida." Edouard de Reszké was one of the redeeming features. The honors were carried off, besides him, by Madames Eames and Hauser, both American singers. It is strange how thoroughly Americans can be enjoyed when the foreigners are absent! The attendance was fairly good for "Tannhäuser" and "Meistersinger"; otherwise it was frostbitten, quite as much as the prevailing weather. The Grau Company pulled out of the city with no profits, if little loss.

"The Messiah" was illustrated on the evening of December 20 in the Recital Hall of the Conservatory of Music by Arthur J. H. Barbour, in charge of the organ department. Mr. Barbour as an organist is an authority whose experience in London, where Händel is still the revered master at Yuletide, made his remarks exceptionally interesting. The solos were sung by Miss Ada Ruhl and Miss Annabelle Ambrose, sopranos, and Miss Esther McNeill, contralto. The violin parts were filled in with artistic sense by Leroy McMakin. Mr. Barbour's lecture was informal and thoroughly enjoyable. Miss Ambrose sang "I Know That My Redeemer Liveth" with much expression and fine feeling. Miss Esther McNeill has a beautiful contralto voice, singing with clear enunciation and no uncertain degree of warmth. Miss Ruhl sung "Come Unto Him" with that simplicity and repose that belong to oratorio. The choruses were given with good volume and quality by the choir of the Second Presbyterian Church, under the direction of Hugo Sederberg.

On the same [illegible]ng "The Messiah" was presented in Suite[illegible] car Ehrgott Vocal School. It was [illegible] the following program:

[illegible], tenor, Comfort Ye My People; air, Every Valley.
Walter C. Earnest.
Chorus, And the Glory.
Recitative, bass, Thus Saith the Lord; air, But Who May Abide.
Asa Howard Geeding.
Recitative, alto, Behold! A Virgin; air and chorus, O, Thou that Tellest Glad Tidings.
Miss Arabelle Crane.
Recitative, soprano, There Were Shepherds.
Mrs. Charles S. Wheaton.
Chorus, Glory to God.
Air, soprano, Rejoice Greatly.
Mrs. Charles S. Wheaton.
Recitative, soprano, Then Shall the Eyes of the Blind; air, He Shall Feed His Flock.
Miss Helen Cowen.
Chorus, Behold the Lamb of God; air, alto, He Was Despised.
Miss Mayme Ellis.
Recitative, tenor, Thy Rebuke Hath Broken His Heart; air, Behold and See.
Walter C. Earnest.
Chorus, Lift Up Your Heads; air, soprano, I Know that My Redeemer Liveth.
Mrs. Blanche Berndt Mehaffey.
Chorus, Worthy Is the Lamb; air, bass, Why Do the Nations Rage?
Leroy Tebbs.
Quartet, Since By Man Came Death.
Mrs. Mehaffey, Mrs. Miles, Mr. Ritchie and Mr. Hoskins.
Chorus, By Man Came Also.
Quartet, For as in Adam All Die.
Chorus, Even So in Christ.
Chorus, Hallelujah.

An appreciative audience crowded every inch of space and was warmed into enthusiasm by what was a performance of the "Christmas" Oratorio far above the ordinary. The chorus filled the stage completely, and was altogether made up of pupils of the school. All the soloists with the exception of two were pupils of the school. Oscar Ehrgott directed, showing his matured familiarity with the work, as well as uncommon ability in training a body of students to a standard higher than what one is accustomed to hear. Particularly good were the choruses, "O Thou That Tellest Good Tidings" and "Glory to God," which were sung with cohesiveness, precision of attack and quality. The "Hallelujah Chorus" was given with splendid volume and power. The solo parts were taken by Walter C. Earnest, Asa Howard Geeding, Arabella Crane, Mrs. Charles S. Wheaton, Miss Mayme Ellis, Mrs. Blanche Brendt Mehaffey and Leroy Tebbs. One of the most enjoyable numbers was the quartet sung by Mrs. Mehaffey, Mrs. Miles, Mr. Ritchie and Mr. Hoskins. Mrs. Oscar Ehrgott played the accompaniment with taste and judgment.

There is no doubt that the educational element of this city is alive to the importance of cultivating oratorio and keeping up the traditions.

Theodor Bohlmann and Pier A. Tirindelli, of the Conservatory of Music Faculty, will give a concert on the evening of January 3 in Portland, Ind.

"Pax Triumphans," the symphonic festival prologue of Mr. Van der Stucken, was brought out with great success by the Court Orchestra in Brunswick, under Herman Riedel, November 16, and was given December 14 at the Court Orchestra concert in Hanover, under the direction of Hof-Kapelmeister Josef Katzky. Musikdirector Joachim Andersen is to bring out Van der Stucken's "Idylle" at his Palais concerts, Copenhagen.

The musical department of the Cincinnati Woman's Club, Miss Martha Allen chairman, presented an attractive Christmas program Thursday afternoon. The program was devoted to Haydn and Mozart. Mrs. Alexander Hill, assistant chairman, prefaced the musical illustrations with a short sketch of the composers.

Quite an elaborate Christmas program was presented by the Ladies' Musical Club this afternoon. The numbers included selections from Bach's Christmas Oratorio—the duo, "Lord, Thy Mercy," sung by Miss Antoinette Werner and Oscar Ehrgott; aria, "Keep, O Lord, My Spirit," Miss Dell M. Kendall; aria, "O Lord, My Darkened Heart Enlighten," by Oscar Ehrgott. Two violin solos, Andante, by Ries, and "Hungarian Rhapsody," by Hauser, were played by Miss Marie Louise Wright. Gade's "Christmas Eve" will be given, conducted by Hans Seitz. The soloist was Mrs. Nina Pugh Smith, and two choirs assisted.

"Carmen" is to be the opening opera of the Rose Cecilia Shay English Opera Company in Music Hall December 31. It will be a brief season of grand opera in English.

The eighth soirée musicale of The Cable Company in the Cable Company's warerooms, Seventh and Elm streets, was attended by a cultured audience and presented the following varied program:

Introduction, Polka de Concert.....Bartlett
Simplex Piano Player.
Soprano solo, Elizabeth's Prayer (Tannhäuser).....Wagner
Miss Leonie Bueshausen.
Tenor solo, Anchored.....Watson
J. H. Norris.
Monologue Selection.....——
Miss Corinna O. Clinkenbeard.
(From the Hayward School of Elocution, 518 East Fourth street.)
Basso solo.....Selected
S. Winston Coffman.
French Horn solo, Love's Sorrow.....Shelley
Robert Finch.
Tenor solo, Little Hero.....Adams
J. H. Norris.
Soprano solos—
Love's Solace (answer to Shelley's Love's Sorrow)..Del Campiglio
I Love Thee.....Grieg
Miss Leonie Bueshausen.
Basso solo.....Selected
S. Winston Coffman.
Monologue Selection.....——
Miss Corinna O. Clinkenbeard.

The soloist for the Symphony concert next week will be Hugo Kupferschmid, violinist, who met with such tremendous success in London last season. Mr. Kupferschmid was born in Aurora, Ind., and is a Cincinnatian by early association and training. J. A. HOMAN.

PELTON SONG RECITAL.—This occurred in Flushing, L. I., December 18, in the series of the "Good Citizens' League" entertainments, assisted by Miss Florence Gale, solo-pianist; Charles Russell, 'cellist, with F. W. Riesberg at the piano. Miss Pelton sang a series of nineteen songs, old English, German, French, with several American composers represented. The charming appearance of the singer, coupled with a voice of wide range and artistic finish, enabled her to please greatly, and she received several recalls.

Miss Gale played with superb swing the Moszkowski Concert Waltz in E, also giving an encore, and 'Cellist Russell played with extreme refinement; Popper's Mazurka especially brought tokens of admiration from the audience, which was large and dressy.

The artists were afterward entertained at the home of a prominent member of the club.

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3—Concord, N. H.
4—Randolph, Vt.
5—Brattleboro, Vt.
6—Burlington, Vt.
Dec. 7—Bellows Falls, Vt.
9—Princeton, N. J.
10—Allentown, Pa.
11—York, Pa.
12—Bryn Mawr, Pa.
Dec. 13—Ogontz, Pa.
14—Reading, Pa,
16—Harrisburg, Pa.
17—Johnstown, Pa.
25—Wilkesbarre, Pa.
Dec. 26—Bethlehem, Pa.
27—Lebanon, Pa.
28—Greensburg, Pa.
30—Wheeling, W. Va.
31—Lancaster Ohio.

MUSIC IN BROOKLYN.

Institute Christmas Concert.

THE Children's Christmas concert which the Brooklyn Institute arranged for last Saturday afternoon attracted indeed many more grown up people than it did juniors. Two of the most popular singers, Mrs. Katharine Fisk, and Gwilym Miles, appeared in a program that appealed quite as much to older people as to boys and girls. Many of the children of Christendom may love music, but three or four days before Santa Claus Day they are thinking more about dolls and sleighs and the goodies than they are about music. Still it was not the fault of children that more of them were not taken to the concert. The Saturday before a day like Christmas is a busy one for mothers, and considering this the audience which assembled to hear this interesting concert was one of fair size. It is a pity that the committee neglected to decorate the bare stage for such an occasion. At its best, Association Hall is an ugly auditorium, and giving a Christmas concert in a place unadorned with a single tree or holly berry rather emphasized the cheerless character of the place and caused more than one person to comment upon the lack of Christmas cheer. But the two magnetic singers soon changed the depressing atmosphere. Mrs. Fisk was radiant in a gown of Nile green shimmering silk, with cut jet and silver white fringe. To the rows of boys and girls seated near the stage in the centre of the hall the charming singer sang three groups of songs, fourteen altogether, counting one encore, and many of these delighted the older people as well.

The first group of songs sung by Mrs. Fisk included "The Walking Bell," by Schumann; "Sandmänchen" ("The Little Dustman"), by Brahms; "Noël," by Thomas, and "Butzemann," by Lambert. The songs in the second group were "The Dandelion," by Chadwick; "Little Boy Blue," "Violets" and "An Open Secret," by Woodman. The third list began with "The Minuet," by Fairlamb; then followed two songs by Brewer, "The Little Bird" and "There Was an Old Woman," and then two songs by Jessie Gaynor, "The Discontented Duckling" and "The Gingerbread Man." For an encore, Mrs. Fisk sang Brewer's cradle song, "Rockaby Dearie." The little folks beamed upon the singer, and she in turn smiled at them, and enunciated most distinctly the words of the songs intended especially to convey the excitement and surprises attending Christmas. Her voice never seemed sweeter or fresher than it did last Saturday while singing for those fortunate Brooklyn boys and girls.

Mr. Miles sang only one number for the juveniles, an "Animal Song," by Shelley, in which the singer enumerates the gamut of dumb creatures in Noah's Ark in a most amusing fashion. The remainder of Mr. Miles' solos were familiar Christmas songs, "The Birthday of a King," by Neidlinger; Gounod's "Nazareth," "It Came Upon the Midnight Clear," by Meyer-Helmund, and Adam's "Noël." The last two Mr. Miles sang to harp accompaniment, played by Miss Avice Boxall. Mr. Miles was in good voice, and his resonant baritone and manly style suited well the lofty music by Gounod, Adam and Neidlinger. Miss Boxall played three harp solos, unaccompanied, "Winter," by John Thomas, and two Welsh melodies, "David of the White Rock" and "The Bells of Aberdovey," and particularly pleased the young people with her music. Mrs. Fisk and Mr. Miles closed the concert by singing Arthur Goring Thomas' beautiful duet, "Night Hymn at Sea." Miss Sally Sherwood Betts played the piano accompaniments, and played them sympathetically.

Poor Brooklyn, like poor Manhattan and dear old London, must endure "The Messiah" during the Christmas season. The Brooklyn performance was given at the Academy of Music last Thursday evening, under the auspices of the Brooklyn Institute. Händel wrote this oratorio in twenty-four days, and it would seem that in one respect a musical composition resembles a literary production—that which is quickest done is hardest to perform. Easy writing makes hard reading; easy composing makes hard singing. It took the poet Thomas Gray seven years to complete his "Elegy in a Country Churchyard," and this immortal poem is one of the easiest to read and remember. Musical Germany naturally prefers Bach to Händel, and that is why perhaps the German critics and musicians generally would walk several miles out of their way to escape hearing "The Messiah." The music for the airs "Rejoice Greatly" and "I Know That My Redeemer Liveth" is ridiculous when studied from the standpoint of sacred music, and no matter how well sung, the sublime import of the text cannot be made to fit the florid character of Händel's score. Even that moving aria for the contralto, "He Was Despised," is set in too many notes. But then no one can help this now. It's a hard thing to change the fashion, and so singing societies in English speaking communities will go on singing this threadbare oratorio until the end of time.

The oratorio in Brooklyn last Thursday night was sung by the Brooklyn Oratorio Society, under the direction of Walter Henry Hall. The soloists were Miss Estelle Liebling, Mrs. Marian van Duyn, Paul Dufault and Whitney Tew. Ellison van Hoose, who was the tenor announced for the performance, was prevented by illness from filling his engagement, and since Mr. Dufault was called upon at the eleventh hour to replace Mr. van Hoose, it would seem unfair to criticise his singing. Miss Liebling continues to surprise her admirers. She is probably the youngest singer who ever sang the soprano solos at a public performance of "The Messiah" in Brooklyn. Her idea of oratorio is correct, as she plainly showed by the broad style of her singing in the two recitatives, "There Were Shepherds," and "The Angel of the Lord." The florid air, "Rejoice Greatly," she sang brilliantly, as was to be expected of her. Mrs. van Duyn's voice has the real oratorio quality, and being a contralto, there is no reason why she should not become one of the leading singers in the country. Her recitatives were beautifully delivered at the performance last Thursday, and into her air, "He Was Despised," she put the moving note of sadness. Although suffering with the grip, Mr. Tew distinguished himself as an oratorio singer. Turning around from the conductor's stand, Mr. Hall asked the indulgence of the audience on behalf of the basso. But for an occasional huskiness there were no apparent shortcomings in the singing of the bass solos. The assisting orchestra, with Gustav Dannreuther as concertmeister, was better than usual. William H. Norton, at the organ, also helped in giving smooth accompaniments. Lastly, too much cannot be said in praise of the choral singing. It was splendid. For the first time the names of the members of the oratorio society were printed upon the house program. The membership list is as follows:

Soprano.—Miss Florence Allen, Miss L. O. Brown, Miss Ida Brown, Miss A. E. Buck, Miss G. B. Bulkley Miss Anna B. Boleschka, Miss Katherine E. Blossom, Miss L. Cordts, Mrs. Howard W. Connelly, Miss Dora S. Clark, Miss K. A. Cushman, Miss E. R. Clark, Mrs. J. G. Carine, Miss Susie W. Delp, Mrs. M. E. Decker, Mrs. James L. Eglinton, Miss Pauline J. Emmel, Mrs. T. T Freeman, Miss Edith Forrester, Miss Sadie G. Greene Miss Augusta Glathe, Miss Mabel M. Gould, Miss G. R. Hoyt, Mrs. Edwin Hulett, Miss A. Hawes, Miss Emma Hutchings, Mrs. E. M. Hancock, Mrs. G. W. Hutchinson, Mrs. Walter Henry Hall, Mrs. G. W. Hoyt, Miss E. H. Hamblet, Miss B. M. Hancock, Mrs. H. J. Humpstone Miss Anna J. Jupp, Miss O. Jones, Mrs. M. Knudson Mrs. Hermon B. Keese, Miss Nellie A. Leverich, Mrs C. H. Milham, Mrs. W. J. McKay, Mrs. Mary Mutter Miss E. Mitchell, Mrs. Lillie Michaelis, Mrs. G. Mohrhann, Miss E. T. McGrath, Miss Jennie H. O'Bryan Mrs. H. Penwarden, Miss C. Lucy Potter, Mrs. E. S. Pratt, Miss R. S. Pierce, Miss Alice A. H. Rich, Miss Minnie A. Smith, Miss R. E. Smith, Miss Annie P. Smith, Miss C. M. Smith, Miss A. Strype, Miss Christine Stiner, Miss Bertha E. Sibell, Miss R. C. Talmage, Miss Etta L. Terwilliger, Miss E. Tomes, Mrs. Augusta M. Thompson Miss Mona Taylor, Mrs. Elizabeth Tuthill, Mrs. George A. Taft, Miss D. E. Tayleure, Mrs. Emma Van, Miss Emma J. Wilson, Mrs. R. Werdermann, Miss Lizzie Winlaw, Miss Minnie D. Wiebe, Mrs. A. A. Warford, Mrs. E. R. Whitney, Mrs. J. M. Walter and Miss E. S Wescott.

Alto.—Mrs. H. F. Asbury, Miss B. H. Boleschka, Miss Teresa M. Burnett, Miss V. E. Clark, Mrs. T. B. Cole Miss J. T. Dunville, Miss H. M. Decker, Miss H. E. Diller, Miss Mabel Doxey, Miss Alta L. Foulk, Miss Abbie M. Fowler, Mrs. C. A. Greene, Miss C. I. Goll, Miss Etta Gesner, Miss Mary S. Henderson, Miss Rebecca Lane Hooper, Mrs. A. O. Jones, Mrs. A. T. Johnston, Miss C. E. Ketcham, Miss Louise Kalley, Miss A. B Kohart, Mrs. Charles Lexton, Mrs. Theodore F. Miller, Mrs. L. D. Mapes, Miss H. E. Miller, Mrs. Clara Miller, Mrs. J. G. Ould, Mrs. E. D. Russell, Miss Lena Ryder, Mrs. F. Resseguie, Miss H. A. Richards, Mrs. Lily Scherer, Mrs. E. T. Saake, Miss F. E. Stillson, Miss L. M. Schoenhardt, Miss Lillian G. Thomas, Miss Ella Von

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WHITNEY TEW

In America
November,
December
And January.

The London Press says of Mr. Tew's singing:

The Stage—"Mr. Whitney Tew proved himself a singer of excellent capabilities. His voice, which is a bass of great compass, is delightfully sympathetic—now full of tenderness, now instinct with passion and joy. He could not have been surpassed in his rendering of Schumann's 'Der Knabe mit dem Wunderhorn' and Liza Lehmann's curiously weird 'Myself when Young.'"—July 4, 1901.

London Musical Courier—"Mr. Whitney Tew's singing was marked by a high order of intelligence. He is one of the few singers now before the public who possesses the many qualifications that mean success. Besides a voice powerful and sympathetic he has a remarkable memory, and he never fails to display an intuitive knowledge of the poetic and dramatic significance of the text. In four songs by Bach, Brahms, Schubert and Schumann he exhibited great powers of vocalization and expression, and a style in singing German so thoroughly Teutonic that it was hard at times to realize his American origin . . . Three songs in English were equally impressive."—July 5, 1901.

Ladies' Field—"That fine bass singer, Mr. Whitney Tew, gave the first of his recitals in Steinway Hall. Madame Lehmann's 'In Memoriam' was a great test of Mr. Tew's manner and inflection, and he sustained the interest of his audience well throughout it; and it is a supremely hard work for a single voice—fragmentary, passionate, moody, with its pedal-note of acute sorrow. . . . Mr. Tew is fortunate in possessing a powerful voice of fine quality, and he has both the voice and brains for success."—May 25, 1901.

Daily Telegraph—"Mr. Tew is an artist who commands attention and deserves praise Especially has he the gift of feeling and the power of conveying it to others, while in point of intelligence he leaves but little to desire. Mr. Tew essayed last evening songs of widely contrasting kinds and of various countres, but the manner and spirit proper to each were easily revealed, and the result was a conspicuous success."—May 23 1901

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Bass.—Alva W. Allen, H. F. Asbury, James D. Anderson, Samuel R. Burns, John R. Benner, Jr., F. V. Burton, J. W. Bailey, H. P. Carol, J. S. Comstock, J. T. Dwyer, James H. Duncan, Jr., F. E. Evans, Charles E. Greene, Andrew Gardthavsen, E. B. Hyde, Charles F. Hurlburt, E. I. Horsman, Jr., Fred Hesse, Jr., M. C. Hamblen, E. W. Hodgson, H. J. Humpstone, Henry C. Knight, Robert A. Lyman, Charles Lexton, L. D. Mapes, Charles H. Meyer, S. T. Pearlbach, W. A. Palmer, W. H. Quin, A. L. Sessions, H. I. Storms, L. M. Stone, W. W. Thomas, Ernest L. Watkins, H. G. Whittlesy, W. A. Whitelaw, Perry E. Wilhelm, E. R. Whitney, H. J. Wechtel and William E. Welch.

Howard W. Connelly is secretary of the society and Henry C. Knight is the treasurer. At the spring concert, the society will present Verdi's Requiem.

Last Wednesday evening Wissner Hall was crowded with music students and their parents for the second in the series of joint recitals given by the pupils of Alexander Rihm and Henry Schradieck. An excellent program of violin and piano music was performed. Miss Minnie Müller and Miss Georgina Walsh played the Beethoven Sonata in G major, op. 30, No. 3, for piano and violin. Miss Johanna Wolz played as a piano number the first movement of Hummel's Concerto in A minor, her teacher, Mr. Rihm, playing the orchestral part on a second piano. Mr. Schradieck accompanied his talented pupil, Miss Walsh, in her violin solo, Saint-Saëns' "Introduction and Rondo Capriccioso." Miss Betty Trier played as a piano solo the Schubert Impromptu in A flat. A brilliant performance of Weber's "Jubel" overture was played on two pianos as the closing number by the Misses Müller, Wolz and Horle and Mr. Rihm. January 22 is the date of the next recital.

Mrs. William E. Beardsley gave the first of her musicales for this winter at her pleasant studio in the Pouch Gallery last Tuesday afternoon. The hostess in the musical program was assisted by Claude Madden, violinist; Miss Genevieve Brady, soprano, and G. Charles Kunz, pianist. The guests greatly enjoyed the program, which Mrs. Beardsley arranged as follows:

From Suite, op. 44, for piano and violin.....Schütt
Claude Madden and Mrs. Beardsley.

Soprano—
A May Morning.....Denza
Still Wie Die Nacht.....Bohm
Dein.....Bohm
An Open Secret.....Woodman
Miss Genevieve Brady.

Piano, Concert Etude.....Grünfeld
G. Charles Kunz.

Violin, Berceuse.....Godard
Mr. Madden.

Trio, Morire!.....Papini
Miss Brady, Mr. Madden and Mrs. Beardsley.

Miss Brady sang her songs very sweetly. The parts from the Schütt Suite were charmingly played. Both the piano and violin solos added to the attractiveness of the program. The trio by Papini was sung and played in a most musical style and proved altogether a unique number for an informal musicale. For these musicales Mrs. Beardsley issues no cards, but she sends out personal invitations for each day.

The Hoadley Musical Society, which claims to be the oldest amateur orchestra in Greater New York, gave a public rehearsal at Crosby Hall on Classon avenue last Tuesday night (December 17) under the direction of Theodore John. Carl Venth is one of the former conductors of the society and his drilling is reflected in the playing of the orchestra. Mr. John, the present conductor, showed wisdom by not attempting ambitious works. The compositions played included some of Brahms' "Hungarian Dances," Schubert's "Serenade," Grieg's "Peer Gynt" Suite, "Dream After the Ball," by Czibulka; a Waldteufel waltz, a Reverie by Bottesini and other popular selections.

In the analytical piano recital which Dr. Henry G. Hanchett gave in the Assembly Hall of Adelphi College last Monday night (December 16) it was discovered that there were periods in the man's journey from the cradle to the grave for which there does not appear to be illustrative music. Dr. Hanchett, who is always original, undertook to portray the "Seven Ages of Man," and to give illustrations on the piano. He covered five ages, and then could not find anything to suit "The Judge" and "The Old Man." It was of course not difficult to dispose of "The Baby," "The Boy" and "The Lover." To glorify babyhood Dr. Hanchett played Grieg's "Cradle Song." The "Whining Schoolboy" the pianist depicted by playing "The Knight of the Hobby Horse," by Schumann, and that same composer's "Bird as Prophet." Six numbers were played to illustrate the "Lover Period": Wagner's "Spinning Song," from "The Flying Dutchman," transcribed by Liszt for the piano; the first movement from Beethoven's "Moonlight" Sonata, the Rubinstein Barcarolle, the Chopin Ballade in A flat, the "Bridal Procession," by Grieg, and the Pastoral from Guilmant's First Organ Sonata. The career of the soldier was boldly shown in the playing of the Schubert-Tausig "Military March." "The Judge," or as Shakespeare writes it, "The Justice," is the "fifth age"; the sixth is "The Old Man," and the closing period is childish old age, and Dr. Hanchett not finding anything, as he explained, to illustrate the justice or the elderly man, he played to portray the closing chapter of mortal existence Gottschalk's "Last Hope" and "The End of the Song," by Schumann. During the lecture Dr. Hanchett interrupted himself in order to play certain bars to illustrate the parts, and after he finished speaking he played the entire list of compositions through as at a regular recital. The audience greatly enjoyed the evening, which was held under the auspices of the Brooklyn Kindergarten Union.

The Brooklyn Institute will give two concerts during Christmas week. Kubelik and Miss Jessie Shay appeared Monday night (December 23), and Madame Schumann-Heink and Emil Fischer will give a joint recital Friday evening, December 27. A report of the Kubelik concert will be found on another page of this issue of The Musical Courier. Monday evening. December 30, the Institute will give its closing song and violin recital. The singers announced are Mme. Suzanne Adams and Sidney Preston Biden. Leo Stern, 'cellist, and Isidore Luckstone will assist.

A New Interpretation Class.—Dr. Henry G. Hanchett's announcement of his new interpretation class is one that should interest many young artists and advanced students of the piano. The repertory mentioned contains only standard works, which should already be known in part by many embryo pianists, who will find this a favorable opportunity not only to submit their interpretations to an experienced artist's criticism but also to gain repose in playing before a number of critics, and in comparing notes with others as to the most effective methods of bringing out all that the composition contains. As no criticism of technic or method of playing the piano mechanically is intended, if it can be avoided, the class is made available to those who may be studying with any teacher, but in order to make the class really valuable to every listener this will involve a slight examination for admission, so that only those who are competent to attempt real interpretation study may be admitted. Yet others are provided for, since listeners as such may become members of the class. At each meeting the special selections from the repertory to be considered at the next meeting two weeks later will be announced, and the analytical examination to be given the works will be more minute and technical, but along the same lines that Dr. Hanchett's public work has made familiar to large numbers of music students.

Worcester County Festival.—The Worcester (Mass.) County Festival Association at its annual meeting voted to keep on in the course it is following, undismayed by the deficit of $2,159 at the last festival. The association has now $2,600 in the treasury. The deficit this year was due to causes which will not recur. The following officers were re-elected for the next year: President, Charles M. Bent; vice-president, Daniel Downey; clerk, G. Arthur Smith; treasurer, George R. Bliss; librarian, Leuther M. Lovell. Philip W. Moen was elected a director for three years to fill the unexpired term of Walter S. G. Kennedy, who resigned some time ago. Charles I. Rice and Col. Samuel E. Winslow were re-elected directors for four years. George R. Wallace, of Fitchburg, was elected a member of the association. The board of government will meet after the holidays for reorganization for the next festival, and rehearsals will begin some time during January.

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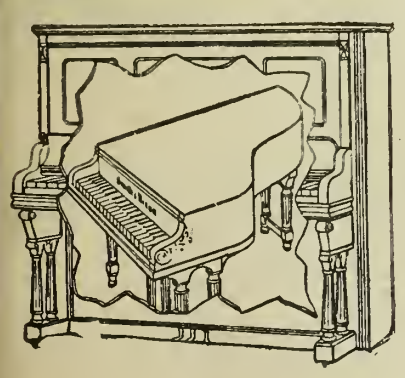

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On Musical Epidemics.

WASHINGTON is rapidly becoming the centre of many alarming musical epidemics. This fact became evident last year when germs were discovered by some of the bacteriological music critics, who found that many of the programs had become impregnated with infectious bacilli, and had communicated these germs to other programs, which later developed the dreaded musical disease. This year a number of new epidemics have made their appearance. Some have already reached an alarming stage, while others have only just begun. The Mendelssohn Violin Concerto has reached an acute stage, having been performed in whole or in part at no less than five concerts in about two weeks. Allitsen's "Song of Thanksgiving" proved extremely infectious during all of last season, and still continues its ravages.

A word of warning may keep the Godard Berceuse, from "Jocelyn," from assuming an aggravated form, and Allitsen's "Love Is a Bubble" may not reach the malignant stage if the musicians do not remain in too close proximity to its alluring pages.

What is the cause of these epidemics, and what musical sanitary measures should musicians take in order to avoid these attacks? The remedy is simple. First keep track of the new compositions at the Congressional Library, and make it a point to have some music presented at your concerts "for the first time." Let us have new pieces introduced here, and let Boston, Chicago and New York hear them afterward. The Congressional Library often affords our musicians the chance to see new music sooner than it can be seen elsewhere, and there is no reason why they should not present novelties to the musical public of Washington, instead of always harping on hackneyed compositions.

If you cannot examine new music at the Library, at least read what music is being played in the great music centres of the world, and let's hear some of it here this winter.

Did you notice in your papers that the Chicago tenor, Hamlin, gave a Richard Strauss song recital in New York a few days ago? Has it occurred to any director of concerts here to engage Hamlin to come to Washington and give that recital here? Or has any singer here thought of doing the same thing as Hamlin? Perhaps so.

A concert player said in reply to the question where he found a certain sonata: "Oh, I knew that in Germany many years ago." Perhaps he has never looked up any new sonatas since, or perhaps he is still playing the music his teacher taught him. A man who followed this practice would be similar, musically speaking, to a man who never washed his hands or combed his hair.

Another man said: "The people in Washington can't appreciate the highest music. They must have tunes." So he proceeded to give them what he thought they wanted. But all this time a few other musicians were playing programs of a high order, and the audiences were impressed. Some of the people went away from these concerts feeling that they did not quite comprehend the difficult music, but, like the man who "enjoyed the preacher's sermons because he couldn't understand them," they entertained a great respect for the concert giver who was trying to raise them to *his* level; and they grew contemptuous toward the musician who was playing down to *their* level.

In short, now that it is about time to make resolutions for the coming year, it is here respectfully suggested that Washington musicians resolve to avoid these musical epidemics in future by using plenty of Bach and Beethoven disinfectant, that they determine to seek originality in their programs, and that they be as careful at all times in the selection of their program numbers as if they expected the German Ambassador or the Presidential party to wander into their concerts at any moment.

Dr. Bischoff's New Compositions.

Dr. John W. Bischoff, who is probably the best known of any one of our Washington composers, wrote a number of new compositions while on his vacation last summer, which have recently been accepted and published by leading music houses.

His Nocturne Orientale is a piano piece which is not too difficult for the average player. It opens with a figure suggestive of the gondola. There is a ground base with languid arpeggios of a cloudless Oriental sky and a still night, answered by intervals in thirds and sixths of rippling water. Occasionally the dip of the oar is proclaimed by delicate grace notes in thirds. The accompaniment continues and a melody floats through the still evening. This is repeated until a graceful cadenza is reached, ending in a modulation which brings us back to the original gondola movement. It is a graceful, soothing poem, and needs velvety fingers for its proper interpretation.

Dr. Bischoff has dedicated his new song, "Come, Holy Spirit," to Elsie Bond Bischoff, his wife. It is remarkable for its simplicity of style and melody. There is nothing strained or unnatural about chords or melody, and this gives the most satisfactory sort of a setting to these well-known words. It is for high voice.

His song, "If God So Clothe the Grass," is a setting of the familiar words from Matthew. This song, which is dedicated to Dr. Bischoff's pupil, J. Walter Humphrey, opens in that declamatory style so fitted for the "basso profundo." The melody following is pleasing and well adapted to the words. Then, again, as if the singer were speaking to the congregation at the words, "Yet I say unto you," the declamatory style is again brought into play. It is one of those songs which bass singers are always trying to find, and which brings out the peculiar gruffness of this voice which so pleases an audience.

Among the concerts during the last two weeks were a song and piano recital by Mrs. Mamie Morrill Burdette and Charles Rabold, the baritone. Mr. Rabold's singing was thoroughly artistic, his tones being even throughout, and the quality of voice and his use of it satisfying in every respect. Mrs. Burdette played numbers by Grieg, Brahms, Chopin and Moszkowski, and the accompanist was Miss Ascherfield.

Oscar Franklin Comstock gave a third studio recital, in which he again demonstrated his versatility and remarkable musical memory.

Miss H. Theodora Wight was heard at an enjoyable McReynolds-Koehle lecture-recital, entitled "Evening with the Romantic German Composers." Miss Wight sang Schubert's "Serenade" with fine effect, and the rest of the entertainment was most enjoyable.

William Worth Bailey has been here with the Musical Art Society. Nevada and Kubelik have given their concerts, and there have been a number of other recitals and concerts which I will try to record next week.

Berenice Thompson.

THE RUBINSTEIN CLUB CONCERT.

THE fifth private concert of the Rubinstein Club might not be mentioned here were it not for the fact that an invitation was sent for criticism. It took place on Tuesday afternoon, December 17, at the Waldorf-Astoria. Miss Agnes Mathilde Dressler played the 'cello with much verve and tone; Miss Io Kien, pianist, performed Liszt's Tarantella from the "Venezia a Napoli," and Frank Eaton, baritone, who sings in a Morristown church, sang the "Dio Possente" with a good voice, but unfinished registration. Should he improve his scale he would save his voice and do very well, for he has the material and has good musical intelligence. Mrs. Anne Price Strahan sang Bemberg's harmless waltz song, "Nymphs and Fauns," and in a chorus song by Manney, called "Song at Sunrise," Miss Moore (we believe she is Miss Olivette Celeste Moore, who possesses a beautiful mezzo soprano voice) sang with true charm we may say, for her singing was not only pure and always directly on the key but it was imbued with a great deal of fine sentiment, without sentimentality.

It is strange that a well trained chorus, such as is composed by the ladies of the Rubinstein Club, should sing well one selection and then half an hour afterward or less do the very opposite. In the song of Henry Loge, "Across the Still Lagoon," cleverly arranged by Frank J. Smith, with seven changes of key, singing a capella, the chorus showed its tendency in adhering strictly to pitch and gave expression and dynamic color to the performance, and immediately thereafter, in a Reverie by the late Joseph Rheinberger, a monotonous and uneven performance took place. Naturally, we must look on a song of Rheinberger's as a more difficult piece of work, but for that very reason we expect more. After all, choruses that sing with piano or orchestral accompaniment never give a true test of their work. It is only in a capella singing that a chorus can illustrate its efficiency, and here we will say that Mr. Chapman has done a great deal with these people, and he must be a remarkable man as a disciplinarian and as a chorus conductor to produce such effective results as he has in some of the songs that were heard last Tuesday night. The trouble with Mr. Chapman is that he is an American. If his name was Chapmonkey or Chapwiskey, and instead of his first name being William it was Wilhelm, there might be something in his work; but Americans, while they have the right to be car conductors and Pullman conductors and electric conductors, have no right to be musical conductors except for nothing.

Miss Kien produced a very refined quality of tone from the piano, which was a concert grand of unusual artistic merit, and an instrument thoroughly well fitted to illustrate piano music of the highest type. Mr. Levy gave out a luscious tone quality in his accompaniments. It was an Everett concert grand and it was one of the best concert grands that we have heard in recent years.

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CHICAGO, December 18, 1901.

MADAME BLOOMFIELD-ZEISLER'S RECITAL.

MADAME BLOOMFIELD-ZEISLER played as an angel might well be contented to play, and she looked like a saint—a sister of the fair Cecilia, in a gown of shimmering white.

This was at the Music Hall, Fine Arts Building, last Friday evening, when, before an audience remarkable for its responsiveness and enthusiasm, Madame Zeisler presented a program which served to exhibit the marvelous genius of this great artist and the consummate technical equipment which is peculiarly hers.

Exquisite touch, octaves, caressing a melody or breaking out in wild defiance; scale passages, gentle and even as a June zephyr; heavy legato chords, delicate staccato phrases, tone colorings, dramatic episodes, surprising while they pleased; an accompaniment whispering in subtle asides, as, with reassuring emphasis, the principal theme is spoken—all these the program embodied, and much more.

When some pianists play they convey to you, in apologetic manner, the ideas of a composer. But Madame Zeisler grasps his opinion. Her art is definite.

And she is ever original. Having once heard her play a composition, be it concerto, rhapsodie or waltz, your memory retains the characteristics of the performance.

"Since what she does is so well worth remembering, what wonder that fame is hers?" Such must have been the general conclusion reached at this, her annual recital in Chicago.

The program was arranged:

Papillons, op. 2.....Schumann
Variations Serieuses, op. 54.....Mendelssohn
Wedding March and Dance of the Elves.....Mendelssohn
Rhapsodie, op. 79, No. 2 (by request).....Brahms
Ballade, op. 23.....Chopin
Nocturne, op. 37, No. 2.....Chopin
Scherzo, op. 20.....Chopin
Hexentanz, op. 17.....MacDowell
Valse (à la bien-aimée), op. 59, No. 2.....Schuett
From Papillons d'Amour (Souvenirs Viennois).
Norwegischer Brantzug im Vorueberziehen, No. 2, from Folk Scenes, op. 19.....Grieg
Valse (Man lebt nur einmal).....Strauss
Originally composed for orchestra and transcribed for piano by Tausig.

Originality, grace and sentiment found expression in Schumann's "Papillons." Full of dignity was the Mendelssohn "Wedding March," with its familiar trio melodies and heavy left-hand octave features, in which Madame Zeisler displayed great virtuosity. Rhythmic charm was in the Schuett and Strauss waltzes. Chopin, Brahms and Grieg offered interesting and startling contrasts.

Mendelssohn's "Variations Serieuses" aroused enthusiasm. In fact, during the recital Madame Zeisler was recalled about fifteen times and she graciously contributed several encores. To her the tributes of applause thus paid in this, her own city, must prove no less gratifying than the ovations tendered by the foremost concert audiences elsewhere in America.

For the benefit of thousands of music students in the State of Illinois, it would be well if Madame Zeisler's recitals took place here, not annually, but monthly.

FANNIE BLOOMFIELD-ZEISLER.

Local estimates of her playing on this occasion will be read with interest. Said the *Inter-Ocean:*

Fannie Bloomfield-Zeisler, who occupies a place entirely her own in the piano playing world, gave her annual recital last night at Music Hall, Fine Arts Building, before an audience of fair dimensions. Her program, which was as follows, was chosen with an intelligent grasp of all possibilities for the display of her marvelous fund of resources.

This critic likewise made these comments:

Her faultless technic, her exquisite delicacy of touch, and her masterful grasp of stunning climaxes were demonstrated in convincing fashion, and brought her roses and bravas as a reward. In the Chopin numbers there was the refreshing contrast that sent even critical minds into dreamland. Lengthy as was the program, the audience generally demanded more at its close. This divinely endowed woman has never given a more brilliant recital or commanded a more flattering reception.

And here are two other accounts:

It would be little more than a repetition of enthusiastic and familiar adjectives were I to characterize anew the playing of Mme. Fannie Bloomfield-Zeisler. Those who braved the storm last night, defying the elements in the cause of art, were not at all surprised to discover that Madame Zeisler was quite up to the form which they had learned long ago to admire. More than this, she seems in the mellowing process of maturity to have gained a firmer grasp of her subjects, thus supplementing fire with the intellectual process incident to reflection.

To add anything to that which has often been said of this fine artist would be a difficult if not impossible task, and there is no virtue in ringing the changes upon a matter of common knowledge. Madame Zeisler undoubtedly stands in the front line, thanks not only to remarkable technic, but also through her mental fire and skill in interpretation. Her program of last evening, ranging as it did from the Schumann "Papillons" through Mendelssohn, Brahms, Chopin, Grieg and Strauss, illustrated the variety and fluency of her artistic moods, and created the usual enthusiasm. Few of the foreign pianists give us such scholarly work.—The Record-Herald, December 14, 1901.

MADAME ZEISLER'S RECITAL.

The single piano recital which Mrs. Fannie Bloomfield-Zeisler gives annually in Chicago fell upon the most stormy night of the season, but that did not keep her admirers from the musical feast that she had prepared for them in Music Hall. The program that she presented was designed rather to display her virtuosity rather than her skill as an interpreter of the piano classics and, therefore, better adapted to please an average audience. The tremendous nervous force of this little woman and her fine intelligence are probably the basis of her extraordinary fascination as a player.

Technically her performance is well nigh beyond praise, and it is in the higher sphere of interpretation that her musical genius best asserts itself. Her themes are developed in a masterly manner and by some subtle process of the mind, or by suggestion, she keeps before the mind of her hearers the poetic content of the work in hand.

The program is too long to give in detail. Mendelssohn's "Wedding March" and "Dance of the Elves" was best received by the audience, and for an encore Mrs. Zeisler played Schubert's "Moment Musical."—The Chicago Chronicle, December 14, 1901.

The Castle Square Opera Company will open its season of grand opera in English at the Studebaker Hall, Fine Arts Building, on Christmas afternoon. In reference to the various productions the management makes the ensuing announcement:

The first week up to and including Saturday night will be devoted to "Faust," and the second week will be given to "Carmen," beginning Monday night, January 30. The operas to follow include "Cavalleria Rusticana," "I Pagliacci," "La Gioconda," "Lohengrin," "Il Trovatore," "La Bohême," and other lyric masterpieces of similar worth. To the interpretation of these classics the Castle Square management brings an augmented and strengthened company, including all the old favorites, who have made successes in grand opera roles, and many newcomers selected by Mr. Savage with special reference to their value as artistic interpreters of the standard masterpieces embraced in the Chicago repertory. Misses Adelaide Norwood, Josephine Ludwig, Gertrude Rennyson, Maude Ramey and Joseph F. Sheehan, Reginald Roberts, Winfred Goff, Edwin A. Clark and Herman Devries need no introduction to Chicago audiences. Among the newcomers of whom much is expected are Miss Marion Ivell, Ethel Houston Dufre, Francis Carrier, Frank Pagano, J. Parker Coombs and George Tennery. The advance sale of seats began last Thursday, and it was so large that it foretold the story of great success for the ten weeks the company will be at the Studebaker.

Helen Buckley, the eminent soprano, is now under the direction of the Hamlin Company, Kimball Hall.

Edwin C. Rowdon, of the Fine Arts Building, will give a vocal recital at Jefferson, Ia., on January 24.

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TOURS and CONCERTS ARRANGED.

Much sympathy is felt for George Hamlin, the tenor, in the death of his younger brother. The funeral took place on Saturday, December 14.

Commenting upon Esther Feé's appearance with the Pittsburg Orchestra and Mme. Sembrich at the Chicago Auditorium last week, the *Daily Inter-Ocean* of December 11 said:

"The other soloist was Miss Esther Feé, who contributed a lengthy violin concerto and various encores. She possesses an excellent technical equipment, and scored even under the conditions that made her a subsidiary attraction."

It is to be hoped that this gifted young violinist will be heard here frequently this season.

A recital will be given under the direction of Mrs. Hess-Burr in Assembly Hall, Fine Arts Building on Saturday afternoon, December 21, by students who have studied with her exclusively. The first division of the program will be contributed by the younger pupils and part second by those who are more advanced.

"The piano recital given by Miss Carolyn Willard last Friday evening at the Phi Alpha Pi Hall was a very enjoyable musical event," writes a critic in a recent issue of the Olivet (Mich.) *Optic*. "The audience was largely a musical one and was enthusiastic to a marked degree. Miss Willard showed admirable technic and much musical skill. Her rendition of "En Automne," by Moszkowski, and of Liszt's 'Waldesrauchen' was especially good." The program played by Carolyn Louise Willard on this occasion embraced "Pastorale," Domenico Scarlatti; Etude "Eroica," Henselt; Romanze, Schumann; Scherzo. Brahms; "From an Indian Lodge" and "To a Water Lily," MacDowell; Capriccio, Howard Brockway; Barcarolle, Rubinstein; "En Automne," Moszkowski; "Waldesrauschen," Liszt; Preludes, G minor and F major, and Ballade in G minor, Chopin.

"The Messiah" on Christmas Night.

On Christmas evening, in the Auditorium, the Apollo Club will sing Händel's "Messiah." As this is the thirtieth Christmas in the life of the organization a reunion of former members has augmented the chorus to more than 500 voices. Several of those who belonged to the first maennerchor of 1871 are singing this year. The Chicago Orchestra has been engaged and the soloists will be Eleanor Meredith, Mabelle Crawford, E. C. Towne and W. A. Howland. It is the worthy intention of the Apollo Club to make this occasion a brilliant Yuletide celebration.

The American Conservatory's department for the training of teachers in public school work has been eminently successful. It is now under the supervision of O. E. Robinson, who is one of the supervisors of music in the public schools of Chicago.

It is stated that the success of Victor Garwood is due "not so much to former comprehensive studies under European masters, but rather to a strong individuality, uncommon gifts in interesting pupils in their studies, to which is added a forceful personality." Mr. Garwood is a popular instructor at the American Conservatory.

Among well-known singers who have studied with Madame Linné, of the American Conservatory, are Sibyl Sammis, May Davis-Barber and Elaine De Sellem.

Next week Glenn Hall, the tenor, will visit New York for the purpose of singing with the Oratorio Society on December 26.

Germaine Ames, a pupil of Karleton Hackett, is now studying with Blume, in Berlin, Germany. Her European instructor speaks in high terms of Mr. Hackett's teaching.

Mme. Ragna Linné recently gave a recital before the Beethoven Club, of Memphis, Tenn.

Under the auspices of the American Conservatory a recital will shortly be given by Howard Wells, the pianist, whose fine touch, excellent technical equipment and musicianly interpretations have aroused unanimous praise here this season. Mr. Wells' appearances should not be limited to the West. Before long Boston and New York undoubtedly will hear him play.

Maconda Sings with the Mendelssohn Club.

"Chorus of Bishops and Priests," from Meyerbeer's "L'Africaine," was the opening number at the Mendelssohn Club's first concert of the season in the Studebaker Hall, Fine Arts Building, on December 17. Under the

Charlotte Maconda.

capable direction of Harrison Wild the club sang this and other numbers in very acceptable manner. Attack and phrasing were excellent, and, though the tone was not always well balanced, the Mendelssohn Club sustained its high reputation and aroused the enthusiasm of the large audience present.

Sullivan's "Lost Chord" was encored. A notable feature proved to be Bartlett's "Within a Mile of Edinboro' Town," in which Messrs. Root and Bassé added their assistance to that of Mme. Maconda. The chorus contributed also "To My Turtledove," Georg Henschel; Edgar Thorn's "Love and Time"; "Idylle Mongolienne," Frederick Stevenson; "The Testament," Heinrich Marschner; "My Love's in Germanie," A. von Othegraven; F. von Holstein's dainty "Bonnie Katrine" and J. V. von Woess' difficult "Under Flowering Branches."

Arthur Dunham played the piano accompaniments and Calvin Lambert presided at the organ.

The soloist was Mme. Charlotte Maconda, of New York, who came to Chicago from the far West, where a notable series of sixteen recitals claimed her. In consequence of extremes of climate to which extensive traveling subjected her, the eminent soprano suffered from a severe cold, though few persons in the audience were aware of this fact.

Her first song was "Perle du Brésil," by David. Later she contributed a charming group: "Mignon," Gounod; "Solveg's Lied," Grieg, and "Maids of Cadiz," Delibes. As a final number the soloist gave Delibes' "Bell Song," "Lakmé." But an encore was demanded and she responded with an exquisitely sung "Lullaby."

Madame Maconda's marvelous vocalization, the exceptionally musical quality of her voice and its great range, were revealed to her listeners. In the "Bell Song" she took a sustained high D with as much composure as if it had been middle C.

"The way she takes those high notes, and her singing in pianissimo passages is simply remarkable," said a well-known soprano who sat in the audience.

And the soprano went home to dream of Madame Maconda's songs and her appearance.

For, arrayed in sparkling silver, Madame Maconda herself was "a dream."

The second concert of the Mendelssohn Club will take place on Thursday evening, March 6.

These are the chief promoters of the Mendelssohn Club: Harrison M. Wild, musical director; officers, C. H. Strawbridge, president; H. F. Grabo, secretary; Joseph Adams, vice-president; C. H. Phelps, librarian; F. C. Smith, treasurer; directors, Walter R. Root, Wyatt McGaffey, H. M. Hubbard, E. F. Waite, W. C. Boorn; membership committee, Harrison M. Wild, musical director; G. M. Hobbs, J. S. Fearis, C. H. Seamans, Dr. W. C. Williams; honorary members, D. A. Clippinger, George H. Iott.

December 21, 1901.

Miss Elizabeth Hueckes, whose voice has been likened to that of Emma Eames, has just won a scholarship given by a wealthy Westerner, who arranged that the successful competitor should study for several years with Mrs. Stacey Williams.

To Miss Celeste Nellis, pianist, of the Fine Arts Building, Moszkowski recently dedicated two original compositions. Miss Nellis played in Paris at a recital given during the World's Fair.

Miss Emma E. Clark, pianist, gave a musicale in her studio at the Fine Arts Building on Tuesday evening, December 17, when Mrs. Agnes Stuble Baldwin, soprano; Miss Maud A. Miner, reader, and John W. Lince, basso, assisted.

At an informal recital given at Mrs. Regina Watson's School for the Higher Art of Piano Playing on Wednesday afternoon of last week, Mrs. Perkins played A flat Barcarolle, Rubinstein, and Nouvelles Marionettes, Schterbatcheff; Mrs. Fox contributed "Frühlingrauschen," Sinding; Miss Emily Parsons, Nocturne in D flat and Waltz

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in A flat, Chopin; Miss Margaret Root, Schumann's "Faschingschwank"; Miss Schieb, Grieg's A minor Concerto, and Miss Murphy, G minor Ballade, Chopin. Between the piano numbers, Miss Bertha Kaderly sang two groups of songs by Schumann, Schubert, Grieg and Jensen. An artistic atmosphere pervaded the entire program, as is always the case with musical events at Mrs. Watson's residence. Among her pupils are many brilliant performers and sympathetic interpreters.

On Wednesday evening, December 18, the Schumann Club met in the rooms of the Sherwood Music School, Fine Arts Building. An interesting program, devoted to Scotch music and its influence, was presented by Mr. and Mrs. James Gill, of Kimball Hall. The next meeting of the Schumann Club will take place on January 3.

Mrs. Annette R. Jones, Leon Marx and Robert Ambrosius will be heard this season in a series of Trio Evenings at Highland Park.

Activity prevails at the American Violin School, Kimball Hall, where Joseph Vilim, the director, and his associates are preparing talented students for the concert stage.

At Mrs. Stacy Williams' studio in the Auditorium Building, on the afternoon of December 20, Mrs. Charles Seeberg, of Milwaukee, one of Mrs. Williams' most talented pupils, delighted a number of critical listeners.

In view of the fact that Madame Maconda did not sing "Ah, Fors e Lui," from "Traviata," at the Mendelssohn Club's concert here on December 17, the following comparative estimate, which appeared in one of the Chicago dailies on December 18, is, to say the least, somewhat amusing: "Her singing of the aria, 'Ah, Fors e Lui,' from 'Traviata,' stood out in sharp contrast to the recent work of Suzanne Adams in the same number at the Auditorium. If the latter is a light, coloratura soprano, what, then, is Madame Maconda?"

And then, strangest of all, this critic wrote in the next paragraph: "We know when we hear, if we are Westerners."

In reply to questions regarding the name of a novel by a very estimable author, referred to in these columns last week: It is understood that the work has been dramatized. But the name remains a mystery.

Second Concert by the Spiering Quartet.

An essentially musical audience attended the Spiering Quartet's second concert in the Music Hall, Fine Arts Building, on Tuesday evening, December 17. Eugen d'Albert's quartet, No. 2, in E flat, was the first feature, and the Andante con Moto, Allegro Vivace, Adagio ma non troppo e con moto espressione, and Allegro were full of interesting themes cleverly developed. Theodore Spiering and his associates interpreted the four movements with characteristic finish and artistic insight. In the Adagio a beautiful melody was heard to the accompaniment of a dainty rhythmic figure. The effect was original and pleasing. The treatment admirable.

Beethoven's quartet in A, op. 18, No. 15, also was played for the first time at these concerts. Exquisite tone, accurate phrasing and musicianly interpretations were once again displayed in the work of the quartet.

About chamber music there is a refining and elevating influence. Programs devoted to such music, well performed, are deserving of Chicago's liberal support and encouragement. Advocates of orchestral concerts should not lose sight of the great artistic and educational value of this special series of chamber music events.

At this recital Schubert's Rondo Brillante, op. 70, in B minor, was acceptably played by Walter Spry and Otto Roehrborn.

Bertha M. Kaderly, soprano, contributed the following group of songs: Schumann, "Schoene Wiege meiner Leiden," "Mignon," "Der Knabe mit dem Wunderhorn"; Grieg, "Lichte Nacht"; Theodore Spiering, "Nicht sing ich Lieder laut und hell Der Schmied." Miss Kaderly sang with much expression, and displayed a thorough musical understanding. There are a great many praiseworthy points about her singing, though certain of her tones are occasionally somewhat forced.

Have you seen the Spiering Quartet bow?
Their bow is irresistible—like their playing.
In both cases the ensemble is perfection.

Interviewers on musical journals sometimes meet with difficulties.

It is learned that a humble writer ventured the other day to secure the opinion of a distinguished and learned pedagogue.

The pedagogue expressed his views very brilliantly.

The interviewer, in ectasies, said: "May I write down and ask the editor to publish what you have said to me?"

"No," said the distinguished pedagogue, "but if you will send me a list of questions I shall endeavor to express my views in answer to them."

In fear and trembling the interviewer wrote out the list of questions, and sent them to the distinguished pedagogue.

She heard nothing in response.

So in about three weeks she called on him.

He was very busy, of course, when she called.

"What about my questions?" she gasped.

"I found that some of them were not of the least importance," he replied.

So her spirits began to fall, and she likewise began to go down—in the elevator.

You think the above is "not sufficiently serious"?

Really, that is too bad.

Your opinion disagrees with that of the interviewer——

Who felt like the defeated heroine of a journalistic tragedy.

Electa Gifford's recent success at Duluth has thus been described:

Duluth has probably never heard a more attractive singer than Electa Gifford, who sang before the Matinee Musicale yesterday afternoon. It was one of the finest treats for the musical people of the city. Her voice is a soprano, pure, clear, penetrating and magnificently developed. Her technic is astonishing, and one gains a new realization of the possibilities of the human voice from hearing her. Especially noticeable was the beautiful quality of her sustained tones, and in this her fine control of the breath was strikingly manifest. Throughout her work there is the calm ease and repose of the thorough artist. The Mad Scene from "Hamlet" presented the marvelous technic of her voice, and was the heaviest of her selections. It was splendidly given. "Fruhlingsnacht," by Schumann, was delightful. Another very charming number was Godard's Berceuse. The program included a variety of numbers by Händel, Schubert, Cowen, Nevin and others.

The Matinee Musicale is certainly to be congratulated upon bringing such a delightful artist to Duluth.—Duluth Evening Herald, December 14, 1901.

Bruno Steindel's brilliant performance of the d'Albert 'Cello Concerto has not been confined to the recent orchestral concert in Chicago. On Monday night his musicianly playing of this exacting composition aroused great enthusiasm when Mr. Steindel appeared with the Chicago Orchestra in Indianapolis. M. H.

The Theodore Spiering Orchestra.

THE Theodore Spiering Orchestra, of Chicago, is now to be a permanent organization. It has been reorganized on a large scale, and the regular orchestra will hereafter consist of sixty musicians, with Theodore Spiering as conductor. The orchestra will play regular weekly concerts in Chicago next season, make tours and play for a limited number of May festivals. It has been placed under the personal management of Dunstan Collins.

Glenn Hall.

THE press continues to give enthusiastic accounts of Glenn Hall's singing, as the following notices illustrate:

Glenn Hall, the soloist of the evening, is an artist. He possesses a tenor voice rich and sweet, and sings with so much of the true heart ring that one almost overlooks his perfect enunciation, splendid execution and fine tone production in the pure pleasure of listeign to songs sung as songs, not as vocalises.

The first encore, "To Mary," by Maude V. White, was a gem, while his interpretation of "I'm Wearin' Awa', Jean," was as fine as one may ever hope to hear.

The time has passed when a performer might please by mumbled adaptation of a melody, for clear enunciation is to-day one of the first requirements.

The excellence of Mr. Hall's pronunciation of foreign languages, especially German, brought about many discussions as to his nationality. When quizzed by a reporter Mr. Hall said: "I get credit for every nationality except the right one; my claims on being an American date back to revolutionary times."—Wisconsin State Journal, Madison, December 6, 1901.

Glenn Hall, of Chicago, the soloist of the evening, pleased the audience from the very first by his genial manner and sympathetic voice. His songs were all beautiful old ballads, into which he put a great deal of soul. The sympathetic quality of his voice came out best in Schubert's "Serenade" and the "Irish Love Song." Frequent encores testified to the appreciation of the audience.—Madison Democrat, December 6, 1901.

PHILHARMONIC CLUB, OF MINNEAPOLIS—"MESSIAH."

Glenn Hall, the tenor, has made marked improvement since his last appearance in this city.

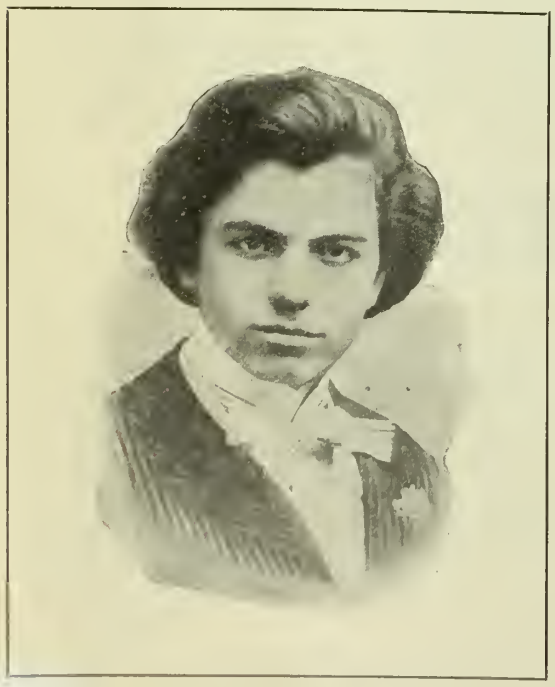
His voice has broadened, and he is an artist. He, too, was a favorite with the audience, and sang his solos with sympathetic and intelligent meaning.—Minneapolis Times, December 10, 1901.

ST. PAUL CHORAL UNION—"MESSIAH."

Glenn Hall, the tenor, sang most satisfactorily the small role entrusted to him. Mr. Hall possesses a tenor voice of exceptionally fine quality, and his interpretations possessed a dignity that promises much for Mr. Hall's future as an interpreter of oratorio work.—St. Paul Globe, December 11, 1901.

Glenn Hall, tenor, sang his various solos with true soirit, and proved his right to the place he holds among singers.—St. Paul Daily News, December 11, 19

Mr. Hall's immediate engagements ar cember 25, Handel and Haydn Society, of Boston, "Messiah"; December 27, New York Oratorio Society, Frank Damrosch, conductor, "Messiah"; December 30, recital, Philadelphia; January 6, private recital, Chicago; January 8, Eurydice Club, Toledo, Ohio; January 14, Handel So-



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"Approached the miraculous."—*World.*

"Kubelik is wonderful, brilliant, dashing, astonishing."—*N. Y. Times.*

"Almost unearthly beauty of tone."—*N. Y. Tribune.*

"His playing of the Bach air was alone sufficient as something set apart by Divine Gift, not only marvelous talent but extraordinary genius."—*H. E. Krehbiel, in Tribune.*

Carnegie Hall, Saturday, Dec. 28, at 2:15, and Dec. 31, at 8:15.

Management of DANIEL FROHMAN and HUGO GORLITZ.

ciety, Chicago; January 21, Kansas City Oratorio Society, "St. Paul."

Jeannette Durno in Michigan.

ONE of the many important engagements which Jeannette Durno, the pianist, has recently filled under the direction of Dunstan Collins is described as follows:

Monday evening Miss Jeannette Durno made her first appearance before Adrian music lovers in a piano recital. For nearly an hour and a half Miss Durno delighted her audience with a program of classical numbers, varied by their different movements, and by the beautiful interpretation given them by Miss Durno. She displayed in all a finished technic, great delicacy of touch and a wonderfully large and beautiful tone. Especial mention might be made of the Leschetizky Tarantelle and Schubert-Liszt "Erlking."—Adrian (Mich) Daily Telegram, December 10, 1901.

The Star Course audience assembled Monday evening to enjoy the second of the season's offerings, Jeannette Durno's piano recital. This artist's wonderful power of execution was aptly illustrated in the "Marche Militaire" of Schubert-Tausig and the Liszt Rhapsodie No. 12, the lighter numbers being given with much grace and delicacy of finish. The grand piano usually used by Miss Durno in her recitals did not arrive in time for the evening. One from a local music house was necessarily substituted.—Adrian (Mich) Daily Times, December 10, 1901.

Hofmann's Farewell Recital.

SUNDAY afternoon, December 29, Josef Hofmann will give a farewell recital in Carnegie Hall, beginning at 3 o'clock. This will be his last appearance in the East until the first week of April, and the last recital that he will give in this city during his present tour. The following is his program:

Thirty-two Variations.....Beethoven
Chor der Derwische.....Beethoven-Saint-Saëns
Frühlingslied.....Mendelssohn
Spinnerlied.....Mendelssohn
Marche Hongroise.....Schubert-Liszt
Nocturne, F sharp minor.....Chopin
Valse, C sharp minor.....Chopin
Valse, D flat major.....Chopin
Polonaise, A flat major.....Chopin
Melodie, F major.....Rubinstein
Jongleur.....Moszkowski
Zur Guitarre.....Moszkowski
Overture, Tannhäuser.....Wagner

On the occasion of his appearance in the Metropolitan Opera House on the 15th, Hofmann received an ovation such as is rarely witnessed in our concert rooms. After the playing of his solos he was recalled twelve times, and the vast audience clamoring for an encore did not cease applauding, even after Mr. Paur began with his orchestral numbers. For over five minutes the conductor was obliged to wait, and amid scenes of enthusiasm he began to conduct the next number three times, but had to stop.

SONGS DEDICATED TO ARTHUR CLAASSEN.—Ernst Heuser, the composer of "Hünengräber," the first-class prize song at the Brooklyn Saengerfest, has dedicated his two new songs to Arthur Claassen, of Brooklyn, who was, as will be remembered, the conductor of the "fest." The titles of the new songs are "Winterträume" and "Die Sterne uber im Thal." Mr. Heuser in a letter to Mr. Claassen says after the latter selected his composition for the Brooklyn festival it soon received recognition in Germany.

OBITUARY.

Kate Oesterle.

KATE OESTERLE, the wife of Grant Stewart, the dramatic author, died last Friday after a short illness. Mrs. Stewart was a distinguished actress and the sister of the late Otto Oesterle, once solo flutist of the Thomas Orchestra, and of Louis Oesterle, the well-known pianist and pedagogue.

Franz Thomas.

CHICAGO, December 21.—The large audience that filled the Auditorium to-night and listened to the last number on the program, "Parsifal," Wagner's funeral procession and glorification, little realized the significance this composition had for Theodore Thomas as he led his orchestra. Not more than twenty minutes before Mr. Thomas was informed that his son, Franz, had died in Pensacola, Fla. It was during the intermission that Mr. Thomas received a telegram announcing the death of his son.

Franz Thomas was born in New York city in 1873. He was educated in the public schools and afterward went to college, where he studied architecture. He never recovered from a fall that he received when he was a boy, and was in delicate health. When Mr. Thomas came to Chicago Franz accompanied him, but could not stand the climate here and soon returned to New York. About two years ago he went South for his health, and for the last year has been living at the Osceola Club, Pensacola.

Van Hoose Continues to Win Success.

THERE is no doubt about the artistic standing of Ellison Van Hoose in the concert field of this country. Since last September, when he appeared at the Worcester Festival, where he at once established himself as a favorite, until his recent appearances in "The Messiah" performance in Albany last week, in every appearance he has won success. His tour with the Boston Symphony Orchestra, when with Madame Ternina he sang in six Wagnerian concerts within eight nights, speaks for itself of the quality and quantity of voice which he possesses. In all of these performances he shared equally in the success with the Wagnerian soprano. All the more praise is due him when it is taken into consideration that everything he sang, with the exception of the "Prize Song," he studied within two weeks. To-day he is to sing the tenor part in "The Messiah" with the Handel and Haydn Society in Boston, and from there he goes to St. Louis, where he will sing the Bach "Christmas" oratorio with the Choral Symphony Society. The following are extracts from his recent criticisms:

Mr. Van Hoose gained fresh laurels. The others were more or less satisfactory in trying parts.—Boston Journal.

Mr. Van Hoose alone was adequate to his task, and he sang intelligently, faithfully and wonderfully well. He had learned his music thoroughly, and there was not a slip in accent or phrase anywhere which we could detect. He had voice enough and to spare, and he used it generously.—Boston Herald.

The soloists were all new to Albany, and all satisfactory. The tenor, Mr. Van Hoose, in the opening recitative, "Comfort Ye My People," set the standard of the evening very high with his rich, vigorous voice, true and pure, and his dignity of delivery.—Albany Argus.

Mr. Van Hoose, tenor, has a voice of richness and purity, with perfect enunciation. From the recitative, "Comfort Ye My People," until the solo in the second part his tones rang out as clear as silver bells.—Albany Times, December 19, 1901.

Mr. Van Hoose repeated his artistic triumph of the first part in the two beautiful solos assigned to the tenor in the score, and he was a tower of strength in the trios and quartets.—Providence Journal.

Institute of Applied Music.

THE Christmas recital by piano students of the American Institute of Applied Music was held in the small banquet room at Carnegie Hall on Friday evening, December 20. The students were assisted by the Metropolitan Quartet—Avis Day Lippincott, soprano; Mina M. Bruère, alto; E. Theodore Martin, tenor; McCall Lanham, baritone. The program was as follows:

Teacher.
Caprice (Arthur Foote).....Miss Dallas
Lilian Kreuter.
Humoresque (Grieg).....Miss Des Rochers
Helen Louise Clark.
Gavotte (Bach).....Miss Des Rochers
Florence Wyeth.
Nocturne (Grieg).....Miss Chittenden
Annie Louise Hester.
Barcarolle (MacDowell).....Miss Chittenden
Marche Grotesque (Sinding).....Miss Chittenden
Gwenola Smith.
Sketch (Dubois).....Miss Chittenden
Album Leaf (Mendelssohn).....Miss Chittenden
Charlotte Ethel Peckam.
Adagio (Beethoven).....Miss Chittenden
Kate Walker.
Allegro in E flat (Schubert).....Miss Chittenden
Hazel Ross.
Night Song (Rheinberger)..... ——
Hail, Smiling Morn (Spofforth)..... ——
Softly Fall the Shades (Silas)..... ——
The Metropolitan Quartet.
Fantaisie (Mozart).....Miss Chittenden
Laura Brinton Macdonald.
Hexentanz (MacDowell).....Mr. Baker
Florence Bachmann.
Improvisation (MacDowell).....Miss Chittenden
Tarantelle (Chopin).....Miss Chittenden
Celia Spicer.
Autumn (Moszkowski).....Miss Chittenden
Della Ferrons Lyon.
Song Without Words (Mendelssohn).....Miss Chittenden
Prelude (Rachmaninoff).....Miss Chittenden
Essie Elaine Ambrose.
Rondo, two pianos (Chopin-Delhaze-Wickes)....Liza Delhaze-Wickes
Gertrude von Betz.

The evidences of careful and conscientious work, as well as of true musical feeling and intelligence, which were shown in the rendering of this program were most gratifying to the teachers, parents and friends of the students. The institute will resume work on Thursday, January 2, 1902.

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SECOND KUBELIK RECITAL.

FOR his second matinee recital Jan Kubelik chose last Wednesday afternoon and Carnegie Hall. The program again was designed to display the violinist's agility in finger and bow wrist.

Concerto, F sharp minor.....Ernst
Andante from the Seventh Concerto.....Spohr
Souvenir de Moscou.....Wieniawski
Witches' Dance.....Paganini

There was a certain amount of interest to hear Kubelik play the Ernst Concerto—that difficult bit of writing which violinists respect for its technical hurdles; but the player launched in the work, the famous difficulties petered out until one verily believed the composition had become less difficult over night. With no effort at all did this boy fiddle through the number—the harder the passage the more fluent his work. And after the difficulties had been conquered so easily there remained little to admire in the composition itself. The cantabile part is of the most puerile sentimental sort, to which easily could be fitted the words of half a dozen concert hall songs. Nor did Kubelik's reading of the Spohr Andante vary much from the dignified manner in which he had interpreted the other work by the same composer several weeks ago. The Wieniawski number was brilliant and effective. But in the Paginini "Witches' Dance" he loosed all his tricks of technic, and if the music failed in its eerie effect it must be attributed to prosaicness of the time. A single instrument has lost some of its former magic for us; it takes a Strauss, with an enormous band, or a Tschaikowsky, his tonal palette heaped with sobbing purples and screaming scarlets, to send us home shuddering. So to our vitiated ears this Paganini work sounded very old fashioned.

Perhaps Kubelik realized that sentiment had not been prominently displayed on his program, for when the encore microbe began his ravages the violinist played the Schubert "Ave Maria," Sarasate's Spanish Dance, "Zapateado," op. 23, No. 6, and the Godard Berceuse from "Jocelyn." Here his tone was mellow and sufficiently languid to please even the youngest of the applauding fair ones who had sacrificed a pair of gloves for the extra pieces.

There is scarcely anything new to add to the previous cataloguing of his skill. His technic is and remains his talent.

The remainder of the program was made up of piano selections played by Miss Jessie Shay. This pianist achieved even a greater success than she had at the former concerts, and was more than equal to it, for her work was astoundingly fleet and coruscant. She played Grieg's "Wedding Day"; Moszkowski's Scherzo-Valse and Saint-Saëns' Allegro Appassionato—the latter a triple mixture of the styles of Schumann, Chopin and Liszt. In all her playing there is an enviable dash and assurance of which the public is cognizant and appreciative. The audience was not so numerous as it was on the former occasions, but the popular enthusiasm has not yet begun to wane, and the applause was vigorous. Herr Friml again was the accompanist.

Kubelik in Sunday Night Concert.

Jan Kubelik played the Beethoven Concerto at the Metropolitan Opera House last Sunday night; played it with technical finish and astounding bravura. He gave the Joachim Cadenza with an ease that took away the breath of local violinists.

Kubelik is not an intellectual interpreter of the classic, yet he held his audience throughout, a feat when one considers the usual unmusical quality of a Metropolitan Sunday night audience. He also gave Sarasate's "Zigeunerweisen" with orchestra, and the Wieniawski Variations with many encores. His reception was overwhelming. The house was jammed, the receipts being $5,070.

Miss Estelle Liebling made her début under rather trying circumstances. She sang with flexibility and tonal purity the Mad Scene from "Lucia." She was well received by the Metropolitan audience. We wish now to hear Miss Liebling in a more artistic environment. She should give a song recital where her versatility and musicianship and the beauty of her voice will be tested. Rudolf Friml played Liszt's A major Piano Concerto with abundant virtuosity and vigorous style. Mr. Paur conducted the "Oberon" overture and the accompaniments with his usual sagacity.

Recital by Etta Edwards' Pupils in Boston.

STEADY, vibrating tone, good carrying quality, surety attack without audible stroke of the glottis; logical, reasonable shading, always retaining the sweetness of the voice in sustained and forte passages, breathing unnoticeable, yet everywhere sufficient; distinct enunciation, memorizing of music, color to suit the meaning of the music, accuracy of pitch, lack of artifice or effort—these are some of the leading qualities of the singing of Mrs. Edwards' pupils at their first morning musical of this season in Steinert Hall, Boston, on December 14. This was the first of a series of four morning musicales that are to be given during the season, different pupils appearing at each of the four mornings. Those who appeared on Saturday were not all of the advanced or finished classes.

These mornings are an innovation in the school; they are not intended as concerts or "show-off" exhibitions, but as a means of classroom résumé; the work is chosen and assigned when too late for special drill. The work is chosen from the regular repertory of the school, and as showing the actual results of daily work.

Parents and intimate friends only are admitted, and the pupils are taught to focus the mind upon the subject and not upon self and the audience. The following was the program:

Ungdom Skjönhed.....Sinding
Miss Sigrid Olsen.
Sweet Evenings.....Coleridge-Taylor
Mighty Lak' a Rose.....Nevin
Mrs. Rufus Corlew.
Chanson Fleurie (Louis XV.).....Jane Vieu
Puisque c'est l'été.....Jane Vieu
Ballato, C'era una Volto (Ruy Blas).....Marchetti
Miss Edith Ellsbree.
Sapphic Ode.....Brahms
Gae to Sleep.....Fisher
Miss Ethel Wilson.
A Talk on the Correct Way of Learning French.
Miss Fannie Edgar Thomas (Officier d'Académie, Paris).
Aria from La Favorita.....Donizetti
Miss Sigrid Olsen.
L'Esclave.....Lalo
Les Glas des Fleur.....Jane Vieu
Miss Mabelle Leslie.
The Robin.....MacDowell
Mother, Sleep.....Lehmann
Nymphs and Shepherds.....Purcell
Miss Edith Ellsbree.
Ave Maria.....Gounod
Miss Lillian Whiton.
Violin, Miss Ethel Crafts.
Miss Adeline Raymond, accompanist.

The evening concerts will again be a résumé of the whole work of the school, in the presence of a large public and amid more brilliant surroundings.

MARIE SEYMOUR BISSELL SINGS.—Miss Bissell, whose glorious voice has so long been the feature at the Broadway Tabernacle services, emerged from this semi-privacy last week, singing "Come Unto Him," from "The Messiah," at Carnegie Hall, at the Young People's Orchestral Concert. Many present heard her singing with enthusiasm, and especially were her high notes and the artistic finish of the entire number in evidence. Few metropolitan singers have the churchly repose and style of Miss Bissell, and this it is in great part which has kept her in the prominent position she occupies. While she has withdrawn from general public singing, her pupils are the gainers, for to them she devotes all her time, having every hour filled.

Mrs. Carl Alves has a larger class this season than ever before She has a number of fine voices, some of which give promise of great things to come. Madame Bouton, the contralto, who has been so successful this season, is a pupil of Mrs. Alves.

SOME BOSTON ENGAGEMENTS.

THE soloist at the Symphony Concert on December 21 was Miss Pauline Cramer, and on December 28 Miss Heindl, Miss Spencer, Herbert Johnson and Frederic L. Martin will sing.

At Steinert Hall, Gregory Hast, tenor, January 7; Felix Fox, December 31; Ernest Hutcheson, March 10; George Hamlin, date not announced; Bendix String Quartet during January, February and March.

Two Faelten Pianoforte School Recitals at Huntington Chambers Hall January 8 and 15.

At Chickering Hall, the first concert by the Adamowski Quartet, T. Adamowski, first violin; Arnold Moldauer, second violin; Max Zach, viola, and Josef Keller, violoncello, will take place Thursday evening, January 2.

Florizel, the nine year old violinist, will play at Symphony Hall February 6.

Miss Electa Gifford will be the soloist with the Symphony Orchestra at Sanders Theatre, Cambridge, December 26.

At Symphony Hall the Handel and Haydn Society give the two Christmas "Messiahs" Sunday evening, December 22, and Wednesday evening, December 25, E. Mollenhauer, conductor; H. G. Tucker, organist; the soloists on Sunday being Miss Anita Rio, soprano; Miss Clara Poole King, alto; Ellison Van Hoose, tenor; Frederic L. Martin, bass, and on Wednesday, Miss Effie Stewart, soprano; Miss Tucker, alto; Glenn Hall, tenor; Whitney Tew, bass.

Kubelik's next recital will be at Symphony Hall January 1, that not being a holiday in Boston.

Arthur Whiting is the assisting artist at the Kneisel concert December 30 at Chickering Hall.

Harold Bauer announces a recital on January 21 at Steinert Hall.

Klingenfeld's "Violin Method."

THE publishers of Heinrich Klingenfeld's "Violin Method" have received many voluntary commendations of the work. We add some of the more recent endorsements:

Messrs. Breitkopf & Haertel, New York:

DEAR SIRS—Have examined Klingenfeld's "Elements of Violin Playing," which seems to me an excellent work, and that by following out the lines laid down by it fine results may be attained.

Very truly yours, BENJAMIN CUTTER.

BOSTON, Mass.

Messrs. Breitkopf & Haertel, New York:

DEAR SIRS—Acknowledging the receipt of Klingenfeld's "Elements of Violin Playing," I thank you for attracting my attention to this good work. Respectfully yours, JOSEPH VILIM,

CHICAGO, Ill. American Violin School.

Messrs. Breitkopf & Haertel, New York:

DEAR SIRS—Klingenfeld's "Elements of Violin Playing" is, in my opinion, a carefully compiled and interesting work, and of great value as a supplementary to a violin school, as which I shall use it when necessary. Yours respectfully, FRITZ SCHMITZ.

DALLAS, Tex.

Messrs. Breitkopf & Haertel, New York:

GENTLEMEN—After repeated and careful perusals of Klingenfeld's "Elements of Violin Playing," I take great pleasure in saying that I consider it an excellent work, which cannot fail to be of valuable assistance to teachers engaged in the guidance of young students of the violin. The book deserves and no doubt will meet with general recognition. Yours truly, L. MATTHIES.

TOLEDO, Ohio.

To Messrs. Breitkopf & Haertel, New York:

Four weeks ago I received Klingenfeld's "Elements of Violin Playing," and must bestow on it my fullest recognition. The editor has discovered a new method, which especially examines the position of the fingers on the finger board. Theory and practice also receive extended treatment. The beginning of the work is particularly recommended for self-study. PAUL APEL.

CHICAGO, Ill.

ESTHER PALLISER.—Miss Esther Palliser had to replace Mlle. Ternina at only a half hour's notice at the Waldorf-Astoria morning concert of Mr. Bagby on Monday week last. Miss Palliser made a most successful appearance on that occasion, despite the fact that she was suffering from a cold and that she was called upon suddenly to do the work.

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FANNIE BLOOMFIELD-ZEISLER.

New York Critics to a Man Agree Concerning Her Art.

THERE are a few living artists of whom even the greatest critics cannot find anything new to say, and Mme. Fannie Bloomfield-Zeisler happens to be one of them. For years this wonderfully gifted woman has swayed vast audiences by her playing as probably few women of her time have done. Having now reached the highest plane of her art it is not surprising that she inspires writers of varied temperaments to concur in their opinions about her. Herewith we republish extracts from the New York criticisms of Madame Zeisler's November recital in Mendelssohn Hall:

THE CELEBRATED PIANIST GIVES HER FIRST RECITAL IN THIS CITY.

The musical temperament has its drawbacks; one of them is capricious uncertainty. We saw this illustrated yesterday afternoon at Fannie Bloomfield-Zeisler's first recital given in Mendelssohn Hall. The playing of this pianist is usually compounded of smoke and flame; she is volcanic rather than classic, and always avoids the pose academic. But during the first half of her program yesterday Madame Zeisler gave an exhibition of self-control that was surprising. Her reading of Beethoven was objective; her Chopin numbers were neither sentimental nor chilly, and until the "Eroica" Polonaise was reached the slight, intent figure before the keyboard revealed naught but poised intellectuality and a fine control of the mechanics of her art. When, however, the trio, the "drum" trio, as it has been called, was sounded the spell began to work, and from that time until the close of the concert the whirlwind let loose and the Bloomfield of old carried her audience with her.

It was a various program that she interpreted: Gluck, as dished up by the too busy Saint-Saëns; Beethoven's last C minor Sonata—he wrote three for piano solo. * * * For the inevitable recalls the pianist gave a posthumous valse of Chopin in G flat and the Schubert-Tausig "Marche Militaire," the one with surprising delicacy, the other with thunderous climaxes. The nervous intensity and power in building up the tonal edifice again demonstrated that brain, not brawn, is the dominating factor in piano playing, as it is in politics and pugilism. Beethoven's last Sonata is a favorite of Madame Zeisler's. She infused more atmosphere into the first than into the second movement. Brilliant was the G flat study of Chopin—the second of the pair in this tonality. It had to be repeated. So was a Florodorian sort of a valse by Schuett, a most sentimental sop to the many lovers of dance rhythms present. Altogether the afternoon was a rare one, for the qualities in this artist's work are unusual. She has style, individuality, temperament—a trio difficult to match. The audience was goodly in size; best of all, it was not an invited one. How few pianists can say the same of their recitals?—New York Sun, November 17, 1901.

A VIRTUOSO RECITAL.

Mrs. Fannie Bloomfield-Zeisler gave a recital yesterday afternoon in Mendelssohn Hall. There was a large audience, a fact which needs to be mentioned, because it is not the rule at piano recitals, and an abundance of applause, which is not at all usual where music is performed by a soloist. Let it be recorded that on this occasion the applause was almost always deserved. The program was one designed to exhibit Mrs. Zeisler's powers as a virtuoso pure and simple rather than as an exponent of the highest and deepest things in music; yet there was opportunity for her to show her musicianship and her stature as an artist in the performance of the great sonata of Beethoven, op. 111, which was the second numher on the program. * * *

Mrs. Zeisler's nervous organization is, after all is said, the substantial hasis of her extraordinary fascination as a player. The second movement, the wonderful theme and variations, was performed in a manner to call for nothing but admiration and gratitude. It seemed as if here the player had mastered herself, for she read the movement with profound feeling, with technical beauty and with a beautiful, artistic poise. It was piano playing of the highest order, and sustained the reputation of this artist.

Before the sonata, Mrs. Zeisler played the familiar Saint-Saëns Caprice on Gluck's "Alceste" ballet music with charming crispness and clarity. After the recital, in answer to enthusiastic recalls, she added to her list the Schuhert-Tausig "Marche Militaire" and a Chopin Valse.

Those who are familiar with the literature of the piano will see that this was a virtuoso program. Let it be recorded, then, that the pianist played most brilliantly. Mrs. Zeisler is a pianist of tremendous technic, of intense temperament, of dazzling style. She can amaze an audience with such startling rapidity of crisp staccato utterance as she showed yesterday in the "Butterfly" Etude of Chopin, and with such delightful singing tone as she produced from the instrument in the cantahile of the nocturne. She will never fail to delight the general public, which is hungry at all times for displays of virtuosity. But Mrs. Zeisler can play poetically, too, and when she does she rises to heights not passed by any other woman player now before the public.—New York Times.

The musical season thus far seems to be productive principally of piano recitals, and from that point of view Madame Zeisler's concert yesterday afternoon at Mendelssohn Hall was quite in the order of things. But the recital in itself differed so widely from all that has gone before it that it stands alone. What the abilities of Madame Zeisler are as a pianist was made known to the local audiences long before yesterday, but with an artist of her caliber every new presentation is of interest, even though her interpretations be known intimately to the auditors. Such was the case at this affair, where, with few lapses, due principally to mediocre compositions, she succeeded in holding the attention throughout the entire long afternoon.

Her program began with that airy caprice by Saint-Saëns on airs from Gluck's "Alceste," which she played with rare grace. Then followed that tremendous last Sonata by Beethoven, a Titanic work which taxes the resources of the most able and intelligent of pianists. Madame Zeisler handled it in a masterly manner; and what her reading lacked in poetry it atoned for by a noble breadth. There was little sentiment in this playing of the sonata; but if at times the outlines were uncompromising and severe they at least defined classically the heroic contents.

After this came a brace of numbers by Schütt. The former of the two, a theme and variations, with a fugato as a coda, showed little inventive ability, but some skill at handling. The succeeding Chopin group opened with the Nocturne, op. 37, No. 2; the "Butterfly Study" was taken at a whirlwind tempo. The familiar A flat Polonaise was delivered with a beautiful command of all the effects—a striking broadness, freedom from the hurry so usual to this piece and a careful grading of dynamics. So well was it done it actually sounded new.

The second half of the program was made up of a Leschetizky etude, two selections by Moszkowski and the Rubinstein "False Note" study, which was done dashingly. For the close there was the Strauss-Tausig waltz, "Man Lebt Nur Einmal," which Madame Zeisler played with an admirable amount of interest and charm. For encores she pleased the enthusiastic waiting ones with the little posthumous Chopin Waltz, op. 70, No. 1, and the inevitable "Marche Militaire," which she plays inimitably. Several of the numbers were repeated, and there was much applause.—New York Tribune.

Mme. Fannie Bloomfield-Zeisler, who is in the very front rank of woman pianists, gave a recital in Mendelssohn Hall yesterday afternoon. The audience filled the hall.

The pianist's program was very varied—Gluck, Beethoven, Schuett, Chopin, Leschetizky, Moszkowski, Rubinstein and Strauss. These pieces were played with impeccable technic, and, as in the case of Chopin's Polonaise (op. 33, with the cavalry charge), with immense verve, or, as in Schuett's "A la Bien Aimée," with much chic, and again, as in the Chopin Nocturne (op. 37, No. 2), with great tenderness.

No less than five numbers were encored.—New York Herald.

Fannie Bloomfield-Zeisler, who has been dubbed a "temperamental" pianist, gave her first recital this season at Mendelssohn Hall yesterday afternoon. She was greeted by a friendly and appreciative audience.

When in best mood this artist ranks with the great in her art, and yesterday she was in such a mood. She played superbly, with lots of her irresistible dash and energy and with her emotions pitched in a high key.

The program exhibited her wide range of expression. Saint-Saëns' caprice on ballet airs from Gluck's "Alceste" was daintily executed. Beethoven's Sonata, op. 111, was given a sturdy interpretation. Schuett's sentimental waltz, op. 59, No. 2, gained in dignity at her hands, and Strauss' "Man lebt nur Einmal," as translated by Tausig, was a marvelous display of technical agility.—New York World.

BLOOMFIELD-ZEISLER RECITAL.

When one is fresh from a recital like that presented to us in Mendelssohn Hall yesterday afternoon, it is exceedingly difficult to write a criticism which will read sanely to those who were not there. Fulsome praise is enervating, but that is about the only way one can treat a pianist of the scope of Madame Zeisler. With this artist the growth into a great player has been of gradual development. Everything has broadened and ripened; heart, intelligence, powers of analysis and technic. She seems to possess every attribute necessary to a latterday pianist. Her rhythm, her accent, the clear outline she presents of each change and development of a work, her polyphonic seventh sense, her triumph over the mysteries of dynamics, her singing tone and ability to accumulate a colossal and ever growing climax, her gorgeous pedaling, the ability to subordinate the accompaniment to a melody, to a nicety, the balance, repose, color and warmth of it all—one pauses for hreath when not half through the list of her excellences. Beyond all, she does not serve up to us sentimentality. Madame Zeisler is not afraid to put cheerful music on her programs.

The Gluck number, opening the recital, showed at once with what variety she can treat a theme in variation. She gave it fresh life. The Beethoven Sonata was maestoso, indeed, in its opening. She thundered out the first hars with a fine perception of their dynamic requirements. The Arietta was played as we seldom have heard it before, its legato nature being respected perfectly.

The balance of the program was made up of compositions of "piano music" nature. The G minor Etude and Polonaise of Chopin revealed the fact that Madame Zeisler understands and can cope with the difficulties Chopin threw out upon the world. The last ten numbers were of the brilliant order, requiring pearly runs, clarity in staccato passages, &c.

As encores she played a posthumous Chopin waltz, Liszt's "Liebestraum," No. 3, and the Schubert-Tausig "Marche Militaire." This closing achievement was stupendous. It was started in a leisurely manner and gradually developed to climaxes which were almost overwhelming.

All in all, it may he said that Madame Zeisler is a great and fascinating expositor of piano literature.—New York Press.

ZEISLER'S PIANO RECITAL CHARMS.

Western Musical Genius Gives a Performance that Delights All Hearers at Carnegie Hall.

Music lovers spent an enjoyable afternoon at Mendelssohn Hall yesterday, when that Western queen of the piano, Fannie Bloomfield-Zeisler, was heard in recital.

Her program, which was of a goodly length, contained some novelties of interest.

Madame Zeisler undoubtedly stands to-day at the head of feminine pianists the world over. Rarely, indeed, does one find all the qualities combined that go toward making a great artist, as in her case. The Arietta of the Sonata is a lovely song, entirely in the great master's lofty vein, with some fascinating variations, at times bold and tricky, at others dainty and limpid.

The trills and delicate finger work of the variations were beautifully executed and the rhythmic division and contrasts in the whole composition were marked with the incisive clearness which is always a delight to Madame Zeisler's hearers.

If there is occasionally a harsh tone it is pardonable in a nature so highly strung, so full of musical fire. Indeed, her playing is so full of dash and snap and sparkle that it would not be surprising to see sparks fly from under her fingers.

Schuett's theme and variations proved to be a sound musical contribution, not as conventional as the usual sort. His valse is pleasing, but would not sound refined under the fingers of all pianists. Madame Zeisler infused it with so much grace and real Viennese chic, as well as brilliance, that her audience were bound to have it again.

The G flat Etude was like a gust of wind, and the great, noisy Polonaise, with its middle movement, that is often likened to the treading of horses' hoofs, was stupendous, almost carrying away the roof as well as the audience. This was always Carreño's battle horse, but Zeisler seems to put even more energy into it. She sang the melodious part most beautifully.

Leschetizky's Etude, with its intricate double notes, was perfect, and Moszkowski's number received the interpretation to accord with its character. The audience gave abundant evidence of its appreciation.—New York Journal.

IS MISTRESS OF THE PIANO.

Much Poetic Feeling and Great Command Expressed in Rendition of Famous Compositions.

Here is a woman who can provoke the piano to poetic utterance and turn into a delight a program which at the mercy of some might be a bore. This recital was her first in New York this season. She gives another next Tuesday afternoon, and it is commended to those who find pleasure in the piano as a solo instrument. They would find better returns for the pains by attending than by giving patronage to some of the noted foreign performers who visit these shores.

Mrs. Zeisler's program, on its face, did not look particularly interesting. Aside from the Beethoven Sonata, op. 111, and three Chopin numbers, the Nocturne, op. 37, No. 2; the Etude, op. 25, No. 9, and the Polonaise, op. 53, it contained nothing which the average virtuoso, especially if just over from Europe, would have selected. But under the fingers of Mrs. Zeisler each assumed, for the moment at least, delightful importance. Those which bore out this assertion most intimately were two pieces by Schuett, the waltz, "A la Bien Aimée," and the theme "Variet Fugato," the latter of which was dedicated to the pianist, and two Moszkowski numbers, "Gondoliera" and "Impatience."

The recital began with Saint-Saëns' caprice on airs from the ballet of Gluck's opera, "Alceste." Here Mrs. Zeisler revealed her facile finger work and her command of pure tone, in rapid writing rather than any deep feeling and strong imagination. That was to come later in the Beethoven and Chopin numbers and the Schuett waltz.

The pianist began the Beethoven Sonata in an aggressive manner, which somewhat dismayed those who know this composer.

But her mood melted with the coming of the slow, gentle movement, and she continued to the end with tenderness and sympathy, impetuosity and emotion, according to the demands of the musical ideas.

In the Schuett waltz, Mrs. Zeisler displayed a delicate and naïve fancy and a pretty skill at the fine tone contrasts. It was with Chopin she most pleased, however. The Nocturne was done with the warm sympathy which must above all things be apparent in the interpreter of Chopin, one who would play upon the senses of the auditors.

Mrs. Zeisler reached her climax by riding triumphantly over the manifold tonal, rhythmical and technical difficulties of the Polonaise. Here she exhibited muscularity and musical breadth quite masculine, and gave comparative pleasure with something which

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BALDWIN PIANO USED.

is not only generally irritating, but is also the stumbling block for pianists who are acceptable in other compositions of the same and of other masters.—Morning Telegraph.

A PIANIST OF THE FIRST RANK.

Music is an art which has always been open to women quite as much as to men, except in the mediæval ecclesiastic period. As performers, women have always been prominent, and in operatic song often pre-eminent. As pianists, fewer have risen to the higher ranks, and most of those who have ceased to be women and played like men. Fannie Bloomfield-Zeisler is one of the notable exceptions to this rule. There is nothing of the amazon about her. She plays like a woman, and therein lies the greatest charm of her art.

While strength and boldness are not essential feminine virtues, there are moments in a woman's life—and in a woman's program—when they may be called for. They were called for by the Chopin Polonaise, op. 53, which Mrs. Bloomfield-Zeisler played at her Mendelssohn Hall concert last Saturday afternoon, and she was quite equal to the emergency. She played it with splendid energy and fire and a magnificent octave climax. Most of the other pieces were of a more feminine character, and in them her best qualities were displayed—deep feeling in the Chopin Nocturne, No. 2, of op. 37; exquisite grace and Viennese rubato in a Schuett valse from the "Papillons d'Amour" and Strauss' "Man lebt nur Einmal"; lovely tone-coloring in Moszkowski's "Gondoliera," and so on. Rubinstein's Etude on "False Notes" again called for the more masculine qualities, while Saint-Saëns' caprice on airs from "Alceste" was a mixture of both. It is needless to go through the catalogue. There were numerous demands for encores, and two of these were granted in the form of a daintily feminine Chopin valse and a stirring military march by Schubert, with which this pianist has so often aroused the enthusiasm of her audiences.—Evening Post.

The piano recital of Mrs. Fannie Bloomfield-Zeisler at Mendelssohn Hall on Saturday afternoon was the last new event of the week, and it was important enough to merit attention, even thus two days afterward.

Mrs. Zeisler is a pianist of hot impetuosity, tempered by thorough knowledge, by appreciation of form as well as color, and by a ripe technic, sufficing even for those not infrequent moments wherein she amazes by her virtuosity. In Saturday's program there were compositions revealing several phases of her art. The Beethoven Sonata, op. 111, summoned her most serious powers. * * * Her clear conception of this great utterance in tones restrained her, and she infused ripe musical feeling into its proclamation.

Of less weighty compositions there was no lack. Gluck's "Alceste" ballet music, as Saint-Saëns modernized it in his piano transcription, came first, and was played with crisp individuality.—Mail and Express.

Fannie Bloomfield-Zeisler, who appeared on Saturday afternoon at Mendelssohn Hall, will play there again at 3 o'clock to-morrow. Again she will have a virtuoso's program, and again her great technical zeal will be tempered with the moderation of an artist's temperament and a woman's spontaneity. Here is a Chicago person who can dazzle as can no other woman in America—and few anywhere—in performance of the pianist's repertory. It is not surprising that local students, literally by the hundred, should hear her gladly. The only "encore" pieces added to Saturday's program were Chopin's posthumous Valse in G flat and the inevitable Schubert-Tausig "Marche Militaire."—Evening Sun.

The first piano recital of the season by an artist of acknowledged standing was Mrs. Bloomfield-Zeisler's in the Mendelssohn Hall on Saturday afternoon. * * * Mrs. Zeisler is one of the two or three great women pianists of the world, and is probably the greatest this country has produced. Her playing also is of a kind which ought to appeal strongly to the general public. It is, as a rule, highly emotional, sometimes sensational, following no cut-and-dried so-called intellectual formula. It is likely to get on the nerves and jolt the auditor out of the calm, complacent attitude he assumes toward most pianists. It is not meant to infer that the intellectual quality is missing from her work. That would be manifestly absurd, and to disprove it one would have only to refer to her performance of Beethoven's last Sonata, op. 111, which she played on Saturday. To this she gave a strong, broad, virile and almost rugged reading, which at times bordered closely on being rigid. It was not sensational performance in any sense of the word, unless, indeed, from the point of view that such a one was hardly to be expected from a woman. Indeed, the first part of it left the impression that Mrs. Zeisler had rather gone to the opposite extreme in her desire to portray the rugged passion contained therein. Her performance of the variations, however, was altogether lovely.

But it is such things as Chopin's A flat Polonaise, the "Butterfly" Etude, Rubinstein's "Study on False Notes" and Tausig's transcription of the Strauss waltz, "Man lebt nur Einmal," that her playing becomes sensational in the true sense of the word, and one sees and feels best the highly strung, nervous and emotional temperament that lies behind it. Because of this, it is in such things she is quite at her best. Her performance of the Polonaise was most notable in its fiery passion.

* * * Other numbers on the program were Saint-Saëns' Caprice on ballet airs from Gluck's "Alceste," admirably played with a crisp, clean-cut technic; at the end of the recital Chopin's posthumous waltz and the Schubert-Tausig "Marche Militaire."—Commercial Advertiser.

Mme. Fannie Bloomfield-Zeisler gave her first piano recital of the season Saturday afternoon in Mendelssohn Hall. The opening number, the Saint-Saëns Caprice on airs from Gluck's "Alceste," was played clearly and brilliantly. In fact, the pianist, while losing none of her remarkable crispness and accuracy of technic, seems to gain each year in vigor and dash. The Beethoven Sonata, op. 111, displayed her technic to advantage, the finger work in the variations being noticeably fine. The theme "Varie et Fugato," by Schuett, dedicated to Madame Zeisler, is an interesting composition, with a fine theme and clever variations, the three-voiced fugato being well worked out. The waltz by the same composer is graceful and effective, and should prove a welcome addition to concert programs. It found instant favor with the audience and was re-demanded, as was the Chopin "Butterfly" Etude, which followed the Nocturne, op. 37.

The familiar Chopin Polonaise, op. 53, was played with much brilliancy. The concluding numbers, the Rubinstein Etude on "False Notes" (played by request), and the Tausig arrangement of the Strauss "Man left nur Einmal" waltz, were played in true virtuoso style, and after repeated recalls Madame Zeisler contributed a Chopin waltz.—Evening Telegram.

ANDERSON AND BAERNSTEIN.

THESE two artists are meeting with success on their present Western trip quite extraordinary for even these artists, singing in seven performances of "The Messiah," besides recitals

The audiences receive their work everywhere with enthusiasm, and the press exhaust the vocabulary of adjectives in praise of their work. "Too much cannot be said" and "words fail to express" are the phrases often used by critics in pronouncing judgment on their work. Baernstein is acknowledged to be one of the great interpreters of the title role of "The Messiah."

Händel when writing the soprano parts for "The Messiah" had in mind two distinct voices, a coloratura for "Rejoice Greatly" and a broad dramatic voice for "I Know That My Redeemer Liveth." The work is always done with one voice, and often is heard a light soprano do justice to the first mentioned aria and utterly fail in the second, and vice versa; but Sara Anderson has a voice broad and grand in the magnificent aria which closes the solo work, and at the same time possesses the flexibility which, combined with the masterly control of the organ by the singer, gives the splendid results in the "Rejoice Greatly." "Come Unto Me" and "There Were Shepherds" with the accompanying recitatives, are delivered with a soulfulness and deep conception which delights the innermost soul. A few of the press notices from the present trip are annexed:

Miss Sara Anderson, of New York, is not a stranger to Galesburg, having made many friends here on a previous visit, but her splendid vocal powers were new to all and she delighted everyone. Her voice has a fine range, the tones are full, beautiful and clear. The lines beginning "I Know That My Redeemer Liveth" were especially pleasing, and again and again Miss Anderson bowed in recognition of her appreciative audience.

Of the basso, Joseph Baernstein, of New York, too much cannot be said. He fairly took his audience by storm; never before has the part been so magnificently taken, and the audience was quick to recognize the fact. His first solo was splendid. His voice is powerful, yet very refined and delicate in parts, and Mr. Baernstein seemed to be its perfect master. He also sang without notes something much to be commended, and why not expected in work so well known? In his solo, "Why Do the Nations So Furiously Rage?" he surpassed anything Galesburg has heard, and he received in response a perfect ovation. Again and again he rose to acknowledge the applause of both audience and chorus. After the fourth or fifth call he consented to sing the solo a second time, to the delight of everyone. Such a demand was unprecendented, but under the circumstances certainly not unwarranted.—Galesburg Evening Mail, December 7, 1901.

One feels like asking, where did Jos. S. Baernstein get that marvelous voice, so masterful and magnetic, so full, round and far-reaching, so deep and smooth, so adapted to emotional interpretations, of such great volume? Such a voice is heard but seldom in a lifetime. Mr. Baernstein is not a man of giant physique, but is of average height and build, which deepens the wonder. He has a bright and winning face, and sings with dramatic fervor. From his opening solo, "Thus Saith the Lord," to his last note, the audience was with him. Without disparagement to the rest of the soloists, it can be said that he achieved the greatest musical triumph of the evening. His first solo he gave without the music. In his manner there was not a trace of affectation—it was simply masterful. Prolonged applause showed the depths that he had stirred. But his most signal victory was in the solo, "Why Do the Nations So Furiously Rage?" which demands the highest cultivation of the vocal powers for its successful interpretation. This he also sang without the score before him. When he had finished he was given an ovation. Time and time again the applause broke out. He finally responded by singing part of the solo over. The effect was most thrilling and impressive. The audience formed golden opinions of the singer.—Galesburg Daily Republican-Register, December 7, 1901.

Miss Sara Anderson was the singer for the recital. She left the stage at the conclusion of the program with laurels that should have been as satisfying as any that she has received during her three years' career, for such a spontaneous reception, such an ovation is seldom accorded an artist in Toledo. She sang divinely, and the concluding strains were the awakening to reality that the music had dispelled. Miss Anderson is a magnificent woman in appearance. So thoroughly charming is her personality, so exquisitely gowned, so fair to behold, so intensely dramatic in the quiet intensity of the true artist, so delightful in the technic which enabled her musical interpretations to be enjoyed without effort, in all so much besides the mere singer that any fault might have been pardoned her. She had no fault to condone, the Toledo people found none in her, and should she ever return to the city she will find the same packed auditorium on her return. She was fine and the evening was one with nothing to be desired. Not until her rendition of "Elsa's Dream" did the fullness of her power begin to dawn upon the audience, although appreciation had not been lacking. Her closing group of songs were as clever as any ever sung upon a Toledo stage. In all it was a remarkable program, with a great artist to interpret it.—Toledo Daily News, December 11, 1901.

Of the soloists, Joseph Baernstein was easily the greatest success of the evening. No basso that has visited St. Paul in recent years has made so excellent an impression. Aside from its remarkably wide range, his voice possesses a flexibility, and a certain melodious expressiveness, which makes it always a delight to hear. An admirable self-poise and an absolute surety of tone are qualities possessed by the singer to a marked degree. After his aria, "Why Do the Nations?" he received an ovation, and was forced to repeat part of the song.—St. Paul Globe, December 11, 1901.

Joseph Baernstein has a remarkable voice, which he uses in a style magnificent. He has, besides the priceless gift of a magnificent voice, the mental capacity that is so rarely associated with it. He is a thinking man; his art ideals are so high as to make his work flawless. Every tone is beautiful and his style is broad and commanding. His color scale is tremendous. Notwithstanding that the audience was enthusiastic over the great aria, "Why Do the Nations?" many must have liked best the basso's interpretation of the recitative and aria, "For, Behold, Darkness," and the "People that Walked in Darkness." It was a powerful exhibition of tone somberness and was highly descriptive. The unusual tribute of a not-to-be resisted encore followed the more florid solo.—St. Paul Dispatch, December 11, 1901.

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NEW YORK, December 23, 1901.

ALFRED R. WILLARD, the organist and choirmaster of St. Mary's P. E. Church, Burlington, N. J., a pupil of J. Warren Andrews, gave the first in a series of students' organ recitals at the Church of the Divine Paternity, New York, last Thursday, assisted by Miss Cornelia W. Marvin, alto of the church, with this program:

Organ—
First Sonata in C minor.....Salome
Pastorale in E.....Lemare
Prelude and Fugue in D.....J. S. Bach
Mr. Willard.
Contralto solo, Abide With Me.....Edw. J. Biedermann
Miss Marvin.
Organ—
Scherzo, Second Symphony.....Widor
Second Suite.....Boëllmann
Chorale.....Boëllmann
Mr. Willard.
Contralto solo, Fac ut Portem (Stabat Mater).....Rossini
Miss Marvin.
Organ—
Caprice in B flat.....Guilmant
Romance in D flat.....Lemare
Toccata, Fifth Symphony.....Widor

The program gives an idea of Willard's ability, and indeed this young man has set for himself high ideals. Miss Marvin, a true contralto, lent variety to the serious program of organ music by her artistic singing.

The January 2 (Thursday) recital will be given by Arthur L. Collins, of Newburgh, at 4 p. m., assisted by Mrs. H. B. Wilson, violinist.

Blanche Duffield sang at the Knickerbocker Athletic Club ladies' day affair recently, her numbers being "Chanson Provençale," Dell' Acqua; "Mighty Lak a Rose," Nevin; "Ueber's Jahr," Böhm, and "An Open Secret," Woodman. These songs were so well received that the fair singer had to give an encore. Miss Duffield is probably best known by her tour of some months with Sousa and his band when she did not miss a single concert, singing some 250 times consecutively. She is the soprano of the Orange Presbyterian Church, S. P. Warren organist.

At Y. M. C. A. Hall, New Rochelle, for the benefit of the Church Building Fund of Salem Baptist Church, there was a concert last week of varied music, singers, violin, banjo club, &c., and the special feature of the affair was Miss Marguerite Carpenter, a pupil of Parson Price, who sang the aria from Meyerbeer's "Robert," and the recitative and aria, "Che Faro," from Gluck's "Orpheo." The first made such a hit that she had to sing an encore, the popular "Auld Robin Gray," and the second number went so well that again she was compelled to sing, this time Nevin's "Mighty Lak a Rose," a song coming into popular favor of late.

Genevieve Bisbee is well known as an able pianist, and of late she is attracting attention as a teacher. She has a beautiful Carnegie Hall studio, and here one day last week her talented pupil, Letitia Howard, gave this recital program:

Carneval, Mignon.....Eduard Schütt
Miss Howard.
Spring Song.....Arthur S. Hyde
Mrs. Lillian Pray.
Ballade, G minor.....Chopin
Waltz, A flat.....Chopin
Miss Howard.
Petites Roses.....H. A. Cesek
Si mes vers avaient des ailes.....Hahn
Wanderer's Nachtlied.....Clayton Johns
Mrs. Pray.
Barcarolle, G minor.....Rubinstein
Waltz in E.....Moszkowski
Waldesgespräch.....Schumann

Miss Howard, a slight young girl still in her teens, plays with taste, has a good memory, and in time will attain her ideal, no doubt, for her teacher says she is a good worker. She has a variety of touch at command, discreet use of the pedal, but like all young girls, plays with a considerable amount of affectation. This will wear off as she becomes accustomed to expressing her real emotions.

Miss Bisbee has also a couple of young children of marked talent who will some day become known. More of these later. Madame von Klenner has engaged Miss Bisbee to play solos for the Press Club December 28.

JESSICA DE WOLF.

SOLO SOPRANO OF ST. THOMAS' CHURCH.

Mrs. Jessica De Wolf, who returned to New York recently, has succeeded the late Mrs. Emil Gramm as solo soprano of St. Thomas' Church. Mrs. De Wolf will be heard in concert and oratorio during the season.

Wade R. Brown, who came here from the South recently, and of whom this paper has made mention, is developing the music at his church, Waverley Congregational, at Jersey City, the latest being the children's choir of seventy-five voices, which in conjunction with the adult choir of twenty-five voices, will participate in their Christmast music next Sunday. Their principal numbers will be Adam's "Holy Night," Tours' "Sing, O Heavens," Shelley's "The Nativity," and a number of carols.

KUBELIK DAZZLES BROOKLYN.

JAN KUBELIK gave his first recital in Brooklyn Monday night, at which he was assisted by Miss Jessie Shay as the solo pianist and Herr Friml as accompanist. For Brooklyn on a wet night two days before Christmas the young virtuoso was greeted by a remarkable audience, remarkable in numbers and in unconstrained enthusiasm. The family circle in the old Academy of Music was crowded with musicians, among them many violinists. The old families of Brooklyn who always turn out when something worth while is taken over to the borough were there with their sons and daughters, occupying the best seats in the orchestra and balcony. The compositions played both by Kubelik and Miss Shay are familiar. The artists played them at previous concerts reviewed in the columns of THE MUSICAL COURIER.

Here is the list:

Concerto in E major.....Vieuxtemps
Allegro moderato. Introduction and Rondo.
Herr Kubelik.
Piano soli—
Etincelles.....Moszkowski
Etude de Concert.....Schloezer
Miss Shay.
Violin soli—
Aria.....Bach
Romance in G major.....Beethoven
Herr Kubelik.
Rhapsodie Hongroise, No. 12.....Liszt
Miss Shay.
Violin solo, Nel cor piu non mi sento.....Paganini
Herr Kubelik.

After the Vieuxtemps Concerto, Kubelik was recalled nine times. His playing, of course, of this showy work was marvelous. The emotional listeners were spellbound, for those who know something about the violin realize that such technical dexterity is beyond even a talented pupil if he should practice faithfully for fifty years. Believers in the reincarnation theory are the people who understand from whom comes this young man's phenomenal skill.

With all due respect to the opinions of able critics this writer was entranced with every bar of the Bach air as Kubelik played it. His beautiful full, big tone, perfect intonation and simplicity all went to stamp a rare musical performance. After the Beethoven Romance, Kubelik was again recalled and recalled, and then as if determined to show that he could play music, he returned and played unaccompanied the difficult Bach Prelude in A major. When he played the Paganini composition the house went wild, and instead of rushing home to bed, which is the custom in Brooklyn, everybody remained to join in the ovation to the young Bohemian. He played later another encore, the "Souvenir de Moscou," by Wieniawski.

Miss Shay won her share of the honors, too. Her wonderful technical skill and musical insight, allied to a winsome feminity, form a rare combination. Miss Shay also set the audience wild with her performance of the Liszt Rhapsody, and not content with this, the audience insisted on an extra number, and the charming young pianist played for them Gottschalk's "Tremolo," another show piece, but so difficult that nobody in years has played it before this public.

When the recital was over Kubelik held a reception behind the scenes. He seemed not the least bit fatigued, and in greeting people he was the soul of good-nature and courtesy. The manners of this young Bohemian are princely. On the stage he looks frail, but he seems virile enough when he grips you with those gold mine fingers of his. In a few years his playing will be infused with virility and then he will remove mountains with his art.

The recital was given under the auspices of the Brooklyn Institute of Arts and Sciences. Kubelik will pay his second visit to Brooklyn Monday evening, January 6.

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[Concerts, recitals and all musical affairs given in Mendelssohn Hall, and which call for THE MUSICAL COURIER'S attention, will hereafter be found under this heading.]

"Trend of Time" Song Cycle.

TWENTY-FIVE or thirty years ago, when our mothers charmed the neighbors by singing songs like "Some Day," such a concert as that given at Mendelssohn Hall last Thursday afternoon would have been voted an event of importance. But despite the wail of a poet, "Time" does not turn backward in its flight. It must advance or it must stop. These are the days when men and women respond quickly to anything new in their line, and so it was not surprising to find many vocalists in the audience assembled in the pretty hall on West Fortieth street for the concert, which the credulous expected would prove a novelty. It must be confessed that "The Trend of Time," song cycle, by "The Trend of Time Quartet," sounds ominous when read out loud. Since it happens that most women and few men are curious by nature, ears were unusually strained when Victor Harris, the pianist of the afternoon, and the four singers walked out upon the stage.

"The Trend of Time" cycle is written in twelve parts, to represent the twelve calendar months of the year. The text, by William H. Gardner, is without rhyme or reason, and in the twelve long verses wanders from inanity to exaggerated sentimentality. The music, by Victor Kemp (Harry Girard), is a hundred times better than the text. Several of the numbers are excellent; that is, excellent for musicales in the drawing room, with the pink tea as an adjunct, or for the village concert hall. None but a man of sterling courage would have attempted to present it in broad daylight in a metropolitan auditorium. Of the four singers who appeared in the cycle, the composer, Mr. Girard, and Miss Marguerite Hall are entitled to the honors, if any were distributed. Mr. Girard has a wholesome baritone voice and he struggled heroically to save the cycle from disaster. Miss Hall sang with her accustomed sincerity and intelligence. Mrs. Seabury Ford, soprano, and Mackenzie Gordon, tenor, completed the quartet of singers. Victor Harris, at the piano, helped materially to show that there were some good things in the score.

As a prelude to the new cycle, Miss Hall and Mrs. Ford sang four duets by Brahms, Mr. Gordon sang songs by Sinding, Dvorák and Schultze, and Miss Hall songs by Liza Lehmann's mother and C. A. Lidgey. The Brahms duets, "Die Meere," "Kloster Fräulein," "Die Schwestern," "Die Boten der Liebe," were delightfully sung.

METCALFE SONG RECITAL.—The song recital given by Miss Susan Metcalfe last Wednesday afternoon proved to be most interesting. Her voice is a well placed, resonant soprano of good quality and considerable range. She interprets her songs with understanding, and there is no straining after effects. One of the best numbers of the afternoon was "Die Junge Nonne," by Schubert. In the aria Miss Metcalfe exhibited dramatic sense, and demonstrated her ability to use her voice properly. Miss Metcalfe has every reason to hope for a bright future as a singer.

FLORENCE AUSTIN.—Miss Florence Austin, formerly a pupil of Henry Schradieck, and for the last three years a pupil of Ovide Musin, gave a recital at Mendelssohn Hall Thursday evening, December 19. She had the assistance of Signor Abramoff, basso, formerly with the Metropolitan Opera Company. Miss Austin played the Suite in G minor by Franz Ries, the Paganini Concerto in D major (allegro) (cadenza by Besekirsky), and "Airs Hongrois," by Ernst. She has a pure, sweet tone which would be improved if she played on a somewhat better instrument. Her bowing is good and her technic shows that she has studied under masters of the violin. The concerto was played so well that the audience insisted on an encore. Miss Austin thereupon played a Berceuse by Renard.

MME. CLARA POOLE-KING.—Mme. Clara Poole-King, the contralto, has numerous engagements in oratorio. The Albany critics wrote as follows about her singing in "The Messiah" in their city:

Madame Poole-King sang "He Was Despised" with fine taste and expression, and exhibited flexibility of voice and facility of execution in "O, Thou That Tellest." The entire work was given a spirited rendering throughout.—Albany Evening Journal.

Madame Poole-King possesses a contralto voice of wide range, whose limpid tones are resonant and full of music as a cathedral chime. Those who heard her render the passage beginning "He Shall Feed His Flock" will never forget the delicacy of tone and depth of feeling which made the theme almost a prayer.—Albany Times-Union.

The contralto, Madame Poole-King, in the recitative and in "Then Shall the Eyes of the Blind Be Opened," made her most favorable impression with a voice of good quality and much artistic finish.—Albany Argus.

Correspondence.

LINCOLN.

LINCOLN, Neb., December 15, 1901.

THE interest in music exhibited by the people of this progressive Western city increases noticeably each year. All the concerts this winter have had a large attendance. Nordica sang on December 6 at the Auditorium to 2,500 people, and earlier in the season a smaller building was completely filled for a recital by Fannie Bloomfield-Zeisler. The growth in interest is partly due to the excellent artists who visit this city and equally to the influence of the University School of Music and the Nebraska Conservatory of Music. Each of these institutions, through concerts by pupils and faculty, has done much to familiarize Lincoln people with the best compositions for piano and voice.

An excellent reading of "The Messiah" was given Friday night by the university chorus, assisted by the following soloists: Mrs. Mark Woods, soprano; Miss Grace Reynolds, contralto; H. J. W. Seamark, tenor, and C. W. Kettering, bass. Mrs. P. V. M. Raymond, who has charge of the university chorus, was conductor. Director Kimbal, of the School of Music, expects to make a production of this oratorio a regular feature of the Christmas season.

Madame Zeisler came for the Matinee Musicale. This club continues to be an important factor in the musical life of the city. The officers now are: President, Mrs. D. M. Butler; vice-president, Miss Lucy Haywood; recording secretary, Mrs. Henry B. Ward; corresponding secretary, Mrs. A. S. Raymond; treasurer, Mrs. A. W. Jansen; librarian, Mrs. E. P. Brown; auditor, Mrs. E. Lewis Baker. A program of music by American composers was arranged for the meeting this week by Mrs. R. A. Holyoke and Miss Haywood. The most [illegible] number given was the fine trio by Arthur [illegible] in C minor, for violin, 'cello and piano.

Parlor musicales are becoming a popular form of entertainment here. Several large functions of this nature have already been given and others are in prospect. On December 12 several hundred ladies were entertained by Mrs. George E. Haskell and Mrs. E. Lewis Baker. The musicians were Jules Lumbard, of Omaha, baritone; Edward Gareissen, of Omaha, violinist, and Mrs. Baker, contralto. Miss May Belle Hagenow was the accompanist.

Earlier in the season Mr. and Mrs. W. L. Sheetz, vocalists, and Mrs. L. J. Herzog, pianist, gave a recital before a large number of invited guests. They were assisted by Miss Lillian C. Anderson, reader. Mrs. A. O. Faulkner and Mrs. A. R. Talbot also gave an elaborate musicale at Mrs. Faulkner's suburban home, Park Hill. The solo-

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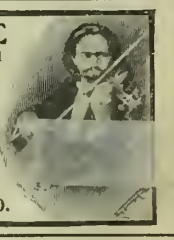

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WEBER PIANO USED.

ists were Mrs. Mark Woods, soprano; Miss Ina Ensign, violinist, and Mrs. P. V. M. Raymond, pianist.

Josef Hofmann is to come in January, the Matinee Musicale is preparing to bring another artist, and there are hints of other things good musically.

ANNIE L. MILLER.

RICHMOND.

RICHMOND, December 6, 1901.

MONDAY evening Herr Felix Heink gave a concert at the hall of the Young Men's Christian Association. His piano solos delighted the audience, and his songs were received with enthusiasm. Herr Heink is under the direction of the Metropolitan Concert Bureau of New York.

Eduard Zeldenrust gave a recital at the Academy Tuesday evening, this being his first appearance in Richmond. There was but little interest shown in the artist during the earlier part of his performance, but at the close of the evening the enthusiasm had greatly increased and he was recalled again and again. The program began with Schubert's "Theme and Variations," op. 142, No. 3. This he played with exquisite skill and rare thematic treatment. His use of the pedals, too, was most effective. Schumann's "Papillons" followed, and called forth interpretation of a different type.

The reading of the group of Chopin numbers evoked many and varied criticisms. One of the distinguished musicians of Richmond, a man of broad culture and a student of Chopin, declared Zeldenrust to be the best interpreter of Chopin who has been heard here. Indeed, he considered him the finest pianist who has visited our city. Others thought there was too much pounding.

His own dainty little composition proved Zeldenrust to have beautiful ideas of his own.

The interpretation of Weber's "Polacca Brillante" was unique. In playing this composition, the Wagner selections and the Hungarian Rhapsodie, he showed great technic, power and brilliancy.

At the conclusion the audience had become most enthusiastic, and after the Rhapsodie he returned to the stage, giving a Chopin waltz.

The absence of a Beethoven Sonata was regretted. It was believed that the artist would probably have revealed new beauties of interpretation.

Zeldenrust appeared here as the third attraction of the MacLachlan series.

DECEMBER 13, 1901.

The musical event of the week has been the recital by Josef Hofmann at the Academy on Thursday.

Mr. Hofmann presented the following program:

Variations, F minor.....Haydn
Sonata, E flat major, op. 31.....Beethoven
Impromptu, G minor.....Schubert
Soirée de Vienne, D major.....Schubert
Ballade, A flat major.....Chopin
Prelude, No. 25.....Chopin
Valse, A flat.....Chopin
Gnomenreigen.....Liszt
Jongleur.....Moszkowski
Rhapsodie, No. 2.....Liszt

Mr. Hofmann is entirely without mannerisms, and impresses the audience by his charming modesty, for he is a genuine artist and possesses remarkable technic.

His broad interpretation of Beethoven was most interesting, and the rendition of the scherzo in the op. 31 was exquisitely beautiful.

During the past eight years he has grown and developed wonderfully in technical proficiency, bravura playing, elegance and the singing tone. It is delightful to remember the exquisite clearness and delicacy of this singing tone.

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One of Reginald Barrett's compositions is "Christmas Morning," published originally as an organ solo by J. Fischer & Brother, under the title "Offertory for Christmas Season." It was played extensively on Christmas Day, with orchestra, in various New York churches and elsewhere, among the more prominent being Our Lady of Mount Carmel, the Immaculate Conception, St. Gabriel's, the Ascension, Calvary, St. Thomas Aquinas', Brooklyn; the Cathedral, Newark; St. Peter's, Jersey City; St. Aloysius, Washington; St. Michael's, Baltimore, and St. John's, Providence.

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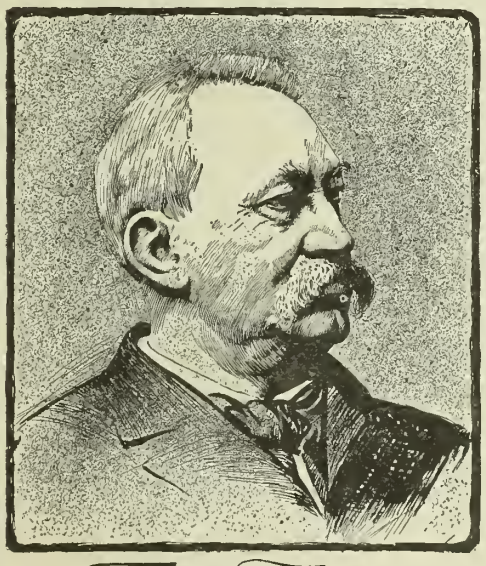

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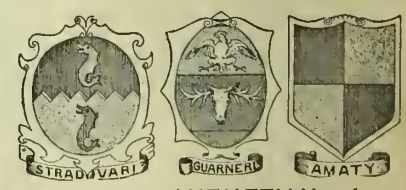

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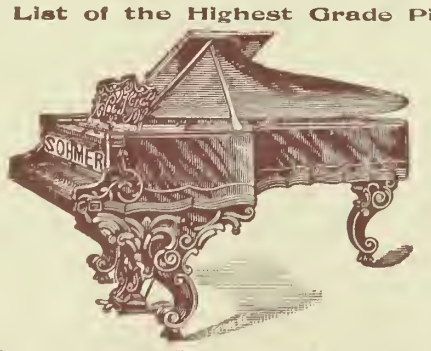

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